OCTOBER 6, 1956

MOTION PICTURE HERALD

U. S. OPENS DOOR TO INDOOR THEATRE RENOVATION LOANS

CECIL B. DeMILLE'S

"The Ten Commandments"

A Commentary by Martin Quigley

A Review by Charles S. Aaronson

REVIEWS (In Product Digest): THE SEARCH FOR BRIDEY MURPHY, JULIE, REPRISAL, MIDNIGHT EPISODE, MEN OF SHERWOOD FOREST, FLIGHT TO HONG KONG, SPIN A DARK WEB, MAN FROM DEL RIO, TENSION AT TABLE ROCK, THE WHITE SQUAW, THE GAMMA PEOPLE, FRONTIER WOMAN, THE GRAND MANEUVER

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Extra
Performances For
The Big New HIT!

'Lust for Life'

M-G-M's drama of Van Gogh.
In Cinemascope and Metrocolor,
starring Kirk Douglas

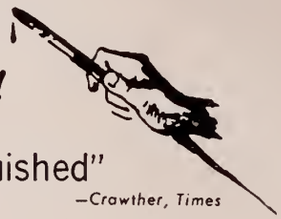
With thanks to our patrons
for their patience, we are
happy to announce extra showings.
Doors open daily at 11 A.M.,
feature at 12, 2, 4, 6, 8 & 10 P.M.

Every record in the 26 year
history of this theatre has
been broken. We are grateful
to the N. Y. critics for their
unanimous acclaim.

AIR-CONDITIONED
PLAZA 58th St. neor Madison
DOORS OPEN TODAY AT NOON

Newspaper ads run by the Plaza, N. Y.
Note they had to add MIDNIGHT shows!

PRAISE
—unanimous!



"Truly distinguished" —Crawther, Times
"Wonderful to see" —Zinsser, Herald Tribune
"Highest rating" —Cameron, Daily News
"See it again and again" —Pelswick, Journal American
"A great picture" —Winsten, Post
"Worthy of acclaim" —Gilbert, Daily Mirror
"All can take pride" —Cook, World-Telegrom
"Superb drama" —Zunser, Cue

PERFORMANCES
—for your convenience!

Today and Saturday
Doors open at 11 A.M. Feature at
12, 2, 4, 6:10, 8:15 & 10:15 P.M.
Extra shows at midnight
Today and Tomorrow

BIGGEST HIT IN OUR 26 YEARS

'LUST for LIFE'

KIRK DOUGLAS as VAN GOGH
From M-G-M • Cinemoscope • Metrocolor

PLAZA 58th Street near
Madisan Avenue

VARIETY HEADLINES TELL THE STORY!

"LUST" RECORD, N. Y.!
"LUST" LOUD, L. A.!
"LUST" RECORD, PITTSBURGH!
"LUST" LOUD, DETROIT!
"LUST" WHAM, FRISCO!
"LUST" TERRIF, WASH., D. C.!

DON'T ENVY S.R.O.! GO GET 'LUST"!

HAPPY SHOWMEN!

"Biggest in our 26 years."
—Leo Brecher, Plaza, N. Y.

"Biggest in our 15 years."
—Green Bros., Guild, Pittsburgh

"Will positively break all grossing and long run records."
—Sol Krim, Krim Theatre, Detroit

"A triumph. One of our most successful pictures."
—Gerald G. Wagner, Gen. Mgr., Lopert Theatres, Washington, D. C.

"Up there with the biggest in years at Fine Arts, Beverly Hills." *—Edwin F. Zabel, Gen. Mgr., Fox West Coast Theatres*

"Top business in 10 years."
—Irving Ackerman, Stage Door, San Francisco

★

M-G-M presents
In **CINEMASCOPE** and **METROCOLOR**

KIRK DOUGLAS

In

"LUST FOR LIFE"

Co-Starring

ANTHONY QUINN

JAMES DONALD • **PAMELA BROWN**

With **EVERETT SLOANE**

Screen Play by **NORMAN CORWIN**

Based on the Novel by **IRVING STONE**

Directed by **VINCENTE MINNELLI**

Produced by **JOHN HOUSEMAN**

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

THE TIME HAS COME FOR

GIANT

GEORGE STEVENS'
PRODUCTION

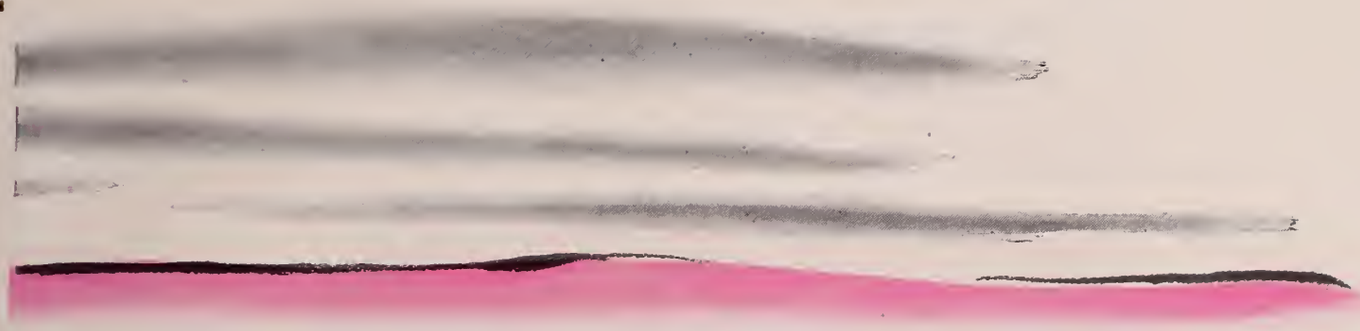
FROM THE
NOVEL BY
EDNA FERBER

PRESENTED BY
WARNER BROS.
IN WARNERCOLOR STARRING

ELIZABETH TAYLOR
AS LESLIE LYNNTON

ROCK HUDSON
AS BICK BENEDICT

SCREEN PLAY BY FRED GUIOL AND IVAN MOFFAT • MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN • PRODUCED BY



October 11
at the Roxy, N.Y.

October 17
at Grauman's
Chinese L.A.

October 25
at the Chicago,
Chicago

November 7
at the Metropolitan,
Boston

JAMES DEAN

AS JETT RINK

AND PRESENTING **CARROLL BAKER** · JANE WITHERS · CHILL WILLS

ALSO STARRING

MERCEDES McCAMBRIDGE · SAL MINEO WITH DENNIS HOPPER

JUDITH EVELYN • PAUL FIX • RODNEY TAYLOR • EARL HOLLIMAN ROBERT NICHOLS • ALEXANDER SCOURBY

GEORGE STEVENS AND HENRY GINSBERG · DIRECTED BY GEORGE STEVENS PRESENTED BY WARNER BROS.

DON'T TALK
about "Teenage Rebel" IN FRONT OF TEENAGERS!

There are some things better left unsaid...others that can be spoken of in whispers only!
24 hours after you see it
WE CHALLENGE YOU TO STOP TALKING ABOUT IT!

SOON...FROM 20TH...THE NEXT SENSATION OF THE INDUSTRY!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 205, No. 1

October 6, 1956

Dollars for Refurbishing

THE decision of the Small Business Administration to make conventional theatres eligible for U.S. Government loans is welcome news. It is important not only for exhibitors but also for producers and distributors that any local barriers to remodeling and reequipping of theatres be eliminated in this fashion.

Now monies are available, even up to $250,000, for reasonable loans either directly from the Small Business Administration or with the joint financing of a bank and the SBA. It is anticipated that most theatre loan applications will be for relatively small amounts. The loans may run for a maximum of 10 years and the interest rate is six per cent on direct SBA loans. On those in which a bank participates the bank sets the length of the loan and the interest but those maximums prevail.

In order to be eligible for a SBA loan a theatre must prove that it makes a substantial contribution to the economy of its community. Statements from spokesmen of the SBA have made it clear that they believe most theatres will qualify without difficulty under that test. Theatres employ local people and they bring into business areas customers for local merchants. The location of a drive-in, outside the community and often away from business districts, is one of the factors that continues to make drive-in theatres ineligible for SBA loans.

IT is impossible to know how many theatres recently have sought loans for equipping and refurbishing and have had the requests rejected by local banks. Financial writers have reported that money is "tight" and bank interest rates high. It is good for the industry that theatres are now placed on a par with other small businesses so far as access to loans is concerned.

This action of the SBA, which resulted from the prodding of the Senate Small Business Committee, should stimulate exhibitors into reexamining their physical plants. In order to compete in today's leisure time market the theatre must be an attractive and comfortable place. It must also have excellent equipment. This includes seats, screen, projection, sound and everything else necessary for picture enjoyment.

Producers and distributors have a substantial stake in this matter. If pictures are not exhibited under the best circumstances possible in each community, grosses are bound to suffer and the necessary increase in attendance will be difficult to achieve. Therefore, it is strongly recommended that distributors take into account amortization of remodeling, reequipping and redecorating expenses in setting rental deals. In the long run it is the producer-distributor who has most to gain by helping the theatres keep up with the times. At present in some places multi-million dollar films are being exhibited under deplorable conditions. And it is not always the exhibitor who is to blame. Both producer-distributors and exhibitors share the responsibility. Where film rentals are so high that theatres are deteriorating physically, everyone is a loser.

■ ■ ■

Decree Revision

IT IS inevitable that the cries which have arisen suggesting amendments of the consent decrees in the Paramount Case will increase in intensity. Many do not agree that the standards of industry practice established by those decrees were the best ones for the welfare of all branches of the industry. But whether those standards were the correct ones or not now is largely an academic issue. Conditions have altered substantially since the decrees were signed. Revision, sooner or later, is in the best interest of both exhibitors and producer-distributors.

By revision is not meant attempts of the Department of Justice to make provisions ever stricter. It borders on the ridiculous for the Department of Justice to be considering seeking amendment barring feature film production by the American Broadcasting-Paramount Theatres company. Exhibitors have long looked for additional sources of features.

The revisions which should be studied include the IATSE resolution unanimously passed at its convention that producers be allowed to have an interest in exhibition; the elimination of the ban on block booking and the encouragement of practices which have decreased clearances and multiplied simultaneous runs to the economic disadvantage of the exhibitor and to the inconvenience of the public.

■ ■ ■

Rank Operating Statistics

THE Rank Organization's 1956 annual report is one of the most interesting and most attractively presented publications issued by a film company on either side of the Atlantic. It gives statistics not only on the various components of the Rank Organization but also on the British industry as a whole. Some of the charts in the 90-page booklet are of great value to exhibitors everywhere. Many will like to compare their increases in theatre operating costs with those of the Rank group: With 1939 as 100 on the scale, in 1956 costs rose to a record 310—up 24 points in a year. The comparison of the split in box office receipts between 1939 and 1956 is revealing: the entertainment tax is up from 2s.8d. to 6s.4d; the producer-distributor's share is down from 6s7d. to 4s.8d. and the exhibitor's share dropped from 10s.9d. to 8s.6d. This shows conclusively the importance of admission tax relief. Another group illustrates that the cost of building a theatre in 1939 was the equivalent of $64 a seat and now is $294. The cost of furnishing a theatre has risen from $11 a seat in 1939 to $42.

—Martin Quigley, Jr.

Letters to the Herald

On "Disjointed Presentation"

The editorial viewpoint expressed by Martin Quigley relative to the importance of audiences seeing pictures from the beginning, titled "Disjointed Presentation," as published in The HERALD September 22, elicited immediate comment from a number of industry leaders. Several were published last week. Reactions of other readers are presented herewith:

To the Editor:

When I read the editorial, "Disjointed Presentation," in The HERALD of September 22, I was wondering whether I had had a dream about the subject matter or whether someone had been making notes of a conversation I had only the other day with Red Silverstein. Your editorial is almost a literal duplication of a speech I made to Red, including the reference to the nickelodeon days. It is therefore needless for me to say that I agree with it wholeheartedly.

I believe there is only one additional point I made and that is with reference to television competition today. I pointed out to Red that in order to wean people away from their television sets it was necessary to make movie-going a "night-out." Dropping in to a movie theatre any time at all, I noted, was like passing a shooting gallery and taking a few shots at the clay pipes.

If the motion picture theatres were able to run their shows more like legitimate theatres, i.e., fixed performances and perhaps even reserved seats, I believe the public would be more likely to get the "night out" feeling. There are some countries in the world where this is done, South Africa, Australia, Uruguay, and I know from my own experience that motion pictures in these countries are of far more importance in the minds of the public than in those countries which run continuous performances.

I think your editorial touches upon a most important idea for improvement in our industry.—*ARTHUR M. LOEW, President, Loew's, Inc.. New York.*

•

To the Editor:

I read with great interest your editorial, "Disjointed Presentation." It is a most constructive and informative article.

In my opinion a start in the right direction would be for the exhibitors to at least put in the time or times the feature picture or pictures are presented on their screen. I know from personal experience that I must telephone the theatre to secure this information, which should be available in my local newspapers.

You have made a very salient point. Let's hope that the industry will give all-out support to such a necessary, progressive reform.—*HERBERT J. YATES, President, Republic Pictures Corporation, New York.*

•

To the Editor:

The editorial, "Disjointed Presentation," is excellent and makes a lot of good sense. Hope we can somehow, some way, find a practical solution to have patrons view motion pictures from the beginning.—*MITCHELL WOLFSON, Wometco Television and Theatre Company, Miami, Fla.*

•

To the Editor:

It is a provocative and stimulating article and I intend to discuss it with my people at an early date.—*WALTER READE, JR., President, Walter Reade Theatres, Oakhurst, N. J.*

•

To the Editor:

I think the producers in Hollywood, individually and collectively, would kiss you, if they had the chance, for such a fine constructive piece of criticism. (Editorial in The HERALD September 22, on "Disjointed Presentation").

I go to the movies for entertainment—I pay to go. I always like to see what time the feature starts; sometimes I can find it, sometimes I cannot. I think that's the answer you would get from a very large percentage of the audiences.—*A. E. DAFF, Executive Vice-President, Universal Pictures Co., Inc., New York.*

•

To the Editor:

In answer to your letter of September 18 respecting an advance proof of the editorial to appear in the September 22 issue of Motion Picture Herald, I must report that the economics of continuous performances or "grind" operating policy seems to argue against what certainly is an experienced and well presented case.

We generally advertise the schedule of performances and do what we can to recommend patronage attendance for complete features but this business of making money, especially these days, would appear to take precedence of necessity.—*GERALD SHEA, Jamestown Amusement Co., Inc., M. A. Shea Theatrical Enterprises, New York.*

•

To the Editor:

In these days of stringency nothing would be more salutary than a return to old-fashioned showmanship on the part of the exhibitor. The distributor can break his back raising the quality of the pictures and spend enormous sums in advertising, but when you get down to basic facts, it is the exhibitor who has primary contact with the public and it is his show window that makes the product attractive to them. —*GEORGE WELTNER, Paramount Film Distributing Corp., New York.*

•

To the Editor:

You raise a point which I doubt many exhibitors, myself included, have given thought to. It has become a habit over the years both to ourselves and our audiences that we took it for granted coming into a continuous show at any time was completely acceptable to the public. Perhaps in view of the many present competitive factors for the public's time and particularly the popularity of television, the point you raise is a good one. I should like to study it, talk to my various executives including my men in the field, managers and advertising men and then form some conclusions on the subject. In the meantime, you have brought up something provocative and that is good.—*SAMUEL ROSEN, Stanley Warner, New York.*

•

To the Editor:

We have been giving this considerable thought in the past few years, and have not been able as yet to find an answer to the problem. In any event, I want you to know that I entirely agree with you that something should be done.—*J. R. VOGEL, Loew's Theatres, New York.*

AN OPEN FORUM

The Letters to the Herald columns are always open to our readers, whose opinions relative to the industry and its problems are welcome at all times. This is an open forum for anyone who has the interests of the industry at heart.

MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Charles S. Aaronsan, Managing Editor; Floyd E. Stone, Photo Editor; Vincent Canby, News Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Bear St., Leicester Sq. Correspondents in principal capitals of the world. Member Audit Bureau of Circulation. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address: "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

AMENDMENT

The Justice Department has considered-with absolutely no decision—the possibility of asking the New York statutory court to amend the Paramount consent decree to bar American Broadcasting - Paramount Theatres from entering into film production without specific court approval. This has been one result of the recent announcement of AB-PT president Leonard Goldenson that the company plans to enter film production. The Paramount and RKO Consent Decrees contain no provisions barring the divorced circuits from entering production. The decrees covering Warner Brothers, 20th-Fox and Loews do have such provisions.

SURVEY

The management survey firm of Booz, Allen and Hamilton has been retained by the Motion Picture Association of America on a per diem basis to make a six-month survey of the industry with a view to streamlining film company operations. The concern was employed by the MPAA subcommittee which was authorized to proceed with its work following a meeting of the MPAA board of directors.

"COMMANDMENTS"

Paramount Pictures will handle showings of Cecil B. DeMille's "The Ten Commandments" as if it were a property of the legitimate theatre, according to Jerome Pickman, Paramount's national director of advertising, publicity and exploitation. "We will present two-a-day shows around the country, a ten-minute intermission during the picture, reserved seats—and here in New York we're offering blocks of tickets to brokers, at full price, if they're interested," Mr. Pickman said. The film opens at the Criterion theatre, New York, November 9.

TEMPEST AT SEA

Paris newspapers are mad. They have just gotten wind of the fact that French Line passenger vessels in the lucrative and deluxe North Atlantic trade show more American, English and Italian films to their passengers than French films. The newspapers point out that American, English and Italian ships concentrate on films of their own nationality, and only the French Line is without a nationalistic film policy. The French Line answers officially that since most of its passengers are American, they naturally prefer to see American films. The newspapers say this is absurd. The passenger wants to feel he is in France as soon as he steps abroad ship, and the best way to help him out, say the newspapers, is to show him some French films—preferably good French films of recent vintage.

"BORDERLINE"

Film makers have been encouraged by the breakdown of censorship "to skate closer and closer to the line of decency," said the Columbus, Ohio Dispatch in an editorial titled "Problem of Delinquency." The Dispatch said: "Young moviegoers, as a result, routinely see pictures from which children, a few years ago, would have been barred. Anyone who goes to the movies or watches television—and what youngster doesn't?—is continuously exposed to entertainment drenched with the atmosphere of romance, not to mention frank and open sexuality in a good many instances."

WHEN and WHERE

October 7-12: 80th semi-annual convention of the Society of Matian Picture ond Television Engineers, scheduled to be in Las Angeles.

October 9-10: Mantona Theotre Association, regulor Foll meeting, Finlen Hatel, Buttle.

October 15-16: Annuol regionol convention of Independent exhibitors of New England ond The Drive-In Theotre Association of New England, Winchendan, Mass.

October 22-23: Annual canventian of Theatre Owners of Arkansos, Mississippi and Tennessee, Hotel Gayasa, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hatel, Indianapolis.

October 27: Annual dinner donce of the Los Angeles Mation Picture Salesmen, Ambassador Hotel, Las Angeles.

October 28-30: Annual canventian of the Mation Picture Theatre Exhibitars of Flarido, to be held at Raasevelt Hatel, Jocksanville.

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THE NUMBER ONE STAR OF TOMORROW (as defined in our annual poll) in action. On location for Sam Fuller's "Run of the Arrow": Rod Steiger in shirtless conversation with Mr. Fuller. The picture, touted interestingly as a "controversial adventure drama," now is in the RKO cutting room. Mr. Steiger has begun work, on the same lot, for "The Lady and the Prowler."

HERALD pictures

THE WILL means more than and must support the gesture, Harry Arthur, Southern California exhibitor leader, said in New York the other day discussing a "round table." Mr. Arthur stressed the interdependence of industry segments and that there are no "victories." See page . . . .

HERALD picture

DR. ALFRED N. GOLDSMITH, below, to get the Society of Motion Picture and Television Engineers Progress Medal October 9 at the Ambassador Hotel, Los Angeles, at ceremonies during the organization's 80th convention. He is a film and television consultant and his contributions in sound and in color kinescopy earned him his award.

LASLO BENEDEK, director, said in New York last week if it's new faces the theatre owner wants, he'd better support independent producers. They're the ones gambling on new talent. Mr. Benedek just completed "The Fever Tree" in Cuba for Dudley International.

HERALD picture

OPEN FOR BUSINESS: the principals, at the Saxon, Boston, formerly Majestic: designer Louis Chairmonte, owner Benjamin Sack, Mrs. Sack, and manager Samuel Richmond.

AT THE DETROIT luncheon for UA sales manager James Velde: manager Syd Bowman, United Detroit head Harold Brown, Butterfield Theatres buyer E. H. Stuckey, UA division manager Milton Cohen, Cooperative Theatres buyer Daniel Lewis, and UA district manager Sidney Cooper.

This week in pictures

HERALD picture

THEY CAME TO PLAY. Scenes significant of the good time for all at New York's Variety Club tournament, last week, at the Vernon Hills club. The foursome is Phil Fliashnick, Morton Holland, George Dembow, and Murray Strausberg. The card game, kibitzers included, shows Joe Rosen, Bernie Kleid, Alex Arnswalder, Lou Fischler, Saul Trauner, Herb Richek, and Bernie Kranze. And, at the banquet, Alan Robbins, Ed Fabian, and story teller Eddie Dowling.

HERALD picture

JOHN SPIRES, Universal's Continental Europe supervisor, in New York for home office conferences till November 2, told trade writers over the luncheon table Tuesday television so far and foreseeably is no threat: European movie habits are fixed and favorable; the industry and its stars continue to have glamour and command loyalty and attract talent; and that exhibitors the world over are the same: "they are under the impression all they need is the key to the door." They also, he said, have standardized equipment to the extent of resisting magnetic sound.

HERALD picture

HE'S READY TO GO ALONG with the trend, especially important these days, to sell your own picture. Albert Lewin, who recently finished "The Living Idol" for MGM, said in New York Tuesday he will tour key cities and help MGM. Mr. Lewin opines "the formula market is in trouble today"; also, that he has an unusual "high class suspense and horror" picture.

WILLIAM HOLDEN arrives in Pittsburgh for the opening of "Toward the Unknown" at the Stanley, and receives at the right a greeting from manager Rodney Collier. With them at the airport are Police Commissioner James Hepbron, left, and acting Mayor Leon Abramson, right.

THE EXECUTIVE LOOK, these being the heads of National Theatres, in convention at Phoenix. First row, vice-president John Bertero, general manager Frank Ricketson, Jr., president Elmer Rhoden, western manager Edwin Zabel, and treasurer Alan May. Second row, Richard Brous, Fox Midwest; M. Spencer Leve, Fox West Coast; Robert Selig, Fox Intermountain; William Thedford, FWC northern California; and Al Frank, Fox Wisconsin. See page 24.

GUESTS. With a special interest. In the lobby of Loew's 72nd Street, New York, where MGM last week showed its "Tea and Sympathy" to a qualified and appreciative audience, producer Jack Cummings, center, chats with author and playwright John Patrick, right, and actor Paul Ford.

Arthur M. Loew Resigns as President of Loew's; No Successor Named as Yet

Arthur M. Loew, who has been active in the Metro-Goldwyn-Mayer organization for 35 years, has resigned as president of Loew's, Inc., effective November 15, it was announced in New York Tuesday by the production-distribution company.

Mr. Loew, who assumed the presidency December 14, 1955, will remain as president of Loew's International, supervising the company's film distribution and theatres in all countries outside the United States and Canada.

According to a high ranking Loew's executive, no successor to Mr. Loew has been named thus far. However, he said that a number of highly qualified persons within and without the company and industry and a few entertainment industry figures are under consideration for the high post by the Loew's board of directors, who may meet next week on this matter. The next regular scheduled meeting of the Loew's board is set for October 17.

Mr. Loew, who will remain a member of the Loew's board of directors, succeeded as president Nicholas M. Schenck, who was elevated to the post of board chairman.

Arthur M. Loew

The management engineering firm of Booz, Allen & Hamilton has been retained by Loew's Inc., to conduct a four-week survey at the studio to effect production economies and will recommend a man to succeed Mr. Loew.

MPA Board Would Expand PCA Appeals

The board of directors of the Motion Picture Association of America "approved in principle to enlarge the Appeals Board of the Production Code Administration to include exhibitors and independent producers," it was announced Tuesday following a meeting of the group. It was presided over by Eric Johnston, president, who left at the weekend for Europe.

Kenneth Clark, vice-president of the MPAA, said following the meeting, the board also recommended its self-regulation study subcommittee study further the details of expanding the Appeals Board. Mr. Clark indicated the subcommittee, which includes himself, Barney Balaban of Paramount, A. Schneider of Columbia, and Daniel T. O'Shea of RKO Radio, will continue its weekly meetings so that an operational program for the Appeals Board expansion could perhaps be ready by the next meeting of the MPAA board, scheduled for November when Mr. Johnston returns. The COMPO request for annual dues increases was disapproved.

The MPAA directors also heard progress reports from two of its committees—the advertising and publicity directors group's report on ways and means of revitalizing the box office, and the subcommittee report on a business management survey of the industry. Advertising-publicity chairman Jerry Pickman, supported by Si Seadler, Paul N. Lazarus, Jr., Rodney Bush, Alfred Tamarin and Phil Gerard, presented the group's report, which detailed such proposals as an industry survey, a Hollywood press junket, executive field trips, advertising, merchandising and promotion. It was so extensive that Mr. Pickman asked the board to further discuss the report again at their next meeting.

The MPAA board was also told by Mr. Pickman that a preliminary industry market research study is currently taking place on a national scale to determine the problems concerning motion pictures. The MPAA directors also authorized its subcommittee to proceed with plans for a business management survey. The proposals is in line with streamlining film company operations. The committee is composed of John J. O'Connor of Universal, Charles Reagan of Loew's, and A. Schneider of Columbia.

Republic Pictures Net $946,595 in 39 Weeks

For the 39 weeks ended July 28, 1956, Republic Pictures Corporation and its subsidiaries report a net profit of $1,431,595 before Federal Tax provision, estimated Federal, normal and surtax of $485,000 or a net after taxes of $946,595. For the 39 weeks ended July 30, 1955, Republic and its subsidiaries reported a net profit of $2,833,168 before taxes.

Study TOA as Liaison for Production

A Theatre Owners of America committee has announced it is studying a plan under which TOA would act "as a clearance house and liaison" between independent producers and TOA's members. The exhibitor group, which was said to have an "unofficial status" was formed at the recent TOA convention in New York.

The "clearance house" plan, as it was explained last week, is similar to the Makelim plan which Allied States Association tried to promote. This plan, he said, was discussed at the TOA convention but was "sidestepped" as most members felt that it was something for TOA's future and not a present need.

In outlining the plan, the TOA exhibitor said, "Most of the guys are in favor of supporting the independent producer who could turn out exploitable pictures at a low cost. We realize that these small films in many cases enable the producer to receive a little revenue which is stretched over a long period when the picture is put into the normal distribution pattern.

"Our proposal is to have TOA act as a liaison between the small independent producer and the exhibitor. The producer would advise TOA of his production plans and what films he currently has available to theatres. TOA would then tell its membership of these pictures and forward a playdate contract along with the film data. If the exhibitor wants the film, he would sign the contract guaranteeing the booking and forward to TOA a fee which would bind the pact.

"If the producer is satisfied with the contract terms, then he would arrange with a film carrier to ship a print to the TOA exhibitors. If not, he would notify TOA, which would return the guarantee," the exhibitor stated. It was pointed out that the proposal "while quite sketchy now" is expected to be worked out thoroughly by the next meeting of the board of directors of TOA, which usually takes place during the Winter. Declining to disclose the identity of the exhibitors on this "unofficial committee," the TOA member said the plan "may be one solution for getting us more product at lower film rentals." He said this proposal is supported by many small theatre men.

Film Center Started

HAMDEN, CONN.: Construction of Connecticut's new film center building has been started here by the All-State Realty Corp. of New York. According to Samuel H. Faiman, of the Faiman Agency, about 11 major film distributors will be tenants.

Government to Make Loans to Indoor Theatres Through SBA

. . . U. S. unit follows suggestion of Senate Small Business group to aid exhibitors needing money to modernize properties

WASHINGTON: The Small Business Administration announced here late last week that conventional—or four-wall—theatres (as opposed to drive-ins) will now be eligible for Government loans and that interested theatre owners may start filing loan applications with the SBA immediately.

The SBA decision was said to have been made at the September 17 meeting of its Loan Policy Board, which gave careful consideration to the recommendation of the Senate Small Business Committee that small theatres be made eligible for loans in cases where regular lending institutions would not grant credit.

Brief Filed by TOA

The Senate committee recommendation had been inocrporated in a brief filed with the SBA by A. Julian Brylawski for the Theatre Owners of America, urging the SBA to extend its loan policy to include small theatres in need of modernization. Allied States Association, through its general counsel, Abram F. Myers, had also made the same request of the SBA.

Top theatre men in the country were enthusiastic about the new policy. Ernest Stellings, president of TOA, said in Charlotte, N. C., that it "should open the doors for much modernization and refurbishing" and that it would afford theatres, especially the small ones, "a new lease on life." He also noted that "it is a step forward in getting the motion picture theatre out of a classification which also includes cabarets, saloons, etc."

Applications for loans can be filed in any of the 25 SBA branch offices or 15 SBA regional offices around the country. One of the key pieces of evidence a theatre owner needs to have when he files an SBA loan is proof that he has been unable to get private financing.

Make Contribution

Spokesmen for the SBA said they did not feel that theatre owners had to worry too much about proving the contribution their theatres were making to the local economy.

The SBA said that theatres were being made eligible for loans in part because they make a substantial contribution to the economy of their communities. Agency officials said they felt this statement was included by the SBA in order to justify the decision to make theatres eligible for loans and to confine the loans to conventional theatres. They added that the fact that the theatres employed local people and brought business to the area where they were would probably be sufficient proof of the contribution being made to the local economy. "We have no standards in mind for testing this," one official declared. "We realize it would be a very difficult thing to prove one way or the other."

The agency last Friday announced that it would accept and consider loan applications from owners of conventional theatres interested in installing new equipment, remodeling, renovating or otherwise modernizing their theatres. Previously, the agency had refused to accept loans for theatres or other entertainment enterprises.

TOA's Mr. Brylawski, when the decision was announced, said here he thought TOA would shortly issue a bulletin instructing its members how to go about applying for a loan and meeting the "contribution to the local economy" criterion.

SBA officials said that theatre owners did not need legal help of their own to apply for SBA loans. Applications must be made on SBA Form 4, available at branch and regional offices, and local SBA personnel will help applicants fill out the form if desired, it was stated.

If the applicant is in a community of 200,000 or fewer persons, he must produce a letter or other evidence that he was turned down by one bank for a private loan. If the applicant is from a larger community, he must have a turndown from at least two banks.

Loans can be obtained either entirely from SBA or partly from SBA and partly from a local bank—a so-called participation loan. SBA officials said that in the case of participation loans, the local banks will frequently file the SBA loan application for the applicant.

Once an application is made, an answer is given in about 30 days on the average. Some applications take longer, some less, depending on the complexity and other factors.

If the loan sought from SBA is for $20,000 or less, or if it is a participation loan of $50,000 or less with the local bank putting up at least 25 per cent, the application can be passed on by the branch or regional office. Larger loan applications must be processed by the Administration's officials in Washington.

SBA loans can run as high as $250,000. However, TOA in its application some weeks ago said it felt the average loan sought by theatre owners would be under $25,000. SBA loans run a maximum of 10 years and bear six per cent. On a participating loan, the bank sets the interest rate and maturity, but the rate can't be more than six per cent. Loans that are granted, SBA said, can be paid out as desired by the applicant—all at once or in small amounts from time to time.

SBA Form 4
(11-55)
Part I

UNITED STATES OF AMERICA
SMALL BUSINESS ADMINISTRATION

SMALL BUSINESS ADMINISTRATION 1953

APPLICATION FOR LOAN

Under Section 207 (a)
Small Business Act of 1953
As Amended

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NAME AND ADDRESS OF APPLICANT (*Street, city, zone, and State*)

Exhibitors who want to take advantage of last week's ruling by the Small Business Administration will become more than a little familiar with the above. It is the top of SBA Form 4, by which the exhibitor-applicant makes his request for SBA aid.

Procedure on SBA Loans

To obtain financial aid from the Small Business Administration in either a direct loan from the SBA or a participating loan with a private lending institution joining the SBA, the theatre owner must fill out

(*Continued on page* 16, col. 3)

COLUMBIA'S GIVING "REPRISAL"
TREATMENT THIS BIG-TIME HIT
ON COAST-TO-COAST TV SHOWS!
PERSONAL APPEARANCES OF
APPEARANCES OF FELICIA FA
CAMPAIGNS! STUNTS! BALL

Watch the kick-off in Oklahoma and the surrounding

AND THEN WATCH THE ENTIRE

AL" THE BIG-TIME SATURATION

T DESERVES! SEE IT LAUNCHED

S! PERRY COMO! STEVE ALLEN!

E GUY MADISON AND PERSONAL

A RR! TREMENDOUS TOP RADIO

L YHOO! THE WHOLE WORKS!!!

g territories with more than 236 dates in already!

COUNTRY GO FOR "REPRISAL!"

RKO Set to Go On Production Of 15 Films

HOLLYWOOD: A total of 15 major projects for filming at RKO during the latter part of 1956 and the year 1957 are now in preparation. it was said this week by William Dozier, vice-president in charge of production. Five are from novels; 10 will be in color, and all will have top stars. This is the most ambitious program RKO has had in work since the peak production days of 1946, according to the company.

Coincidentally, three other top-budget features in color will continue before the cameras through the month of October and into November. These are: "The Lady and the Prowler," co-starring Diana Dors and Rod Steiger, produced and directed by John Farrow; "The Girl Most Likely," co-starring Jane Powell and Cliff Robertson, with Stanley Rubin producing and Mitchell Leisen directing, and "Escapade in Japan," now filming in Tokyo, with Teresa Wright and Cameron Mitchell and with Arthur Lubin producing and directing.

The 15 projects now in preparation are:

"Stage Struck," starring Henry Fonda and Susan Strasberg, produced by Stuart Millar and directed by Sidney Lumet; "Bangkok," produced by Paul Gregory; "Ten Days in August," produced by Edmund Grainger with screenplay by Emmet Lavery; "Three Empty Rooms," with Sidney Lumet directing; "Affair in Portofino," with John Farrow producing and directing; "Sex and Miss McAdoo," with Arthur Lubin producing and directing; "Rachel Cade," with Stanley Rubin producing; "Galveston," with Edmund Grainger producing and Niven Busch writing the screenplay; "On My Honor," with Paul Gregory producing from MacKinlay Kantor's novel; "The Naked and the Dead," from the novel by Norman Mailer, produced by Paul Gregory.

Also "Cash McCall," the Cameron Hawley novel with William Bloom producing; "Far Alert," with Richard Sokolove producing; "Journey to the Center of the Earth" with Stanley Rubin producing and Eugene Lourie directing, and "Stage Door," with Harry Tugend producing and directing.

New Atlanta Operator

ATLANTA. GA.: H. B. Meiselman, North Carolina exhibitor, is the new owner of the Miracle theatre. A 1200-seat house, the theatre has all-modern features, smoking and lounge rooms, a nursery and a large parking area.

Allied Artists Acquires 4 Southern Exchanges

Allied Artists Pictures Corp. has purchased four southern exchanges—in Atlanta, Memphis, New Orleans and Charlotte—formerly owned and operated by the late Arthur Bromberg, according to an announcement by Steve Broidy, A.A. president. Effective at the close of business September 28, the exchanges came under Allied control. Mr. Broidy said there will be no change in personnel. He pointed out that, based on performance to date this year, the four exchanges represent 16.58 per cent of the company's domestic gross. Mr. Broidy also revealed that Allied would survey the advisability of opening an exchange in Jacksonville, Fla.

Name Two as Warner Sales Executives

Ed Williamson, Warner southwest district manager, has been promoted to midwest division sales manager, with headquarters in New York, and Grover Livingston, southeast district manager, is promoted to southern district manager, with hedaquarters in Dallas, it was announced last week by Roy Haines, Warner general sales manager. In his new post Mr. Williamson will have supervision over the following offices: Chicago, Detroit, Milwaukee, Des Moines, Minneapolis, Omaha, Kansas City and St. Louis.

In addition to continuing supervision of the southeast district offices of Atlanta, Charlotte, Jacksonville and New Orleans, Mr. Livingston will also have supervision over Dallas, Memphis and Oklahoma City as southern district manager. Mr. Williamson joined Warners in 1939 as a salesman in the Memphis exchange; was promoted to branch manager, Memphis, in 1942; to branch manager in Dallas in 1950, and was named southwest district manager in 1952.

Mr. Livingston joined Warners in 1946 as salesman in Oklahoma City; was promoted to manager of that office in 1948; to branch manager in Charlotte in 1950; to become branch manager of the Atlanta office in July, 1955, and was named southeast district manager in October 1955.

Joy Houck to Produce

HOLLYWOOD: Joy Houck, president of Joy's Theatres, Inc., New Orleans, and Howco, Inc., exchanges, accompanied by Robert Hargrove, Dallas, has arrived here for the purpose of setting up an independent producing company with producer-director Roger Corman, to make five films the first year.

Procedure on SBA Loans

(*Continued from page* 13)

the SBA's four-page Form 4 comprising 14 different categories of information.

Among the requested points of information are the following:

The names and addresses of all concerns "that may be regarded as subsidiaries of the applicant" and of all other concerns "in any way affiliated, by stock ownership or otherwise, with applicant"; whether or not the applicant buys from, sells to, or uses the services of any concern in which "an officer, director, large stockholder or partner of the applicant has a substantial interest"; purposes of the loan and a specific dollar breakdown on how loan will be used.

Also, a history of recent efforts to obtain credit; names, addresses and financial statements of guarantors; complete financial statement of applicant, dated within 60 days of the filing of application; comparative statement of sales, profit or loss, etc.; names of all officers, directors or partners and their annual compensation, including salaries, bonuses, fees and withdrawals; and names of all employees receiving more than $7,500 annually.

The following are the locations and addresses of the 15 SBA regional offices and the cities in which the 25 branch offices are located:

Region I, Boston, Mass. (131 State Street, Boston 9). Region II, New York City (1790 Broadway, New York 19)—branch offices, Syracuse, N. Y., and Hartford, Conn. Region III, Philadelphia, Pa. (Jefferson Building, 1015 Chestnut Street, Philadelphia 7)—branch offices, Pittsburgh, Pa. Region IV, Richmond, Va. (900 North Lombardy Street, Richmond 20)—branch offices, Baltimore, Md., Charleston, W. Va., and Charlotte, Va. Region V, Atlanta, Ga. (Peachtree-Seventh Building, 50 Seventh Street, NE, Atlanta 23)—branch offices, Birmingham, Ala., Memphis, Tenn., and Miami, Fla.

Region VI, Cleveland, O. (Federal Reserve Bank Building, 713 Superior Avenue, Cleveland 1)—branch office, Louisville, Ky. Region VII, Chicago, Ill. (226 West Jackson Blvd., Chicago 6)—branch offices, Indianapolis, Ind., Madison, Wis., and Davenport, Ia. Region VIII, Minneapolis, Minn. (Metropolitan Building, Second Avenue at Third Street, Minneapolis 1). Region IX, Kansas City, Mo. (Federal Office Building, 911 Walnut Street, Kansas City 6)—branch offices, Omaha, Neb., St. Louis, Mo., and Wichita, Kans. Region X, Dallas, Tex. (1114 Commerce Street, Dallas 2)—branch offices, Houston, Tex., New Orleans, La., Oklahoma City, Okla., and Little Rock, Ark.

Region XI, Denver, Colo. (New Customhouse, 19th and Stout Streets, Denver 2). Region XII, San Francisco, Calif. (Flood Building, 870 Market Street, San Francisco 2). Region XIII, Seattle, Wash. (Burke Building, 905 Second Avenue, Seattle)—branch offices, Helena, Mont., and Portland, Ore. Region XIV, Los Angeles, Calif. (Western Pacific Building, 1031 South Broadway, Los Angeles 15). Region XV, Detroit, Mich. (U. S. Post Office and Courthouse, 231 West Lafayette Blvd., De-

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and EKBERG
play the hottest
love scenes
in history!

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COLOR BY
TECHNICOLOR
A WARWICK PRODUCTION

Reserve It Now for New Year's Eve...

from COLUMBIA!

The Ten Commandments

Paramount-DeMille—At the pinnacle

(*Color by Technicolor*)

Cecil Blount DeMille, surely one of the great figures of the motion picture for a longer active period than almost any other man alive, in this latest and greatest of his works has erected a monument to himself and his genius.

It is altogether fitting that the tools with which he has worked so well all these years, now developed perhaps to their ultimate, should here serve him so well once again. From the dawning years of this art-industry, in the fashioning of which he has played so magnificent a part, starting with the memorable and history-making "The Squaw Man," far back in 1913, down through the teeming years, he has set a pace few have found it possible to match or even to approach.

For in the handling of the craft, the artisans who work within it, the materials which are its sources, he is one with unbounded sweeping imagination and the unquestioned power to turn the imaginative creation into the reality of living screen entertainment. In this "The Ten Commandments" of the scientific and technological year of 1956 he has without question in this view reached a pinnacle of screen achievement climaxing a brilliant career.

Down through the years DeMille has found a fascination in the stories of the ancient civilizations which preceded today's and that interest has given rise to notable motion pictures of the past. There have been "The King of Kings" "The Sign of the Cross" "Cleopatra" "Samson and Delilah" and of course "The Ten Commandments" which was one of the fine pictures of the screen's history produced in 1923.

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It was perhaps inevitable that he should go back to that period in biblical history for this work, back to the story of Moses and the deliverance of a people from the bondage of dictatorial slavery. It is a theme as unhappily alive, pertinent and tragically true in today's "advanced" civilization as it was in the time of the pharaohs of ancient Egypt as DeMille points out in a "curtain" speech on the screen before the film begins.

But we are concerned herein with the motion picture as a piece of entertainment merchandise if you will, designed to appeal to the many who seek momentary release from their labors. Let it be said at once, then, that here is one of the potentially most successful items of its kind ever to be offered, one to which the public in its multitudes will flock for a long time, one which should establish box office records in all climes, in all areas, appealing to all people. For here is entertainment of the highest order.

The authenticity of the source materials which DeMille utilized in the fashioning of the script is in itself of interest. Scientific researchers into ancient times were his guides, and historical works by lay historians and members of the clergy are cited. From all of these sources a superb script was fashioned by Aeneas MacKenzie, Jesse L. Lasky, Jr., Jack Gariss and Fredric M. Frank.

The generalship which has come to be known as a hallmark of DeMille's ability in the handling of masses of people, fashioning his pictures on broad and sweeping canvases come into full play here. The movements of hordes of people against vast backgrounds, of soldiers and chariots, of pulsating crowds torn by the stress of mass hysteria are handled with consummate skill and breath-taking effect. And today DeMille had at his command the newest techniques of science in the art of the screen, and he has used Technicolor and VistaVision to add immeasurably to the effectiveness of the whole.

In this connection, it may be said that the technical fabricating of those miracles attributed biblically to Moses in the course of the deliverance and in his "hearing" the word of God are masterpieces of theatrical presentation, and are so effective as to leave the viewer slightly breathless—and perhaps convinced. A word is due those technically responsible for these achievements. Loyal Griggs was director of photography, with John Warren, J. Peverall Marley and Wallace Kelley likewise listed. Hal Pereira, Walter Tyler and Albert Nazaki were responsible for the art direction, while special photography is attributed to John P. Fulton, Paul Lerpae and Farciot Edouart.

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In the selection of his enormous cast, DeMille, as producer-director, and his associate producer, Henry Wilcoxon, chose wisely and well, for here are as fine a set of performances as we believe the screen has seen. Considering the tremendous number of players who might be said to have major roles, the level of performance is extremely high.

Charlton Heston, in the role of Moses, without question has fashioned the greatest performance of a splendid career and it is ventured here that the Heston performance will stand as one of the finest in screen history. He brings to the role of Moses a quality of calm sincerity, of superb dignity and restrained power which is the mark of greatness.

As Nefretiri, beloved of Moses but by stricture the betrothed of the next pharaoh, Anne Baxter is beautiful and seductive. Yul Brynner, who claims new triumphs as his career goes forward, makes of Rameses, first a rival to Moses as prince, then Pharaoh as Moses becomes the deliverer, a magnificent dictator, wholly lacking in the spark of human kindness, caring only for his son, and finally cowed by the power that is God's, with Moses the medium. Brynner's performance is brilliant.

Of the highest order is the work of Edward G. Robinson, as Dathan the renegade Hebrew who is overseer of the slave laborers; Sir Cedric Hardwicke as Sethi, Pharaoh and father of Rameses, a monarch, yet with some touch of justice; Yvonne de Carlo, as the shepherdess wife of Moses when he finds momentary peace among the flocks; Nina Foch, as the "mother" of Moses who finds him an infant among the bull-

(*Continued on opposite page*)

"THE TEN COMMANDMENTS"

A Commentary . . . by Martin Quigley

In "The Ten Commandments" C. B. DeMille has brought to the screen a production of massive proportions—in theme and execution. It will establish the whole world over not only attendance records but, more importantly, it will bring to vast millions of people as a living reality an understanding of human destiny and purposes without which humanity must inevitably wander aimlessly in a morass of confusion and disappointment.

This production is the master-work of a long career of preparation and experience. It is hardly conceivable that it should have come from any source other than C. B. DeMille because probably no other person has been in a position to exert the free and untrammeled hand without which "The Ten Commandments" in its present character and scope could not have been realized.

It is a presentation of heroic mold—in characterization, drama, movement and spectacle. It is overwhelming in its histrionic impact. Its three hours and thirty-nine minutes of screen time constitute a vivid and enduring experience. As a motion picture it is in that rarefied area of the stratosphere of the screen where its companions are exceedingly few. And even in that superlative company it has attributes that give it a very special place and significance.

"The Ten Commandments," while being a motion picture attraction, is at the same time something very much more than a motion picture attraction. This unique achievement has been wrought by the sagacious showmanship of DeMille, who set out to bring to mankind that message which transcends all others in its significance: It is that mankind faces inexorably the alternative of a good life under the laws of God or tyranny and oppression.

Lest anyone jump to the conclusion that "The Ten Commandments" is a preachment, he is to be reminded that despite whatever ultimate purpose and intentions were in the mind of DeMille in making this picture he is and has been all of his working life a showman—a showman superlatively equipped with an understanding that when the public comes to a theatre it is seeking to be interested and entertained. His newest production is no less an exemplification of this kind of showmanship than those that have gone before.

This production comprises a notable inventory of dramatic and pictorial values. An impressive list of personalities find themselves in an arena of competition which summons them to give the best they have. Intimate and poignant scenes are intermingled with broad and awesome sweeps of action and spectacle. It is, on the whole, a production which in all of the elements of popular entertainment may only rightly be discussed in superlatives.

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rushes and adopts him as a Pharaoh's son, a fact known only by Judith Anderson, as the embittered servant; John Derek, as Joshua, who stood by Moses' side in the deliverance, offering the strong right hand of reality to Moses' visionary leadership; John Carradine, as Aaron, Moses' brother; Debra Paget, as Lilia, pawn of Dathan, who sacrifices herself that Joshua may live; Vincent Price, as the master-builder for Pharaoh, heartless, vicious; Martha Scott, as Moses' real mother; Olive Deering, as Moses' sister. The listing could, and should, go on, down to the bit played emotionally during the exodus by H. B. Warner of warm memory. All merit praise.

With occasional moments of narrative which are delivered in the sure, strong voice of DeMille and which serve to tie together some threads which otherwise might go astray in this vast tapestry, the chronicle opens with the decree of the first Rameses that the first born of the Children of Israel shall perish by the sword of his soldiers. To save him, a child's mother sets him adrift on the Nile in a covered basket, while his sister watches. The basket drifts to the feet of the Pharaoh's daughter, she takes it as her own, seeing in it an answer to her own widow's sorrow. She names the child Moses.

The story moves now to the young manhood of Moses, Prince of Egypt, and favored of Sethi, the Pharaoh, even over the latter's real son, Rameses. And here is told in magnificent picturization, and splendid color, the story of the Hebrew slaves, who toil to death to build by hand the treasure city which Pharaoh desires. Rameses cannot succeed in the building, since his inhuman treatment brings death, not work, but Moses succeeds despite Rameses' attempt to mark him a traitor in the eyes of his father.

But eventually Moses' true origin is revealed, first by Nefretiri, from whom Moses forces the truth, then to the court, by Rameses, after the treacherous Dathan has used the accidentally-won knowledge to make himself governor over Goshen, where the Hebrew slaves toil. So Rameses sets Moses out on the desert to die, rather than make him a martyr to Nefretiri's love.

Then begins the wandering of Moses, seeking the word of God, now feeling he is the "deliverer" for whom the slaves have long prayed. He comes to the well of Jethro, a sheik, and among his seven daughters he finds Sephora, whom he marries. She tells him that the mountain high above their pasture, Mount Sinai, is the Holy Tabernacle of their God of Abraham. When Joshua, escaped from the mines, finds him, what he had sought to forget returns, and Moses climbs to the mountain top, where the voice of God, in his mind's ear, comes to him, urging his direction.

From that point is told the story of Moses' titanic struggle with Rameses, now Pharaoh, for the deliverance of the People of Israel. Moses' ringing cry: "Let my People go!" is answered with scorn and oppression by Rameses. It is a struggle of might and right, a struggle of the oppressed and the oppressor, but through the hand of Moses, God brings down upon the Egyptians the plagues of which the Scriptures speak. But Nefretiri, incensed as Moses spurns her, hardens Rameses in his arrogant, stubborn refusal to accede, until the first born of the Egyptians are smitten in the night, and with them the Pharaoh's son. Seeking to save the child, Rameses lets the Hrebrews go, but when the boy dies, he calls for his soldiers and goes in headlong pursuit, vowing vengeance.

And here are two of the outstanding scenes of motion picture history, first the marshalling of the great horde of slaves as they prepare to make their exodus, and seen as they stream across the desert, and then the parting of the Red Sea as the pursuing chariots are halted by a pillar of fire, while the slaves pass through. Here is a triumph of motion picture technical achievement, which must draw gasps from any audience. And as the chariots resume the pursuit, the sea closes over them and Rameses, watching from the far shore, knows he is beaten.

The freed slaves, when Moses does not return from Mount Sinai, where he had gone to seek God's word, corrupted by Dathan, make a golden calf which is their idol, forsake God and Moses and are goaded into wild and sinful revelry, with

(Continued on following page)

DeMille's "Commandments" Profit Share To Go to DeMille Trust for Charity

HERALD picture

The producer's share of the profits from "The Ten Commandments" will go to the DeMille Trust, a foundation set up for charitable and educational purposes. Cecil B. DeMille, producer-director of the Paramount release, said in New York last week. Speaking at a press conference at the Hotel Plaza, Mr. DeMille said, "I do not get one dollar from the profits or gross of the picture. All I got was a salary to cover my expenses during the course of the production of the picture."

He said the DeMille Trust was set up by his wife and himself two or three years ago and that the courts in Los Angeles approved it six months ago. Mr. DeMille, commenting on the three hour and 39 minute film, said, "it is the greatest human story which I have seen in my 43 years in motion pictures." The film opens at the Criterion theatre, New York, November 9 on a roadshow policy—two shows a day.

Mr. DeMille added "The cost of 'The Ten Commandments' is $13,500,000, but its value is far greater. I hope that the picture can be shown behind the Iron Curtain as it is a picture which may be able to bring about an understanding among all peoples."

Booking of "The Ten Commandments" by three theatres for late December openings brings to 14 the number of U. S. and Canadian situations that will have the DeMille film before the end of this year. Charles Boasberg, supervisor of world wide sales for the film, said there would be no additional openings until after January 1, 1957.

At top: Cecil B. DeMille talks to the trade press in New York. Above, Mr. DeMille, left, talks to Barney Balaban, center, Paramount president, and Martin Quigley.

The Magic DeMille Blend Still There

by WILLIAM R. WEAVER

HOLLYWOOD: Four times before now in as many distinguished decades Cecil Blount DeMille has blent scripture and spectacle magnificently. There were the first "Ten Commandments," "The King of Kings," "The Sign of the Cross" and "Samson and Delilah." It has proved in all times a magic blend, wondrously received and richly rewarded by the multitude, world around. Monday night in Hollywood, under the severest test it will encounter, it proved its magic again. Monday night the new "Ten Commandments" was screened for trade press reviewers at the Paramount studio in the projection room where, in long months of closeted consideration, its original 1,000,000 feet had been trimmed to 19,710. By explicit instruction of the producer-director, who had spent more than $13,500,000 to make his production perfect, a studio that commonly surrounds with showmanly ceremonies a film costing 10 per cent as much was required to screen this one cold.

It had been made, its makers said, to stand alone before all audiences everywhere, the high and the mighty, the lowly and the meek, in luxurious lounge seat and a-squat on bare heels in jungle clearing. He wanted to know if it could stand alone before the hard eyes of these trade-seasoned men and women, not unanimously DeMille-minded, and he found out that it could. They told him so in the language of sheer silence—219 minutes of total, rapt silence—the sincerest applause of all.

As the great story of Moses began to unfold on the familiar studio screen, for the second time in the lives of most journalists in attendance, there came into recognition an awareness of things that time hath wrought. Time has given VistaVision and Technicolor as new and superior tools for the hand of a DeMille whose first "Ten Commandments" is made now to seem merely to have forecast his second. And time has given the DeMille of the two "Ten Commandments" a firmer hold, a broader concept, a far deeper fervor.

(Continued from preceding page)

the things they had brought from Egypt. Here DeMille falls into the pattern of the DeMille tradition, and it becomes less credible for a brief space.

But Moses meanwhile has witnessed the incredible flashes of fire with which God sears the Ten Commandments into the face of the rock. These tablets he takes with him, and with them crashes the revelers to destruction. As penance the Lord makes the people wander for forty years in the wilderness. And in the closing sequence Moses is seen turning over his staff and his robe to Joshua, telling him to proclaim liberty to the people and to lead them across the River Jordan to the Land of Promise, while he goes alone up Mount Nebo to seek his God.

The earlier portions of the picture strike with a telling emotional impact, the latter sections (and an intermission divides the film) appeal more deeply perhaps to the more superficial senses, but for all and throughout, there is appeal in unbelievable degree.

Here, indeed, is magnificent use of the medium of the motion picture. Here, indeed, DeMille has built a fitting capstone to a monumental career.

Reviewed at a screening in New York's Criterion theatre, where a largely professional audience was held captive, and moved to applause several times and at the conclusion. Reviewer's Rating: Superior.—Charles S. Aaronson.

Release date, not set. Running time, 219 minutes. PCA No. 18021. General audience classification.

Moses	Charlton Heston	Rameses	Yul Brynner
Nefretiri	Anne Baxter	Dathan	Edward G. Robinson
Sephora	Yvonne De Carlo	Lilia	Debra Paget
Joshua	John Derek	Sethi	Sir Cedric Hardwicke
Bithiah	Nina Foch	Yochabel	Martha Scott
Memnet	Judith Anderson	Baka	Vincent Price
Aaron	John Carradine	Miriam	Olive Deering
Jannes	Douglass Dumbrille	Abiram	Frank DeKova
Pentaur	Henry Wilcoxon	Jethro	Eduard Franz
Mered	Donald Curtis	Ben Caleb	Lawrence Dobkill
Amminadab	H. B. Warner	Elisheba	Julia Faye

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BARRY NELSON
CAROL CHANNING
in
The First TRAVELING SALESLADY
Co-starring DAVID BRIAN • JAMES ARNESS
TECHNICOLOR®
Produced and Directed by ARTHUR LUBIN
Screen Play by DEVERY FREEMAN
From original story by STEPHEN LONGSTREET

BEYOND A REASONABLE DOUBT
Starring
DANA ANDREWS
JOAN FONTAINE
Produced by BERT FRIEDLOB
Directed by FRITZ LANG
Screen Play by DOUGLAS MORROW

ROBERT RYAN
ANITA EKBERG
ROD STEIGER
in
BACK FROM ETERNITY
Produced and Directed by JOHN FARROW
Screen Play by JONATHAN LATIMER

RICHARD EGAN
DOROTHY MALONE
CAMERON MITCHELL
in
TENSION AT TABLE ROCK
TECHNICOLOR®
Produced by SAM WIESENTHAL
Directed by CHARLES MARQUIS WARREN
Screen Play by WINSTON MILLER

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in
The Silken Affair
also starring
GENEVIEVE PAGE · RONALD SQUIR
BEATRICE STRAIGHT
WILFRID HYDE WHITE
Story and Screen Play by ROBERT LEWIS TAYLO
Produced by FRED FELDKAMP
Directed by ROY KELLINO

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Introducing MICHEL RAY

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Produced by the KING BROTHERS • Directed by IRVING RAPPER
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Based on an original story by ROBERT RICH

DEATH OF A SCOUNDREL

Starring
GEORGE SANDERS • YVONNE DeCARLO
ZSA ZSA GABOR • VICTOR JORY
NANCY GATES • COLEEN GRAY

Written, Directed and Produced by
CHARLES MARTIN

JAMES MacARTHUR
as
THE YOUNG STRANGER

Co-starring
KIM HUNTER
JAMES DALY

Produced by STUART MILLAR
Directed by JOHN FRANKENHEIMER
Screen Play by ROBERT DOZIER

PUBLIC PIGEON NO. 1

Starring
"RED" SKELTON • VIVIAN BLAINE
Co-starring
JANET BLAIR
TECHNICOLOR®

Produced by HARRY TUGEND
Directed by NORMAN Z. McLEOD
Screen Play by HARRY TUGEND,
from original story by LARRY BERNS and DON QUINN

EDDIE FISHER • DEBBIE REYNOLDS
in
BUNDLE OF JOY

Co-starring
ADOLPHE MENJOU • TOMMY NOONAN
TECHNICOLOR®

Produced by EDMUND GRAINGER • Screen Play by NORMAN KRASNA, ROBERT CARSON and ARTHUR SHEEKMAN • Story by FELIX JACKSON • Directed by NORMAN TAUROG • Musical Numbers and Dances Staged by NICK CASTLE • Lyrics by MACK GORDON
Music by JOSEF MYROW

ROD STEIGER
SARITA MONTIEL
BRIAN KEITH
and
RALPH MEEKER
in SAMUEL FULLER'S
RUN OF THE ARROW

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GEORGE GOBEL
DIANA DORS
in
I MARRIED A WOMAN

Co-starring ADOLPHE MENJOU
Produced by WILLIAM BLOOM
Directed by HAL KANTER
Original Screen Play by GOODMAN ACE

THE DAY THEY GAVE BABIES AWAY

Starring
GLYNIS JOHNS
CAMERON MITCHELL
REX THOMPSON
PATTY McCORMACK

TECHNICOLOR®
Produced by SAM WIESENTHAL
Directed by ALLEN REISNER

RICHARD BASEHART
MARY MURPHY
in
FINGER OF GUILT

Produced and Directed by
ALEC. C. SNOWDEN
Screen Play by PETER HOWARD
Executive Producer, TONY OWEN

JOHN JUSTIN
BARBARA LAAGE
DONALD WOLFIT
in
Guilty?

Screen Play by MAURICE J. WILSON
Produced by CHARLES LEEDS
Directed by EDMOND GREVILLE

MAN IN THE VAULT

Starring
WILLIAM CAMPBELL
KAREN SHARPE
ANITA EKBERG

Screen Play by BURT KENNEDY
Produced by ROBERT E. MORRISON
Directed by ANDREW V. McLAGLEN

DEAN JAGGER
in
X THE UNKNOWN

Screen Play by JIMMY SANGSTER
Produced by ANTHONY HINDS
Directed by LESLIE NORMAN

•

JAMES CRAIG
in
The CYCLOPS

Written, Produced and Directed by
BERT I. GORDON

RKO RADIO PICTURES

"Revive Showmanship" AB-PT Meeting Urged

. . . Goldenson and Hyman tell of importance of local level selling to stimulate box office; cite value of "bread and butter" films, too

HARRISON, N. Y.: The three-day annual meeting of American Broadcasting-Paramount Theatres associates, held at the Westchester Country Club here Monday through Wednesday, heard both Leonard Goldenson, president, and Edward L. Hyman, vice-president, make strong pleas for a "rebirth of showmanship," with special attention to showmanship on the local level.

"There must be an all-out effort by all exhibitors for every picture of quality, both from an individual and industry standpoint," Mr. Goldenson said. "Every major distributor has promised to get behind the drive with campaigns custom-designed to bring out the best box office potential."

Open Bag of Tricks

Mr. Hyman urged "the reopening of the apparently long-forgotten showman's bag of tricks."

"It's not only vital," he said, "for distributors and exhibitors to give quality pictures quality attention, but they must not neglect the bread and butter pictures if we are to stay open 52 weeks a year. We've got to keep our showmanship on the go throughout the year and not relax once we have the big ones out of the way."

The 10-point program, promulgated by Mr. Goldenson and Mr. Hyman last January, was one of the major topics at the AB-PT meeting. Since the origin of the program, with its resultant heavy publicity, both AB-PT executives have been on a continuous campaign of missionary work among the presidents and upper echelon of the distributing companies to make the plan a reality.

Mr. Hyman told the meeting that "the experience we have gained in our follow-through attempts has made it clear that the 10 points can be boiled down to two which are really vital." The first, he said, calls for "an orderly distribution of quality product throughout the year" and the second is "the rebirth of showmanship." The other eight points, he explained, "are really phases of these two points and we earnestly feel that the orderly distribution of quality product throughout the year, coupled with the rebirth of showmanship, would go a long way toward curing our box office ills."

The AB-PT vice-president said that as a result of the "missionary work" done on the 10-point program, Warner Brothers had released "The Searchers" and Paramount "The Man Who Knew Too Much" in the past May-June "orphan period" and that despite the old-fashioned fears for business in this period, both pictures gave excellent accounts of themselves.

Expressing the realization that distributors should not be asked to take the entire risk without the cooperation of exhibitors, both Mr. Goldenson and Mr. Hyman urged their associates to "conceive and consummate advertising and exploitation campaigns beyond normal," as they did with "The Searchers" and "The Man Who Knew Too Much." Copies of these extra special campaigns were supplied to distributors as visual proof of the promotional activity behind the imposing box office figures.

The AB-PT associates were urged further to continue this practice for all quality pictures during the four-quarter drives as evidence of their continued cooperation. "With this proof of accomplishment staring the distributors in the face, we hope," said Mr. Hyman, "that they will be convinced of the advisability of making quality pictures available to the exhibitor for the Thanksgiving-to-Christmas period and the orderly distribution of quality product . . . a permanent fixture of our business."

In this further report on the 10-point program, Mr. Goldenson and Mr. Hyman urged in addition "custom built advertising and exploitation campaign planned by distributors far in advance of release dates," complete cooperation of the exhibitor on the local level "as far in advance as possible," cooperation of local exhibitors to work together "to build up motion picture entertainment generally in every area" and that "the potentials of local exhibitor organizations and their relationships with newspapers, radio, TV and local business people not be minimized."

Enthusiastic Letters

Included in the report on the 10-point program were copies of enthusiastic letters supporting the program from Jerome Pickman, Paramount Pictures; Larry Golob, Warners; Max Youngstein, United Artists; Charles Einfeld, 20th-Fox; Silas Seadler, Loew's; Paul N. Lazarus, Jr., Columbia; Charles Simonelli, Universal; Ben H. Grim, RKO Radio; Albert Margolies, Buena Vista; Martin Davis, Allied Artists, and Bea Ross, Republic.

The associates also were provided with a showmanship "checklist" of ideas to promote attendance, and a list of forthcoming product from the studios.

Rhoden Urges Emphasis on Showmanship

PHOENIX, Ariz.: Elmer C. Rhoden, president of National Theatres, Inc., told 100 delegates who convened here for the company's annual convention he does not expect the number of new pictures this year to increase. In view of this he asked the theatre executives to use the principles of great showmanship to attract the public to the box office. Mr. Rhoden outlined a four-point program aimed at increasing attendance in film theatres. In addition to the plea for showmanship he further advocated that the delegates take immediate steps to reduce wasteful expenses, make better use of valuable manpower, and develop more aggressive mental attitudes.

National Theatres has achieved much in the last 12 months, including conversion of unproductive assets, reduction of taxes, and improvement of the company's financial position, he said. In an optimistic tone, Mr. Rhoden announced the board of directors has decided to meet next week for final approval of the budget and story for the company's Cinemiracle, which he said, "we believe to be a valuable asset. It represents a forward step in photography and audience participation" and added: "We contemplate equipping 20 theatres in the principal cities of the country for Cinemiracle and to develop two traveling units with portable equipment to serve spots of intermediate size."

Mr. Rhoden blasted the theory that theatre men know nothing about production and therefore should not turn to producing pictures. He reminded the delegates that many pioneers now in production were exhibitors first.

The convention approved a move to change the circuit's official name to Fox National Theatres and concluded Wednesday.

Coyne Urges Tax Fight at Allied Pittsburgh Meet

PITTSBURGH: Exhibitors attending the convention of Allied Motion Picture Theatre Owners of Western Pennsylvania in the Hotel Roosevelt here last week were urged by Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, to map a concentrated campaign to reduce local taxes on admisson tickets. He told the 250 exhibitors that "even if you fail this year, there is good therapy in action and intelligent effort. If you can make your representatives the same type of zealots we had in Washington to repeal the national taxes, you can't lose in the long run."

New Zealand Plans Circuit Of Drive-ins

WELLINGTON: Work is expected to begin soon on the first of a circuit of drive-in theatres in New Zealand. Authority for the project is sought from the Capital Issues Committee. Plans are under way to build seven drive-ins, the controlling company to be known as Skyline Drive Ins (N.Z., Ltd.) a joint venture of the Kerridge-Odeon (J. Arthur Rank Associate) and Amalgamated Theatres, Ltd. (20th Century-Fox Associate).

Three of the drive-ins will be in Auckland—one on the North Shore—one at Hamilton, two at Wellington and one at Christchurch. The cost is expected to be £1,000,000 sterling. A statement issued by the two companies says that all sections of the community have benefited by the operation of drive-in cinemas overseas.

Kerridge-Odeon and Amalgamated have found it desirable to work together on this project because of the high construction cost and the complexity of the technical requirements, but more importantly because of the need to secure adequate film supplies, having regard to the needs also of the conventional theatres. Through the association of the two major organizations, films will be available from all British, American and Continental sources. Each drive-in is planned to occupy about 25 acres and accommodate 700 cars or about 2,500 people.

Italian-Spanish Pact Effective to February

ROME: A new Italian-Spanish co-production agreement, signed in Venice during the film festival in that city, is effective until February 28, 1957, and will be extended automatically year by year. By its terms there is no limit on the number of co-productions which can be made with the participation of companies of the two countries. Among the conditions are: the pictures' directors must be either Italian or Spanish; stories chosen must have "an international value."

File Anti-Trust Suits

Two anti-trust suits were filed against seven major distributors by the Atlantic Theatres circuit in U.S. District Court here in behalf of their Laurel theatre, Bridgeton, N.J., and their Grove theatre, Pennsgrove, N.J. A run on national release date and treble damages to be specified by the court are asked. Named as defendants are Columbia, MGM, Paramount, RKO, Universal, United Artists and Warner Bros.

Charles Moss Named Drive Division Head

Charles B. Moss, president of the B. S. Moss Corp., New York, has been named chairman of the Movie and Amusement Division drive for the Federation of Jewish Philanthropies, it was announced by Adolph Schimel, vice-president and general counsel of Universal Pictures and general chairman of the division. In announcing the appointment, Mr. Schimel urged the entire industry to cooperate fully with Mr. Moss, declaring the Federation's network of hospitals and social welfare institutions will need all-out support to continue and expand the high level of service established. Mr. Schimel urged overflow attendance at the division organization meeting which is set for the Hotel Astor on Monday. The 1956-1957 campaign of the Federation is seeking $18,100,000 to maintain a network of 116 hospitals, childcare and family agencies, homes for the aged, community centers and camps that annually serve more than 620,000 New Yorkers of all races and creeds.

Electronicam Seen on Coast

HOLLYWOOD: Upward of 400 producers, directors, production personnel and press representatives who witnessed the first demonstration of the DuMont Electronicam System last week at Paramount's Sunset Studio were expressing predominantly favorable reactions.

Frank Ross, producer of "The Robe," said, "There are features I like very much. The finder and focusing system can be exceptionally helpful in deriving the full value from the rehearsal period." Irvin N. Clary, executive vice-president of City National Bank, Beverly Hills, said "A new process in any industry which increases production and saves time and money is interesting to a banker and has his support. I was impressed with Electronicam and am hopeful that this merging of electronics with photography for the first time will be adopted for use in future production." Producer Stanley Donen said, "It is a very interesting development and I hope to be able to use it." Actor-producer Jerry Lewis said it was "a truly great advance, and I'd like to use it in my own production activity."

Electronicam was demonstrated several nights last week for cameramen, directors, television producers, unit managers and film editors. Among those attending last Monday's demonstration were Frank Capra, Jesse L. Lasky, Charles Brackett, Robert Fellows, Fredric Brisson, Frank Rosenberg, Harry Tugend, Paul Jones, Charles Glett, Harriet Parsons, George Bagnall and Ben Bogeaus.

Arthur Asks Production by Circuits Now

"There is no need for a roundtable conference unless all segments of the motion picture industry have an honest desire to work together for a better industry," in the opinion of Harry C. Arthur, Jr., president of the Southern California Theatre Owners Association. Mr. Arthur, in New York last week for conferences with the production-distribution companies, also said that his organization is "in favor of divorced theatre circuits going into production and distribution of motion pictures with proper safeguards as a means of making more product available."

Commenting on the Allied States Association bid for a roundtable meeting, the SCTOA president declared that a "rapprochement among all facets of the industry could be brought about if all segments come to a realization that we are dependent on one another for a livelihood. There should be a change in the thinking between distribution and exhibition. There is no victory or defeat in the report by the Senate Small Business Committee on industry trade practices.

Mr. Arthur indicated that his organization would have something to say about the SSBC report, specifically arbitration and reconciliation, in the near future. In discussing the announcements by American Broadcasting-Paramount Theatres and Stanley Warner Corp. concerning going into production and distribution, Mr. Arthur said, "Proper safeguards should be entailed in these ventures or we are likely to return to the days prior to the consent decree."

The SCTOA head explained that he favors "pre-emptive rights as it is logical that the guy who puts up the money should have first call on the films, especially in territories where he currently operates theatres. However," he said, "caution should be exercised with 'pre-emptive' rights in territories where these exhibitor-producers do not operate theatres now."

Mexico Producers Vote Suspension

MEXICO CITY: Forty-five of the 61 members of the Producers Association recently voted here unanimously at an emergency meeting to suspend their operations indefinitely if the Picture Production Workers Union (STPC) persists in its decision to limit to two pictures yearly those which foreigners can direct. The producers' decision would stop 90 per cent of picture production in Mexico. They regard the union demand as limiting their contracting rights.

New Techniques Will Feature SMPTE Meet

. . . Five-day convention to be held in Los Angeles will have 15 technical sessions, see award of Society's annual honors

Demonstrations of the new MGM 65mm system, 20th Century-Fox's CinemaScope 55, and six-channel stereophonic sound will be among the feature attractions at the 80th convention of the Society of Motion Picture and Television Engineers, which opens at the Los Angeles Ambassador Monday, October 8. Fifteen technical sessions, an equipment exhibit, committee meetings and the presentation of Society awards will occupy delegates attending the five-day meeting.

Discuss Transistors

The technical program contains papers on television, motion pictures, instrumentation and high-speed photography subjects. Of unusual interest, and never before featured in an SMPTE convention program, are papers on the principles and applications of transistors in motion picture and television equipment use. Motion picture sessions will cover motion picture and laboratory practice, sound recording, and projection and viewing. There will also be a demonstration of the Dumont Electronicam Film System recently delivered to Paramount Studios.

Highlights of the television sessions will be the first technical papers on the Ampex Videotape Recorder, and a tour and description of the NBC Color TV Studios in Burbank. A full-day field trip to the U.S. Navy Electroncis Laboratory at San Diego has also been arranged for a limited group interested in instrumentation and high-speed photography.

Presentation of 1956 Society awards will take place Tuesday evening, October 9. At that time Dr. William H. Pickering, director of the jet propulsion laboratory at the California Institute of Technology, will discuss the earth satellite, the major contribution of the United States to the 1957-1958 International Geophysical Year. Dr. Pickering is a member of the United States National Committee Technical Panel on the Earth Satellite Program and is chairman of its working group on Tracking and Computation.

The get-together luncheon will be held in the Embassy Room of the Ambassador on Monday at 12:30 P.M. Dr. John G. Frayne, president of the Society, will discuss the current status of motion picture technology and will introduce George Sidney, president of the Screen Directors Guild, guest speaker. The results of the elections will be announced at that time.

The traditional cocktail party and banquet will be held Wednesday evening and will include the added attractions of an aquacade and Hawaiian Luau. The equipment exhibit in the Ambassador's Sunset Room will include displays of latest film laboratory and motion picture and TV studio equipment. The Magnasync Manufacturing Company will unveil its new Marx IX Safari Console, a combination self-blimped studio console, magnetic film, sound channel which can be secured to a single-wheel trailer for mobile field operation. Also in the sound equipment line, the Cinema Audio Products display will feature custom designed special input consoles, pre-amplifiers, attenuators and equalizers.

Other manufacturers and distributors participating in the exhibit are: Andre Debrie of America, Inc.; Animation Equipment Corporation; Bell & Howell Company; Berndt-Bach, Inc.; Fonda Corporation; Houston Fearless Division; Kling Photo Corporation; Miller Precision Equipment, Inc.; Mole Richardson Company; Motion Picture Printing Equipment Company; Moviola Manufacturing Company; Neumade Products Corporation; Radio Corporation of America; Unicorn Engineering; W. M. Welch Manufacturing Company; and Westrex Corporation.

Program for Ladies

A program has been planned for the ladies by a committee co-chairmanned by Mrs. John G. Frayne and Mrs. Norwood L. Simmons. It includes an all-day trip to Disneyland, afternoon tea at the Beverly Hills Hotel, and luncheon at Warner Bros. followed by a tour of the studio. The registration desk in the Ambassador Lobby will open at 2 P.M. on Sunday, Monday at 9 A.M. and a half hour before each session.

Fanchon & Marco Circuit Will Be Reorganized

The Fanchon & Marco Theatre Circuit will be reorganized with the stock of Marco Wolff and his sister, Fanchon Simon and their families to be acquired by the corporation, it is announced by Harry C. Arthur, Jr., president. The exhibitor said the name of the corporation, which operates 50 theatres, will probably be changed to Arthur Enterprises, Inc., comprising the brothers and sons of Harry C. Arthur. The names of Fanchon & Marco will be released to Mr. Wolff and Miss Simon, he added, as these are their given names.

United Artists To Emphasize TV Promotion

United Artists will stress exploitation by television in promoting its product for the next 12 months and will hold a series of home office planning sessions to blueprint more effective ways of employing the TV medium, it was announced last week by Roger H. Lewis, national director of advertising, publicity and exploitation. The meetings, to be led by Mr. Lewis, will involve participation by Alfred H. Tamarin, assistant national director of advertising, publicity and exploitation; Mort Nathanson, publicity manager, and Joseph Gould, advertising manager. The full staffs of the various departments will take part in the October sessions. The subject of TV promotion will also be discussed in the field at meetings attended by U.A. exploitation men.

A release schedule of about 48 pictures for the coming 12 months was announced recently by vice-president Max E. Youngstein. The U.A. emphasis on video exploitation as a mean of stimulating the box office runs counter to the policy of some other major distributors which have curtailed some phases of their television activity.

"Let's face the facts," Mr. Lewis said. "In TV we have a medium that reaches a huge mass audience. The problem is simply developing a technique that will best point up the entertainment values of the product we have to sell. By ignoring or downgrading television, we would be wasting a major weapon in the continuing battle for the entertainment audience."

Noting the success U.A. already has enjoyed with its own application of video promotion, Mr. Lewis added the company's practice of distributing special TV featurettes, planned before production and shot while the picture was in work, has met with wide acceptance by stations throughout the country. "We have checked the audience response to features of this sort," Mr. Lewis added, "and, with very few exceptions, the results have been very good."

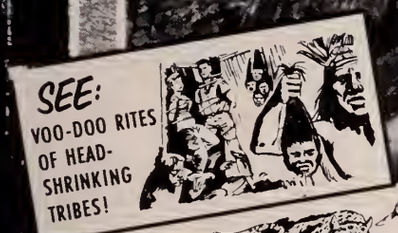
Jury Verdict to Stand In West Virginia Suit

The motion to set aside the jury's verdict in the case of Columbia Pictures Corp. et al, versus Rogers and Shore has been denied by the U.S. District Court of Southern West Virginia. A jury two months ago acquitted Lloyd E. Rogers and Mannie Shore, West Virginia theatre owners, of charges of "fraud" brought against them by the major motion picture companies. The plaintiffs had moved for a new trial.

TERRIFIC SINGLY... or DOUBLE-TERRIFIC as a DOUBLE BILL!

LIKE NOTHING YOU'VE EVER SEEN BEFORE!

"CURUCU, BEAST OF THE AMAZON"



SEE: VOO-DOO RITES OF HEAD-SHRINKING TRIBES!

SEE: MAN AT GRIPS WITH JAGUAR FURY!

SEE: BEAUTY IN COILS OF DEADLY BOA!

Actually filmed in the Amazon Jungle in Spectacular Eastman COLOR!

Starring JOHN BROMFIELD · BEVERLY GARLAND with LARRI THOMAS · TOM PAYNE · HARVEY CHALK

Written and Directed by CURT SIODMAK Produced by RICHARD KAY and HARRY RYBNICK A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

DEEP INSIDE THE EARTH... A LOST CIVILIZATION... A MILLION YEARS OLD!

The MOLE PEOPLE

starring JOHN AGAR · CYNTHIA PATRICK with HUGH BEAUMONT · NESTOR PAIVA · ALAN NAPIER

Directed by VIRGIL VOGEL · Written by LASZLO GOROG · Produced by WILLIAM ALLAND A UNIVERSAL-INTERNATIONAL PICTURE

More BOX-OFFICE Power from Universal!

CEA-KRS Hold Action On "King" Release

. . . British trade groups await ruling of Board of Trade on "revolutionary" 20th-Fox plan for "King and I"

by WILLIAM PAY

LONDON: The joint CEA-KRS committee has deferred taking any action on 20th Century-Fox's "revolutionary" distribution pattern for "The King and I," pending a Board of Trade ruling. Independent exhibitors had protested that the Fox plan, for the film to be released in 25 London zones for a minimum of two weeks prior to its normal release, disturbed the long established trading pattern.

It was pointed out by members of the committee that while the major circuits had given an undertaking not to modify their standard booking practices, here was a case of the small circuits, Granada and Essoldo, themselves disturbing trading arrangements. A clarification of this point, it was decided, should be sought from the Board of Trade.

As things stand at this moment, however, there is little likelihood of the committee taking joint action. The KRS has always been reluctant to interfere with its members distribution policy. On the other hand, the CEA has religiously advocated "individual trading" between renters and exhibitors.

Meanwhile, James Pattinson, managing director for 20th Century-Fox here, sticks by his plan to break with tradition. He maintains that changing trade conditions demand a more flexible release system.

"The King and I" starts its special release October 7 and goes into the conventional release pattern of North-West, East and South-East London November 12. It has already run for three record-breaking weeks at the Carlton theatre in London's West End and continues to capacity business. Fox have to move it out to make way for "Bus Stop" around mid-October when they will again break with tradition and open with a Saturday premiere with Marilyn Monroe in attendance.

PRODUCERS, UNION CHIEFS AVERT STUDIO SHUT-DOWN

A degree of psychology and "get tough" attitude on behalf of producers and union chiefs has averted a shut-down of Britain's major studios.

Virtually a hundred per cent of the studios' carpenters, some 300-odd, had given a week's notice and production at M.G.M. Elstree, Pinewood, Shepperton, Nettleford, Beaconsfield and ABPC Elstree, was threatened. The "chippies" claim was for a wage differential and 30 per cent increase. They had nursed this grievance for several months and complained of long drawn-out negotiations with the producers.

Sir Tom O'Brien, general secretary of N.A.T.K.E., who represent the carpenters, repeatedly appealed to the rebels not to act in defiance of union policy. But this time his advice was ignored. He promptly accused them of being led by a caucus of irresponsible men, hell-bent on destroying their own livelihood and that of everybody else in the industry.

Sir Tom then called a meeting of all other unions representing carpenters and a firm stand was agreed against this unofficial action—instigated by a group of film studio carpenters to promote a campaign for preferential rates.

No dispute, it was stated, existed between the producers and the unions so the defiant carpenters were told they could be replaced by others outside the industry.

At the same time the B.F.P.A. advertised for carpenters in the *London Evening News*. Within 48 hours the majority had withdrawn their notices and the threatened stoppage, that would have hit the production of 19 films, was averted. In some instances, however, the studios refused to allow some of the men to withdraw their notices. They wanted to be rid of the trouble-makers.

AGREEMENT IS REACHED ON ANGLO-ITALIAN FILM PACT

A new three-year agreement has been reached—subject to approval—by British film producers and the Italian industry governing the exhibition of British films in Italy and Italian films in the U.K. This follows talks between representatives of B.F.P.A. (British Film Producers Association) and A.N.I.C.A. (Associazione Nazionale Industrie Cinematografiche Ed Affini) in Rome consequent on the passing of the new Italian film law which establishes a compulsory deposit of 5,500,000 lire for the circulation of foreign films in Italy.

Under the agreement total exemption from the "compulsory deposit for dubbing" is granted to: two British films for every Italian film given a major circuit release in the U.K.

Companies which are registered in Britain by a subsidiary of, or controlled by, an American company are excluded from the agreement. The B.F.P.A.-A.N.I.C.A. agreement also provides for 16 British films nominated by the B.F.P.A. to be granted exemption each year subject to payment of £1,100 for each film into a London "pool" which is administered by the two associations.

An uptrend in admission is indicated in the latest Levy collection and rental figures issued by the British Film Production Fund. For the four weeks ended August 25, 1956, rentals were £402,782 for features and £40,438 in respect of shorts (this is after multiplying 2½ times). Total rentals for the four weeks is therefore £443,220 as compared with £346,698 for the corresponding period in 1955.

Levy collections amounted to £236,288 compared with £193,727 for the same period last year.

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The C.E.A.'s Finance and Management Committee reports that its newly-appointed advertising contractors have made some headway in the securing of advertisements for its fortnightly *Film Report*. Further orders are anticipated in the Autumn and 1957. Arrangements have also been made to print in colour.

The *Report* is widely-read amongst exhibitors and its assessments of films carries considerable weight. C.E.A. members are now asked to give any information that might lead to further advertising.

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It is authoritatively understood here that America's N.B.C. plans to move in on Britain's commercial TV. It has applied for a share in the running of the Welsh I.T.A. station.

The I.T.A. is currently considering this station's allotment and will make its decision in November. Several other groups have applied as programme contractors. They include impressarios Jack Hylton and Tom Arnold, Lord Derby, Lord Aberdare, Archibald Weir, Monty Bailey-Watson, the *"News of the World"* and the four contractors already operating the English stations.

The Television Act stipulates that a programme contractor should not be under the control of anyone residing outside the U.K. There is, however, nothing stopping an American company buying an interest in a British contracting company.

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William Cecil Jeapes, 84, a pioneer of the industry, died here at his home, September 21, following a heart attack. He originated one of the earliest newsreels, Animated Graphic, in 1903 which later developed into Topical Budget. In the 1920s he introduced automatic film processing into his own laboratories and was founder of Universal News.

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Peru will be the sixth country in Latin America to have active distribution of Rank Organisation films following an agreement just made with Films International S.A. Peru. Rank product is already in active distribution in Argentina, Venezuela, Brazil and Uruguay. Operations will begin very soon in Chile.

ACTION! SPECTACLE! THE WAY THE FANS LOVE IT!

SAVAGE GUERRILLA WARFARE...FILMED ON LOCATION IN THE PHILIPPINES!

HUK!

SEE! THE SEA OF FIRE!

SEE! THE SAVAGE TORCH ATTACK!

SEE! THE FANTASTIC "HUK SHOOT"!

SEE! THE REBEL ARMADA!

SEE! THE BEACH-HEAD AMBUSH!

SEE! UNDERWATER DEATH STRUGGLE!

"SHOULD BRING STRONG BUSINESS IN THE ACTION SPOTS!"...Boxoffice

GEORGE MONTGOMERY · MONA FREEMAN in *"HUK!"* with **JOHN BAER** · In EASTMAN **COLOR**

Screenplay by STIRLING SILLIPHANT · Produced by COLLIER YOUNG · Directed by JOHN BARNWELL

THRU UA

Variety Club Membership Drive Is Set

DENVER: At a two-day International Variety meeting, with 19 attending, it was decided to inaugurate an intensive membership drive in each of the seven international districts. The drive will embrace all facets of show business. The district showing the largest percentage of increase will get the international representative a plaque, while the tent showing the largest increase will receive a special prize. The group hopes to boost last year's $2,750,000 charity donations to more than $3,000,000 the coming year, with more than 95 per cent of it going toward relief of children's diseases.

The group also voted to provide closer cooperation between the International Variety and local tents, by providing more information concerning charity drives, and the international group also plans to issue a manual for the use of local officers. Reports of international representatives indicate the need for such activities.

Attending the meeting, held at the Cosmopolitan Hotel, included Marc J. Wolf, main guy; John H. Rowley, international chief barker; George W. Eby, first assistant international chief barker; Edward Emanuel, second assistant chief barker; J. B. Dumestre, Jr., international dough guy; Rotus Harvey, international property master; George C. Hoover, international executive director; Nathan D. Golden, international heart chairman; Edward Shafton, international fixer; Ezra E. Stern, international fixer, and these international directors: R. L. Bostick, Paul M. Bruun, C. A. Dolsen, Al Grubstick, J. Robert Hoff, Norman B. Mervis and Ralph W. Pries.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended September 29 were:

Atlanta: The Bad Seed (W.B.) 2nd week; Pillars of the Sky (U-I); Tea and Sympathy (MGM); These Wilder Years (MGM).

Boston: Oklahoma! (Magna) 2nd week.

Buffalo: The Best Things in Life Are Free (20th-Fox); Oklahoma! (Magna) 7th week; Tea and Sympathy (MGM); Toward the Unknown (W.B.); Walk the Proud Land (U-I).

Chicago: Crime in the Streets (A.A.); High Society (MGM) 5th week; Rififi (UMPO) 9th week; Tea and Sympathy (MGM).

Cleveland: The Best Things in Life Are Free (20th-Fox); Run for the Sun (U.A.); Tea and Sympathy (MGM); War and Peace (Par.).

Columbus: The Bad Seed (W.B.) 2nd week; Walk the Proud Land (U-I).

Denver: The Bad Seed (W.B.) 2nd week; Bus Stop (20th-Fox); Cry in the Night (W.B.); My Seven Little Sins (Kingsley) 2nd week; Seven Men from Now (W.B.).

Des Moines: Tea and Sympathy (MGM).

Detroit: High Society (MGM) 6th week; War and Peace (Par.).

Hartford: The Bad Seed (W.B.) 2nd week; Beyond a Reasonable Doubt (RKO); The Last Wagon (20th-Fox); Madame Butterfly (IFE) 2nd week; Miami Expose (Col.); Samurai (Jacon); These Wilder Years (MGM).

Indianapolis: The Bad Seed (W.B.); Oklahoma! (Magna) 5th week; Tea and Sympathy (MGM).

Jacksonville: A Cry in the Night (WB.); Francis in the Haunted House (U-I); A Kiss Before Dying (U.A.); Tea and Sympathy (MGM).

Kansas City: Umberto D (Harrison) 2nd week.

Miami: Oklahoma! (Magna) 31st week; Tea and Sympathy (MGM).

Milwaukee: Bus Stop (20th-Fox) 3rd week; Tea and Sympathy (MGM).

Minneapolis: Attack! (U.A.); The Bad Seed (W.B.) 3rd week; The King and I (20th-Fox) 11th week.

New Orleans: High Society (MGM) 4th week; The Last Wagon (20th-Fox); Oklahoma! (Magna) 14th week.

Oklahoma City: The Bad Seed (W.B.) 2nd week; Bandido (U.A.); The Last Wagon (20th-Fox) 2nd week; Oklahoma! (Magna) 6th week.

Philadelphia: Back from Eternity (RKO); The Bad Seed (W.B.) 4th week; High Society (MGM) 5th week; Oklahoma! (Magna) 4th week; War and Peace (Par.).

Pittsburg: The Burning Hills (W.B.); Lust for Life (MGM); Madame Butterfly (IFE); Oklahoma! (Magna) 16th week; Tea and Sympathy (MGM).

Portland: The Bad Seed (W.B.); Diabolique (UMPO) 6th week; Moby Dick (W.B.).

Providence: The Bad Seed (W.B.).

San Francisco: The Bad Seed (W.B.); The Best Things in Life Are Free (20th-Fox); The Last Wagon (20th-Fox); Tea and Sympathy (MGM).

Toronto: The Ambassador's Daughter (U.A.) 2nd week; The Catered Affair (MGM); The King and I (20th-Fox) 9th week; Oklahoma! (Magna) 23rd week.

Vancouver: The Ambassador's Daughter (U.A.); High Society (MGM) 4th week; The King and I (20th-Fox).

Washington: Bigger Than Life (20th-Fox); Bus Stop (20th-Fox) 4th week; The Eddy Duchin Story. (Col.) 10th week; Johnny Concho (U.A.); Kid for Two Farthings (Lopert) 4th week; Lust for Life (MGM); Run for the Sun (U.A.).

Alliance Theatres Holds 21st Annual Meeting

The 21st annual Fall meeting of Alliance Theatres was held last week in Fort Wayne, Indiana, with all managers, assistant managers, vending personnel, associates and home office personnel in attendance. The meeting, which was preceded by a day and a half of individual business sessions, was called to distribute awards for the 18-week drive which is held annually. This year the Alliance drive was scheduled from April 15 through August 18. Winner this year was Morris Kahn, manager of the North drive-in theatre, Anderson, Indiana. The meeting was opened by S. J. Papas, who expressed his confidence in the future of the industry. Mr. Papas then introduced S. J. Gregory, general manager of Alliance Theatres, who gave a report on the annual drive and distributed the awards.

WOMPI Elect Stella Poulnot

ATLANTA: Mrs. Stella Poulnot of this city was elected national president of the WOMPI (Women of the Motion Picture Industry) at the organization's third annual convention held here at the Dinkler Plaza Hotel September 28-30. Mrs. Poulnot succeeds Mrs. Lorraine Cass of the New Orleans Club.

Other new national officers include: Miss Jean Gerbase, Denver, vice-president; Miss Mildred Castleberry, Atlanta, corresponding secretary; Mrs. Anna Oliphant, New Orleans, treasurer; Mrs. Olive Copeton, Toronto, Canada, regional director; Mrs. Lorena Cullimore, Dallas, recording secretary, and Mrs. Lloyd Evans, Memphis, Eastern regional director.

Among the 200 WOMPIs on hand were delegates from Canada, Colorado, Florida, Washington, D.C., Atlanta, Memphis, Charlotte, Des Moines and other spots. After a schedule of receptions, luncheons and a fashion show, the events wound up with a banquet at which Edward J. Forio, vice-president of Coca Cola, was guest speaker.

Allied Meeting to Get Film Rental Formula

A film rental formula designed to eliminate "many of the problems arising from methods used today in film buying" will be presented to the annual convention of Allied States Association in late November, it was learned this week. The plan, in work for some time, suggests a ceiling on film rentals and it is hoped that this formula "would be adopted and put in use by exhibitors on a national exchange area or state operational level." According to a prominent Allied representative, the plan provides for a "50 per cent top rental in first run theatres, 35 per cent top in second runs, 25 per cent in sub runs, and a flat rental in all theatres grossing $1,000 per week or less. A sliding scale would also be used." He did not say whether there were any legal hindrances to the suggested plan.

New Subject A Director's Trial: Sidney

HOLLYWOOD: "It's like going back to college to learn a new profession," declares George Sidney, "When a director undertakes to film an important picture on a new subject. And it's a great educational experience. "This also applies to biographical productions, particularly those which deal with modern-day personalities, on which relatively little subject-matter has been published."

Mr. Sidney, after 24 years under contract at MGM, now heads his own independent company, with a releasing contract at Columbia, where he is starting a new program of pictures with "The Jeanne Eagles Story," starring Kim Novak.

"A director who can choose a variety of subjects derives the most personal satisfaction," continued Mr. Sidney, now serving his sixth consecutive term as president of the Screen Directors Guild. "And by varying his material, picture to picture, he makes his job more interesting, as well as enlightening."

U-I Ad Conference Held in Hollywood

Universal-International advertising, publicity and exploitation executives will hold a week-long conference at the Universal-International studios Monday, October 8, it was announced last week by David A. Lipton, Universal vice-president, who will preside. The purpose of the week-long series of meetings will be to develop and implement promotional plans on U-I's forthcoming films. Attending from New York will be Charles Simonelli, eastern advertising and publicity manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; Herman Kass, eastern exploitation manager, and Robert Gilham, of Cunningham and Walsh, Universal's advertising agency. Also Ben Katz, midwest advertising and publicity, Chicago. From the studio will be Clark Ramsay, executive assistant to Mr. Lipton; Jack Diamond, studio publicity director; Archie Herzoff, studio advertising and promotion manager; James Raker, studio advertising department head, and George Lait, assistant studio publicity director.

"Karamazov" Planned

MGM announces that it has started pre-production preparations on the filmization of Feodor Dostoevski's novel, "The Brothers Karamazov." Millard Kaufman is writing the screenplay and Pandro S. Berman has been assigned as producer.

Hollywood Scene

HOLLYWOOD AS SEEN BY TV

Hollywood, Monday

ESTEEMED EDITOR:

Folks around here are wondering today what folks around New York and the nation thought of the Hollywood they saw yesterday on NBC's Wide Wide World telecast. Because most folks around here think the motion picture capital of the world has been given a far more accurate representation in a good many of its own motion pictures filmed for exhibition on theatre screens than it got at the hands of General Motors' videographers in Sunday's 90 minutes of smog-free sunshine.

It is realized, of course, that prejudice may figure to some extent in the community thinking on the subject, but it's in the nature of a consensus that TV took professional pains to make sure the minor medium didn't suffer by comparison with the major medium it explored.

Expectation had been higher than it might have been if Art Linkletter, in another 90-minute telecast over the same network last year, hadn't shown TV-sitters a Beverly Hills that nobody, including the citizens of that proud place, could complain of in any particular. It was reasonable to expect that, this many months later, the network's craftsmen, enriched by that experience, would contrive a beglamorization of Hollywood beyond dramatic precedent. Instead, they chose to go literal, businesslike, documentary, and these were never Hollywood's best holds.

Lean, Hungry Look

Although the trade here understands why several of the great studios didn't show, nor their head men or top players, the wide, wide world to which the telecast was beamed did not, properly, and to the millions of plain box office customers in viewing range of TV receivers the Hollywood that NBC showed them must have had a lean and hungry look. And Hollywood is neither lean nor hungry.

Until the news from outside the Hollywood hills filters back to the townspeople, folks around here will be wondering whether they were done right by.

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The Academy of Motion Picture Arts and Sciences, which last week declared its bold intention of building a motion picture museum in Hollywood, is in the news again this week with announcement of a new rule under which Academy members will have a voice, hereafter, in the awarding of the Oscar for the Best Foreign Language Film. Most people who read about the Oscar awardings each year never knew until now, of course, that the Academy board of governors took care of this matter without the aid of the Academy members, and maybe that would have been a good way to leave the thing.

Now that announcement's been made about a rule taking this voting power out of chambers, so to speak, and handing it over to the membership, it's more or less imperative to make it known widely that none of the other major awards are decided upon privately by the board of governors.

Under the new rule there's a lot more work for everybody to do, without much visible gain in result. Formerly the award has been honorary, and there was no necessity for giving one in a year when no foreign-language film of distinction happened to be in evidence. Hereafter the award must be made each year, whether or no, and naturally there will be none of those "no" years.

Wondrous Procedure

To be eligible a film must have been produced by a foreign company within certain dates and must have a non-English sound track. It must be accompanied by a story synopsis written in English, but not necessarily in a dubbed version, and there's to be a committee that will look at the submitted films and select five of them to be shown the Academy members. The Academy has come up with some pretty wondrous procedures in its long and troubled career, but surely none more wondrous than this.

Nevertheless, the Academy's executive director set off at weekend on a month's tour of Europe, to explain the new rule to organizations over there, and it is disclosed that the Academy's president did some globe-trotting in its behalf earlier in the year. Altogether, in whatever language, the Academy appears to have waxed world-minded with a bang.

—WILLIAM R. WEAVER

Film Stars Aid U.S. Bond Sale Campaign

WASHINGTON: Several film stars are taking part in a Treasury Department "Freedom Fair" this week in Arlington, Va., just across the Potomac River. The Fair, which will continue through October 8, has as its theme the continuing importance of Government savings bonds. Leading Government agencies had exhibits at the Fair, showing the way savings bond money is put to use by the Government.

Laud Theatre Help in South Hurricane

NEW ORLEANS: Theatre owners and managers were declared town heroes here last week, winning favorable notice for their aid to townspeople driven from their homes and seriously inconvenienced by Hurricane Flossie. The hurricane struck this area and southeastern and southwestern Louisiana, lashing the localities with gusts and fierce gales which at times reached 75 miles per hour. Among the theatre owners mentioned on the radio for their helpful services was Richard Guidry, owner of the Star theatre in Galliano and co-owner of the Jet drive-in. Cut Off, La.

In turn, six other members of the industry were high in praise of the U.S. Navy and Coast Guard, which rescued them when they were caught by the storm while on a fishing excursion. The six included Mr. and Mrs. Ed Ortte, Clermont Harbor, Miss., operators of theatres in Gulfport, Mississippi City, and Bay St. Louis; Gerald Kennedy, 20th Century-Fox office manager, and his wife, Waveland, Miss., and Milton Aufdemorte, Paramount's office manager and his wife, who reside here.

Theatre business in the area, of course, fell off badly, the mayor having warned people to remain in their homes. The Airline drive-in and the Kenner drive-in will be closed temporarily due to the storm damage.

Fox Orders 500 Prints On "Love Me Tender"

One of the highest print orders for a 20th Century-Fox CinemaScope production—500—has been placed with De Luxe Laboratories for "Love Me Tender," the Elvis Presley film, which will be released during the Thanksgiving holiday period, the company has disclosed. Exceeding by 150 the number of prints usually ordered on a major attraction, the record number will be processed on a nine-day, including Saturday and Sunday, around-the-clock "crash" program to meet playdates of the film, which also stars Richard Egan and Debra Paget. The film opens November 15 at the New York Paramount theatre and will have a national saturation campaign.

Paramount Holds 3-Day Talks on Film Sales

PARIS: Charles Boasberg, Paramount's supervisor of worldwide sales on "War and Peace" and "The Ten Commandments," held a three-day discussion of sales policies and distribution plans for the two productions at a full-scale meeting here of the company's Continental managers called by James E. Perkins, executive vice-president of Paramount International Films. John Nathan, division manager for Continental Europe, and Henri Klarsfeld, general manager, both of whom headquarter here, attended. European managers participating included: Richard Edelstein, Spain; Emilio Prister, Portugal; Jules A. Gendre, Switzerland; Paul Flodin, Sweden; S. A. Henriksen, Denmark; Kristian Torp, Norway; Kurt Troup, Finland; Richard Menasche, Belgium; Louis Kanturek, Austria; Boris Jankolovics, Germany, and K. F. J. Wijsmuller, Holland.

People in The News

BENJAMIN KALMENSON, executive vice-president of Warner Bros. Pictures, was elected a member of the board and a member of the executive committee of the MPAA, it was announced following the MPAA directors' meeting this week. He succeeds SAMUEL SCHNEIDER, who recently resigned as vice-president and treasurer of Warners.

SAMUEL J. FRIEDMAN has resigned as director of amusement publicity for CECIL B. DEMILLE'S production of "The Ten Commandments."

WILLIAM GOLDMAN, president of William Goldman Theatres, Philadelphia, has been named a director of the board of the Philadelphia Central City Redevelopment Corporation. At the same time Mr. Goldman was named chairman of the Mayor's board of theatre control.

SONYA LEVIEN, screen writer, joined Columbia Pictures this week in an executive capacity, it was announced by HARRY COHN, president.

LELAND B. PRENTICE has been named acting director of research of Technicolor Corporation, it was announced by DR. HERBERT T. KALMUS, president and general manager.

ERNEST T. CONLON, for the past six years executive secretary of Allied Theatres of Michigan, recently resigned. MILTON LONDON, president, announced the resignation with a tribute to Mr. Conlon.

JOHN I. CRABTREE of Kodak Research Laboratories last week was presented with the Progress Medal, the highest award of the Photographic Society of America, at the society's annual banquet at the Shirley-Savoy Hotel in Denver. The medal is awarded annually for a major contribution to the progress of photography.

Will Honor German at Joint Appeal Dinner

William J. German will be guest of honor at the motion picture industry's dinner in behalf of Joint Defense Appeal at the Hotel Astor, New York, October 24, it is announced by Robert S. Benjamin, board chairman of United Artists, JDA chairman for the motion picture industry. Joint Defense Appeal is the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith. JDA's 1956 goal is $5,600,000. Mr. German has taken a leading part in the work of JDA and has been closely identified with many civic and philanthropic endeavors in the industry and the community. He also has been active in industry-sponsored drives of UJA.

Goldwyn-Fox West Coast Trial Now January 7

SAN FRANCISCO: Trial of the Samuel Goldwyn Productions' anti-trust suit against Fox West Coast Theatres, originally filed more than six years ago and scheduled to start here October 1 in U.S. District Court before Judge Edward P. Murphy, has again been postponed, this time until January 7. On Judge Murphy's motion, counsel for both sides agreed to the continuance when Judge Murphy explained his services were needed in Alaska to help clear up a congested court calendar. Mr. Goldwyn recently cut short a European tour to be on hand next week for the start of the long-awaited trial.

'Oklahoma!' to San Antonio

Interstate Circuit, Inc., has announced that Rodgers & Hammerstein's "Oklahoma!" produced in Todd-AO, will soon be seen at the Broadway theatre, San Antonio, Texas. The premiere is scheduled for on or about Thursday, October 18.

Urge St. Louis Board

Consideration of the creation of a local Motion Picture Board of Review was suggested to the St. Louis Board of Aldermen September 28 by its legislative review committee. Purpose of the proposed board would be to view motion pictures and "grade them according to standards."

The National Spotlight

Albany

Unfavorable weather and accompanying poor attendance are hastening weekend operation at drive-ins and may bring an earlier closing by some. . . . Future TOA conventions should be held in hotels "where everything and everyone are under one roof," commented **Harry Lamont** upon his return from the assemblage at the Coliseum in New York. . . . **Howard Goldstein** is back selling for 20th-Fox, succeeding **Alvin Kosoff**, who resigned. With RKO for years, first as booker and then salesman, Goldstein had recently been supervisor of Jules Perlmutter's theatres. . . . **Ben Smith**, one-time branch manager for old British-Gaumont and former salesman here with other companies renewed friendships during a visit from St. John N. B. . . . Callers included: **Jim Tobin** Stanley Warner district manager; **Bill Shirley**, ex-Schenectady theatre operator and now an exploiteer; **Al La Flamme**, Unadilla drive-in. . . . **Warren Schermerhorn** is now assistant booker for Columbia.

Atlanta

The Florida theatre, Sarasota, Fla., is being remodeled. New seats will be installed in the balcony and loge and new restrooms will be put on the first floor. . . . **E. D. Strange**, Jewell theatre, Gordon, Ga., has entered the hopsital in Macon, Ga., for an operation. . . . **Mrs. Laura Kenny**, secretary to branch manager **Bryan Adams**, United Artists Jacksonville, Fla., was in for the WOMPI convention. . . . **Bobby Cobb**, owner of the Cobb theatre, Fayette, Ala., and his wife are back after vacation spent in Memphis, Chicago and Milwaukee. . . . **Scott Lett**, Howco manager of branch operations, was in Atlanta on a visit. . . . **Johnnie Harwell**, buyer, Martin Theatres, checked in at his Atlanta office after visiting Jacksonville. . . . **Charlie Touchon**, office manager for U. A. in Atlanta, back at his desk after a two-week stay in Jacksonville at the new branch there. . . . **Jack Dumestre, Jr.**, Southeastern Theatre Supply Co., back at his desk after a trip to Florida.

Boston

William G. Gehring, vice-president of 20th-Fox and assistant to president **Spyros Skouras**, will address the 25th annual convention of Independent Exhibitors Inc. of New England. . . . A $20,000 fire destroyed the Strand theatre, Rockland, Mass., shortly after 10 P.M. Sept. 24. About 60 patrons were in the theatre at the time. The theatre was a complete loss. It is operated by B & Q Theatres. . . . The property housing the Lincoln theatre, Quincy Point, Mass., has been sold to **George Abdullah** who operates the Tyngsboro drive-in, Tyngsboro, Mass Theatre was owned by **Al Baumiere** who was killed in an auto accident early this summer. . . . **Harry Kirschgessner**, branch manager of National Screen Service, is retiring due to ill health. He'll move to Florida. **Maynard Sickels** is replacement. . . . **Louis Richmond** of the Kenmore theatre, turned over the entire receipts of Thursday night's benefit performance of "La Strada," Oct. 4, to Multiple Sclerosis. . . . **John Anthony** has closed the Modern theatre, Manchester, N. H., due to lack of business. . . . E. M. Loew Theatres has given up their lease on the Center theatre, Pawtuckett, R. I. . . . Loew's Auburn drive-in, Auburn, Mass., now under construction, will not open this season as anticipated. **Dick Rubin** is handling the engineering. The circuit has closed its two summer operations, the Casino, Wells Beach, Maine, and the Casina, Falmouth. . . . **Joseph G. Cohen**, independent buyer and booker, is now handling buying and booking for the two Fitchburg theatres owned by Benjamin Sack, the Saxon and Fitchburg.

Buffalo

Nunzio and **Sarah Tantillo of** Mount Morris have leased the Auditorium theatre in the town hall, Perry, N. Y. The lease follows cancellation of an existing agreement between the town and the Herzberger Amusement Company, Inc. of Gloversville, which had operated the theatre since 1935. About three months ago, the theatre closed its doors and no word was forthcoming from the management as to when, if ever, the doors would be re-opened. The company gladly accepted a release from its lease which called for an annual rental of $3,600 until termination date in 1963. . . . **Dave Rogers** is the new managing director of the Teck theatre, home of Cinerama. In show business 40 years, Rogers was associated with Walter Reade circuit in managerial capacities for 10 years. He later handled legitimate shows on the road and managed theatres for the RKO circuit. . . . Robin Hood and Maid Marian, who are Richard Greene and Bernadette O'Farrell in real life, flew into Buffalo the other day to aid the Community Chest-Red Cross Appeal. . . . **Lester Pollock**, manager of Loew's, Rochester, again this year is in charge of the program end of the big Firemen's Benefit Fund in Rochester Oct. 12-14 in the Eastman theatre. . . . **Gerald R. George**, for 18 years a member of the sales staff, has succeeded the late **V. G. Sandford** as manager of the Buffalo branch of National Theatre Supply at 500 Pearl street. . . . **Michael Martin** is the new manager of the Varsity theatre, a Basil circuit community house. Martin, formerly at the Colvin, succeeds **Kenneth Mohr**, who has returned to college.

Charlotte

Mrs. Viola Wister, the club president; **Mrs. Myrtle Parker**, ex-president, and **Mrs. Gladys Hawkins**, national secretary, head the Charlotte Wompis who were attending the WOMPI convention in Atlanta the weekend of Sept. 29-30. Approximately 25 Wompis, many of them accompanied by their husbands, planned to make the trip. . . . **Tom Baldridge**, MGM exploiteer, came here to arrange advertising programs on "Tea and Sympathy" and "Opposite Sex." . . . Screen star **Rita Gam** came here to attend a fashion show given by the Junior Woman's Club of Charlotte. She also attended a breakfast given by Capital Airlines celebrating the landing of the first jet-powered Viscounts here. . . . The Plaza theatre held a screening of "Tea and Sympathy" prior to the film's opening.

Chicago

The biggest Film Row event here recently was the farewell luncheon given **Walter Hyland** by his co-workers in the offices of Universal-International. Mr. Hyland, retiring after 42 years with U-I in Chicago, will reside in California right after his retirement. . . . **David Lipton**, U-I vice-president of advertising and publicity, stopped off here on his return to Hollywood from the East Coast. . . . **Ray Axelrod**, of Warner Brothers, has been re-elected president of the Coliseum of Motion Picture Salesmen for a second term. . . . When "Giant" opens at the Chicago for an extended run on October 25, the theatre will return to a single feature basis. . . . The Ridge, formerly a Bartelstein property, was sold for $75,000 and on October 6 was to open as the Capri Ballroom. . . . **Pat Cascio**, head cameraman at Filmack, left for a short vacation. **Joe Mack** will take over during his absence. **Dan Ruffo** has joined the Filmack TV sales staff, and on the clerical side, **Helen Turner** is a newcomer at Filmack. . . . The B&K Lakeside theatre has had its entire interior renovated and equipped with special screen and projection for the showing of all kinds of motion pictures. . . . **Adolph Linick**, one of the founders of Jones, Linick and Schaeffer, plans to arrive here from Hollywood soon, to celebrate his 87th birthday and the 51st anniversary of Jones, Linick & Schaeffer.

Cleveland

"High Society" ended its run at Loew's Stillman with a record of seven above-average-week grosses. Only picture so far this year with a longer run is "Guys and Dolls", which played 13 continuous weeks. . . . Death was in bold headlines in the industry this week. **Tom Alley**, longtime film salesman and more recently booker for Ohio Theatre Management Company, died suddenly of a heart attack. . . . **Mrs. Helen Halter Smith Russell**, 56, wife of Holmes County Probate Judge **Hoy L. Russell** owner of the Russell theatre in Millersburg, O., died in St. Thomas Hospital, Akron where she had been a patient for five weeks. She owned the Majestic theatre (now closed) in Akron. . . . A third death within the

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industry this week was that of 84-year-old **James A. Beidler** of Toledo, one of the founders of the Smith and Beidler circuit. Inactive many years, his son, **James A. Beidler, Jr.**, took over operation of the theatres in association with his partner, **Martin G. Smith**. . . . **Henry Hellriegel,** theatre building contractor, and **Mrs. Hellriegel** this week celebrated their 25th wedding anniversary. . . . **Sam Schultz,** local Allied Artists branch manager, has been named a member of the board of directors of the American Cancer Society in appreciation of his efforts in behalf of the Society.

Columbus

William Petrakis has re-opened the Rivoli, West Side neighborhood, after extensive repair and remodeling. The Rivoli was heavily damaged by vandals earlier this year. . . . Workmen are completing remodeling the entrance of the Hartman legitimate theatre. New illuminated attraction boards will be installed. . . . **Bob Hope** attending the wedding of his niece, **Avis Hope,** at Mt. Gilead, Ohio, to **William Truska** at Trinity Methodist Church. Hope's five brothers, two from Columbus, also attended the nuptials. . . . **Robert Zanger,** exploitation representative of Columbia Pictures, was in town in advance of "Port Afrique" and "The Solid Gold Cadillac". . . . **Sam Hart,** Columbia exploitation representative, passed through Columbus on his way to Minneapolis for a campaign on "The Solid Gold Cadillac." Hart brought his son **Donald** here to enter Ohio State University graduate school. . . . **Governor Lausche** has proclaimed "Doris Day Week" in honor of the star of Metro-Goldwyn-Mayer's "Julie" which will have its world premiere at RKO Albee in Cincinnati Oct. 10. Plans are under way for a big opening.

Denver

Ed Nelson, city manager for Fox Inter-Mountain Theatres, Montrose, Colo., for many years, has resigned to become manager of the Montrose Chamber of Commerce. Nelson was mayor of the city for two terms. Succeeding him is **Melvin McLean**, city manager at Delta, Colo. McLean has just been released from General Rose hospital, Denver, following two operations. Getting the Delta city managership is **John Mazanis,** assistant city manager at Great Falls, Mont. . . . **Jack Pattison,** Allied Artists shipper, father to new son, **Paul**. . . . **Henry Friedel**, MGM branch manager, recuperating from minor surgery. . . . **James Ellis,** manager of the West, Gunnison, Colo., resigning to go into air force. No replacement as yet. . . . The Tabor closes Oct. 8 for intensive booth and other alterations necessary for showing of "Oklahoma!" in Todd-AO starting Oct. 17. . . . **Harold Rice**, Fox Inter-Mountain district manager, and wife **Lucile**, went east as far as Boston on vacation. . . . **Chick Lloyd,** Apex Films, flies to Los Angeles on business. . . . Kar-Vu drive-in, Brighton, Colo., closing Tuesday and Wednesdays. . . . **Mr.** and **Mrs. Robt. Smith,** of the Chief, Steamboat Springs, Colo., travelled to Milwaukee and Indiana on their recent vacation.

Des Moines

Harry O. Huddleston, 66, widely-known former Iowa exhibitor, is dead. Services were in Des Moines, burial was at Monroe. Mr. Huddleston, who had not been ill long, once owned and operated theatres at Dows, Jewell, Gilmore City and Earlham. He was born at Monroe and had lived in Des Moines 51 years. . . . **W. J. Towey** of Des Moines has been named manager of the Strand theatre in Waterloo. Towey, a Tri-States employee for about 5 years, has been manager of the Des Moines Ingersoll. He succeeds **Bill Gardner** at Waterloo. . . . **Ken Prickett** of Omaha has become manager of the Waterloo theatre at Waterloo. In Omaha, he managed the State. . . . Simultaneous showings at theatres in both Council Bluffs and Omaha have been tried and found to be successful, according to **Darrell Shelton,** manager of the Strand in Council Bluffs, which has embraced the idea. Universal-International is co-operating in the simultaneous showing plan which is still in the testing stage, according to Shelton, who said Fox also will join in. Simultaneous showings have been the goal of theatre operators in the two cities for years. . . . Variety women are hard at work on plans for their Oct. 9 rummage sale. **Iola West** is chairman. The ladies announced that their recent style show brought in more than $300 for the heart fund.

Detroit

Theatre Equipment Co., Toledo, Ohio, has closed their Detroit office in the Film Exchange Building. All shipments and inquiries are to be sent to the main office, 1206 Cherry Streets, Toledo. . . . Jam Handy's **Al Light** has suffered a heart attack and is recovering in Ford Hospital. . . . **Charles Lenenschmidt,** Cheboygan, has sold the Cheboygan drive-in to **John McClelland.** . . . Because "continued existence of an all-inclusive top-level organization could accomplish much for our industry," the board of directors of Michigan Allied voted to continue to support COMPO. The board is against the collection of COMPO dues by film salesmen and requested exhibitors to turn dues over to Allied. One third is hoped to be retained in this area to combat daylight savings movements and in addition taxes. The post of executive secretary has been abolished and **Ernest Conlon's** many years of service ended September 30. Conlon will continue in an advisory capacity as needed.

Hartford

Construction of Connecticut's new film center building has been started at a site at Dixwell Ave. and Benham St., Hamden, by the All-State Realty Corporation, New York. Completion date is slated for Jan. 1. **Samuel H. Faiman** of the Faiman Agency, serving as renting and leasing agent, said that most of the major film distributors—about 11 concerns—will be tenants. They will occupy first floor of the two-story structure. Many of them are presently located in the Meadow St. area of downtown New Haven, which has been earmarked for demolishment as part of a huge highway development program. . . . **Walter Dinsmore** has been named assistant manager, E. M. Loew's theatre, Hartford, replacing **George Hudak,** resigned. . . . **Henry L. Needles,** formerly Hartford district manager, Warner Bros. Theatres, and a half-century veteran in the industry, has been recuperating at his Wethersfield, Conn., home from his third Hartford Hospital surgical visit of 1956. . . . Smith Management Company has dropped first run policy at the 2,070-car capacity Meadows drive-in, apparently for Fall and Winter. At the same time, the theatre has dropped admission charge from 80 to 75 cents.

Indianapolis

Spiro Papas, vice-president of Alliance, will lead a panel discussion on theatre concessions at the Indiana Allied state convention here Oct. 23-24. . . . **Mrs. Robert V. Jones, Mrs. Dale McFarland, Mrs. Ted Mendelssohn** and **Mrs. Manny Marcus,** all wives of leading exhibitors, are the ladies' committee for the annual meeting. . . . Projectionist **Joe Smith** greeted **Adlai E. Stevenson** at municipal airport when he arrived for a speech Friday. "I've been looking for you," said Stevenson, playing on the name of the fictitious Joe Smith presented for nomination at the GOP national convention. . . . **Johnny Stearns,** manager of Keith's will leave Wednesday for two weeks in Florida. "The Bad Seed" gave Keith's its biggest opening since "Moby Dick" last week. . . . **Margie Richter,** head booker, has succeeded **Val Klaiber** as office manager at MGM.

Jacksonville

Carl Carter bolstered his screen fare at the Ribault drive-in with the added attraction of a horseman riding his mount through a wall of fire. . . . The Florida premiere of Warner's "Toward the Unknown" is set for Sheldon Mandell's St. Johns theatre. . . . J. H. Robinson's Arlington theatre has the only local children's matinee policy on Saturday mornings. . . . The following FST officials were in New York for business sessions at Paramount offices: president **Louis J. Finske, Mark DuPree, Bob Harris** and **Harvey Garland**. . . . FST vice-president **LaMar Sarra** has been named a director of the newly-organized Northside Bank. . . . Thirty-nine French owners, headed by **Thierry Delafon,** general delegate of the La Federation Nationale des Cinemas Francais, visited here, Tampa and Miami.

Kansas City

Edward V. Long, owner of the Orpheum theatre, Elsberry, Mo., and the Trojan at Troy, is a candidate for state senator of Missouri, and **Hank Doering,** Kansas theatre owner, is a candidate for Senator from the eighth district in Kansas. . . . **Brooks Noah** and **Dick Wiles,** owner of the Heart drive-in at 6400 East U. S. 40 near Kansas City, installed a 90-by-145-feet screen to replace the old one, which was damaged by a June storm. It is being advertised as a half acre of screen as high as an eight-story building. . . . The Nelson Gallery of Art in Kansas City will sponsor its annual showing of famous films. This year's series was selected for their value in interpretation of the cultures of various peoples.

(*Continued on opposite page*)

Los Angeles

Art Gordon, Southside Theatres booker, has resigned his post to enter another field. He will be succeeded by **Bob Wolfe** . . . Elaborate plans are being made for the Los Angeles Motion Picture Salesmen's annual dinner dance at the Ambassador Hotel on October 27, with actress **Jane Powell** reigning as Lamps Queen . . . The RKO exchange has discontinued its inspection and shipping rooms and will henceforth be serviced in these departments by Gilboy Co. . . . **Bill Walsh,** U.A. head booker, resigned to go into business for himself . . . U.A. salesman **Jack Findley** has been transferred from the San Francisco branch to the Los Angeles office . . . **Judy Poynter,** head of Film Booking Service, flew to New York on business and also to attend the Theatre Owners of America convention . . . **Ben Goldberg,** of the Film Transport Co., is head of the committee of the Westwood Shrine Club which is planning a four-day conference for 250 Shriners at Murietta Hot Springs . . . Off on a vacation was **Harry Novak,** RKO head booker . . . After vacationing in San Francisco, **Lloyd Katz** of the Nevada Theatre Corp. in Las Vegas, was buying and booking on Film Row.

Memphis

The Northgate theatre, a new $165,000 building in the Northgate Shopping Center, with 1,000 seats and 1,200 parking spaces, was opened to the public by **Augustine Cianciolo,** who operates the Plaza, Rosemary, Luciann and Rosewood theatres in Memphis. Cianciolo is now planning to build another theatre, the Plaza, in the new Whitehaven Shopping Center . . . **C. E. Sumner,** salesman, National Theatre Supply Co., underwent surgery at Atlanta. The operation was a success . . . **W. P. Cates,** National refrigeration engineer, is seriously ill at St. Joseph's Hospital in Memphis . . . **W. F. Ruffin, Jr.,** Ruffin Amusements Co., Covington, Tenn., and **H. G. Walden,** Bay theatre, Red Bay, Ala., were in Memphis on business . . . **Leon Roundtree,** Holly Springs, Miss., exhibitor, and **Charles Eudy,** president of Tri-States Theatre Owners, TOA affiliate, were holding committee meetings this week to plan the 47th annual Tri-States convention at Hotel Gayoso in Memphis Oct. 22-23.

Miami

Van Myers, confections head of Wometco, brought back a touch of virus from the TOA convention in New York. Van returned a day earlier than planned but did address the PCA as scheduled. . . . Van Praag Productions, which makes television commercials for General Motors, Ballantines, Bulova, Westinghouse and others, has leased quarters in Coral Gables. **Harry Walsh** will be director of photography for the firm. . . . **Tom Rayfield,** manager of the Carib, was justifiably proud of the compliment of the **Carerras** of Havana, who said of the six-year-old theatre, "We've never seen a theatre better maintained." The senior and junior Carerras, who own a theatre chain in Havana, were studying the Carib for possible construction of a similar house in Cuba. . . . **Earl Potter,** of the Tivoli, reports the theatre has again returned to daily matinees after a summer respite. . . . **Martin Caplan,** manager of the Roosevelt on Miami Beach, was off to Mexico on a honeymoon with his recent bride, the former **Beverly Lynne Brenner.**

Milwaukee

Eddie Vollendorf, formerly with Theatre Service here, has returned to Milwaukee from Florida to see his doctor and to sell his home. His doctor reports he is in good health, so as soon as the home is sold the family will move to Florida permanently . . . In a letter to its members, Wisconsin Allied stated that the forthcoming session of the State Legislature, will be the toughest year for theatre legislation in the history of their business. It was noted that there is a possibility of four bills that will be objectionable to theatre operation if they are brought up . . . **Mayor Zeidler** does not favor any major change in the present Motion Picture Commission here with the exception of an "adult only" classification for certain films. Only the standard of obscenity would be considered in approving a film restricted to adults. Adults would be permitted to see movies which have presently been banned to the community at large only because of their effect on youth. The recommendations are to go to the Commission for consideration on October 9.

Minneapolis

The Berger circuit has taken over operation of the loop Aster, which until recently was operated by Minnesota Amusement Co. House temporarily will continue on its present late-run policy, but $50,000-$75,000 will be spent to remodel the theatre, according to **Lowell Kaplan,** buyer-booker for the circuit. It then may be used as a moveover house . . . "Fantasia" has been set for a re-release run at the World theatres in both Minneapolis and St. Paul, according to **Avron Rosen,** sales representative of Buena Vista here. Another Buena Vista release, "Secrets of Life," also has been set for both Worlds with a November opening . . . **Eddie Stoller,** United Artists city salesman, is recuperating from a recent operation . . . **M. A. Levy,** 20th-Fox midwest district manager, is on a two-week trip through his division. **Harold Lundquist,** assistant to Levy, was in Kansas City and Omaha . . . **Mathias Sembauer,** former operator of the Monty theatre, Montgomery, Minn., died at University hospital, Minneapolis, following surgery . . . A suit brought by Minnesota Amusement Co. to regain possession of the Towne, Fargo, N. D., from a corporation headed by **Gordon S. Aamoth,** has been settled out of court . . . **Bob Berger,** son of **Ben Berger,** president of Berger Amusement Co., Minneapolis, was married to **Jacqueline McGinnis** in Chicago. They will reside in Los Angeles . . . **S. B. Rahn,** former manager of the Grand, Mankato, Minn., has been named manager of the Chief, Welworth circuit house, at Red Wing, Minn.

New Orleans

B. J. Marcantel closed the Pat, Lafayette, La. . . . McElroy Theatres, Shreveport, La., closed the sub Centenary in that city . . . **Maurice M. Barr,** executive vice-president, Paramount Gulf Theatres, and chairman of the motion picture committee of the Greater New Orleans United Fund Drive, said that motion picture exhibitors of Orleans, Jefferson and St. Bernard Parishes are showing United Fund campaign trailers featuring **Raymond Massey.** . . . **John Waterall** closed the Citronelle, Citronelle, Ala. . . . Actress **Terry Moore** will arrive in town on October 15 to plug her latest picture "Between Heaven and Hell" . . . **Carolyn Kearney,** native Orleanian who started her stage career here with Circle theatre, is the girl friend of a hot rodder in "Hot Rod," now showing at the RKO Orpheum. . . . **Billy Fox Johnson** closed the Fox drive-in, Bunkie, La. . . . **J. M. Alford,** McComb, Miss., purchased the Park theatre, Raymond, Miss., from **Willard Kaminer.** . . . The Dixie, Ruston, La., a unit of Slidell Theatre Corp., headed by **John Richards,** was reopened recently after extensive renovations.

Oklahoma City

John V. Summers, has been named manager of the Redskin theatre here. . . . **Mr.** and **Mrs. R. Lewis Barton** and **Mr.** and **Mrs. Harold Combs,** and sons **Hal** and **Kent,** attended the football game at Dallas last weekend. Mr. Combs is head of the concessions department of Barton Theatres. . . . **Mrs. Coxie,** manager of the Skytrain theatre, returned from a visit with her son in Denver. . . . **Kathryn Grant,** Hollywood starlet, was in Oklahoma City this week for advance promotion of "Reprisal" in which she stars. Before she returns to Hollywood she will also visit Tulsa, Bartlesville and Enid. . . . The Lakeside, suburban theatre, has gift drawing each Thursday night. . . . Burglars battered open a safe at the Rialto theatre, Tulsa, Okla., Sept. 23, but got less than $200 in small change from the safe and the theatre's concession stand. . . . A new policy of the Warner theatre, is a children's Saturday morning and school-holiday showing of "This Is Cinerama" at reduced prices.

Philadelphia

A special benefit premiere for the Artists Equity Fund, Inc., recently formed guild of artists, marked the opening of "Lust for Life" at the Studio Oct. 3, with the proceeds going into a fund to assist artists in emergencies. . . . **William Goldman,** who heads the William Goldman Theatres, announced that his suburban Bryn Mawr has been sublet to **Stephen Stiefel,** who operates the nearby Narberth in suburban Narberth, Pa. The policy of the house has been changed to feature art and foreign films. . . . The **Ida Kapner** estate sold its Park, one of the first theatres in the city to incorporate sound movies, to Major Theatres, Inc., for $150,000. Built by the Kapner family about the time silent films were replaced by talkies, the key neighborhood house has a capacity of more than 1,500. **David Milgram,** who heads the independent Milgram Theatres, is head of the newly-formed Major Theatres corporation. . . . **Harold Brason,** manager of the Fox, became the father of a girl born last week at the Lankenau Hospital. . . . The Plaza, Reading, Pa., once home of burlesque and later of stock and film shows, is being advertised for rent for the coming season. . . .

(Continued on following page)

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Tri-State Buying and Booking Service is now handling **B. Wiest's** Hollywood, Elizabethville, Pa., and **Vincent Tate's** Orient, Dunmore, Pa. . . . A $50,000 improvement program for the Capitol, Lancaster, Pa., is now under way, with the lobby and box office being rebuilt, a new front constructed, and a new marquee erected. The house will continue operations during the improvements, according to manager **Ray O'Connell.**

Pittsburgh

The local booking situation is so jammed that Paramount is sending two of its big ones "The Vagabond King" and "The Leather Saint" first run into 20 neighborhood houses. . . . **Nancy McCarthy,** a 19-year-old Carnegie Tech drama student, is the only local candidate tested by Otto Preminger for his "Saint Joan" movie. . . . "Tea and Sympathy" is doing huge business on the strength of rave reviews. It will be followed by "War and Peace." . . . Critics **Karl Krug, Kaspar Monahan** and **Harold Cohen** heading to New York for the world premiere of "Giant" at the Roxy Oct. 10. They had to turn down MGM's invitation to Cincinnati to meet Doris Day whose "Julie" premieres the same day in that city. "Giant" goes into the local Stanley Oct. 31. . . . "Bigger Than Life" which has been on and off the Harris booking chart for two months finally got a date in that house, to be followed by "These Wilder Years." . . . "Lust For Life," helped by a big ad campaign and fine notices, gave the Guild theatre art house a new house record.

Portland

Paramount theatre executive **M. M. Mesher** and **Mrs. Mesher** were in New York for the TOA meet. . . . Guild theatre director **Marty Foster** is back at his San Francisco office after working with house manager **Nancy Welch** for a week. . . . Fox theatre manager **Dean Mathews** is out of the hospital after having a throat operation. . . . **Helen Rose,** MGM designer, and **Marjorie Helen, Theona Bryant,** and **Betty Uitti,** MGM starlets, were in town to promote "The Opposite Sex." . . . Evergreen officials are off to Phoenix for the National Theatres meet. **Jim Runte, John Beall, Frank Christy** and **G. S. G. Patterson** are going from the Seattle office. Oregon district manager **Oscar Nyberg** also went. Four house managers attended as winners of the annual showmanship award—**Murt Makins,** Bremerton; **John Bretz,** Winatchee; **Jack Dudman,** Seattle; and **Dean Mathews,** Portland. Eugene City manager **Alton Robins** takes over the Portland area temporarily.

Providence

The Quidnessett Church, through the courtesy of the theatre, has been using the facilities of the Quonset drive-in for its Sunday morning services, making it Rhode Island's first and only drive-in church. . . . Members of the press, radio and television stations, and other dignitaries were guests of the Loew's State management at a special private pre-screening of "Tea and Sympathy." . . . So popular was the Rhode Island premiere showing of "Madame Butterfly" at the Avon Cinema, that it held for a second week. . . . The Strand management brought back "Two Years Before The Mast," and "The Virginian," two Paramount re-issues. . . . With surrounding amusement parks operating only weekends, from now until October, and auto race tracks, and other forms of commercial amusements, concluded for the season, there is a marked trend back to the motion picture theatres.

San Francisco

Mervyn LeRoy, who produced and directed Warner's "The Bad Seed," was a recent visitor to San Francisco. "We need new talent," he told reporters, "the talent which hasn't been worn out by TV." . . . **Rosaleen (Pat) McGuinness,** secretary to **Bill Elder,** manager of Loew's Warfield, is in New York spending a well earned two weeks vacation. . . . Plans are underway for **Elisabeth Mueller,** co-star with Robert Taylor in "The Power and the Prize," to visit the city for purposes of exploiting her first American film, made for MGM.

St. Louis

Teamsters Local 618 removed its pickets from the Missouri theatre and five adjacent parking lots when Adlai Stevenson, Democratic candidate, spoke at the theatre. The teamsters local has been picketing the Missouri, Fox and St. Louis theatres in a strike to obtain a new contract for parking lot attendants. . . . The All-Star drive-in theatre, located a short distance from Holcomb, Mo., in the southeastern part of the state, now has inside seating with air contioning and/or heat. . . . **Bill Spicer,** operator of a Fort Smith, Ark., drive-in theatre, is the Republican candidate for the United States Congress from the Third Arkansas District. . . . **C. L. Pittman** of Perryville, Ark., a retired U. S. Army captain, has been appointed manager of the Logan theatre in Paris, Ark., succeeding **Hugh Johnson.**

Toronto

In the admissions war in Winnipeg, **H. Silverberg's** Northmain drive-in offered free admissions any time any hour to all cars and occupants, plus one gallon of free gas to each car. . . . The annual meeting of the Alberta Theatres Association was held in Red Deer, Alta., this year. Wives and members saw a screening first. . . . **Fred Leavens,** named supervisor of Regional Theatres Circuit of Odeon Theatres (Canada) Ltd., took up his residence in Toronto. . . . Paramount Pictures Ltd. is back in its old but refurbished quarters on Bond St., after being ensconced in the Film Exchange Building on Victoria St., nearly six months. . . . **Ben Sommers,** veteran Winnipeg exhibitor who recently closed his State in that city, moved to Los Angeles. The former president of the Manitoba Exhibitors' Association was tendered a luncheon by members before he left. . . . Park, Windsor, previously specializing in action pictures, on a third and fourth run policy, has become a first run house, for "art" and specialized films. . . . **Bill Smith,** until recently Vancouver branch manager for RKO, has been appointed general sales manager of the 16mm division of International Film Distributors, Toronto. He succeeds **Sam Lambert,** who resigned. . . . **Bill Foreman** has resigned from Astral Films. . . . **Tom McKnight,** London manager relieving in Welland, Ont., was in hospital after being hit by a car.

Vancouver

Dolly Inkster, on the Odeon-Plaza staff here for several years, was married recently to **James Woodcock,** of the Canadian Navy. They will live at the Victoria naval base after the honeymoon. . . . **Les Walker,** business agent of projectionists local 348, was elected a member of the IATSE advisory board for district No. 1. Former president of 348, **Bill McCartney, Jr.,** is a member of the district legislative committee. The local projectionist union is the largest in the Pacific northwest. . . . With the closing of the 974-seat Atlas in Victoria, Famous Players will re-open the 1312-seat Capitol in Victoria. . . . The Odeon circuit is still trying to unload five small-seat theatres in B.C., located in the Fraser Valley and on Vancouver Island. . . . Saskatchewan Court of Appeals has ruled that Foto-Nite is legal and dismissed an appeal by the Crown against a police magistrate's acquittal of a Saskatoon theatre. The same verdict was given in a Vancouver Court case two years ago. . . . **John Franko,** former manager of the Dreamland, Edmonton, was moved to the Strand in the same capacity. He succeeds the late manager **Roly Keil,** who died recently.

Washington

Sam Galanty, Columbia Pictures divisional sales manager, attended meetings in Cleveland. . . . **Robert J. D. Johnson,** and **Walter R. Saunders,** partners in Johnson-Saunders Theatres, a chain of drive-ins, were mentioned in an article in the **Saturday Evening Post,** as among those who achieved outstanding success in this field. . . . **Abbott & Costello, Jeanne Crain, Virginia Mayo, Michael O'Shea, Esther Williams** and 45 political and comic-strip cartoonists were scheduled to be in Washington for the Treasury Department's Freedom Fair from October 1 through 8. The celebration marks the 15th anniversary of the Series E Bond program. . . . "Invitation to the Dance," was given "The Golden Bear," by German Ambassador **Hein Krekeler.** This is equivalent to our Oscar. . . . **Eddie Fisher** and **Helen Hayes** were added to the "Youth Salutes the President" party to be given by the Young Republican National Federation and the National Youth for Eisenhover on October 13 at the Statler Hotel.

Photo-Cinema Exhibit Held in Germany

The "Fotokina," a photographic and cinematographic exhibition, will be held for the fifth time in Cologne, Germany, from September 29 to October 7. This trade fair presents to dealers and others interested everything within the wide range of photographic and cinematographic apparatus and accessories recently developed.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

NEW PRODUCT—Will Be More Plentiful

GOOD news for theatre managers, reported by the Herald two weeks ago, in Bill Weaver's listing of 300 new films from 165 independent producers in the next 12 months, is no more than can be seen on the western horizon, by today's light. There are more and better pictures coming into the market—and from more directions and sources than ever before. As our Hollywood editor puts it "Nowadays nearly everybody is an independent producer—at least, part-time, which many feel is the best way."

If we had a product shortage it was because of the separation of the run-of-the-mine "B" pictures, which have been sold down the river to television, and which we don't need any more, anyway. The days of just running picture after picture, as they do it on TV, are gone for the film theatres, who must now provide something more professional and desirable—from every branch of motion picture industry. Production and exhibition must step up their standards of quality—for folks can get all *the ordinary* they want, at home.

We advise you to study Mr. Weaver's list, and read his complete story on production, which runs more than four pages in the Herald of September 22nd. It's far too much to recite here, and frankly, it takes a while, to let the full import of this piece, sink in. Soon, we'll be getting a kind and quality of films that are just what are needed, in this emergency.

Then, there is heartening news in the booking of Allied Artists' new picture, "Friendly Persuasion" in Radio City Music Hall. From one of our newest major companies, comes one of the most wonderful family films you've ever seen. The Music Hall, largest of the showcase theatres, also has the largest "family" audience, with an average of more than 18,000 people buying tickets, *every day in the year*. That means all the family, and it poses a problem to find pictures that are worthy of this family patronage. You'll be hearing a great deal more about the next picture in the Music Hall—and you'll find that "Friendly Persuasion" will make new friends for motion pictures in your theatre.

Also, in this week's "Selling Approach" we pick-up the review of a couple of press-books on re-issues, two of the really great films of our times—"Rebecca" and "The 3rd Man"—produced by David O. Selznick and re-released by 20th Century-Fox. In the years since these pictures were first seen, a whole new audience has come up.

ASK THE QUESTIONS

And get your own answers! Jack Brunagle, executive in charge of theatre advertising for United Theatres Corporation, with headquarters at Little Rock, Ark., showed us his own "Questionnaire"—a two-part, reply-card, which he is mailing out to 200 patrons on his list, every week, to get their own response, in their own words, to a series of questions about "going out to the movies." He says—these are coming in good, and he showed us a deck of samples.

The fact is—your loyal and regular patrons like to answer such questions, and they will do so, no matter how you approach them—just so long as you do. They write long comments, and like it. Jack says he learns a lot every week, with this sample batch of 200 selected at random, and he can even picture the writers themselves, from the writing and the responses, as to ages, sex, habits and habitation. Any good showman can do the same thing.

There are many ways to accomplish this same result. You can send out reply-cards, or you can conduct your own poll, in your own area. Hire students who want to earn a few dollars to go from door-to-door, to tell your story and *ask questions*. Ask teachers, who are never over-paid, to do the same thing with their pupils or their parents. Ask the opinion-makers, who are fluent without knowledge, to fortify their belief in motion pictures by asking questions.

CITIZENS of Danville, Kentucky, sent 312 telegrams to Dore Schary, asking for the world premiere of "Raintree County" in their town of 8,500. The MGM picture was made there, and the town prospered, and thrilled, with the influx of Hollywood, which was the crowning event in its 70-year history. According to the Chamber of Commerce, there was an average of 6,000 tourists coming into town each day during the production period. Every motel, hotel and restaurant for miles around was crowded to capacity. Business jumped 400% above normal, and every person in town took on extra work for extra pay. Now, they want the world premiere, and they should have it—with so many of the local population really thinking in terms of how very good the movies are—and should be, at the local level. We've always believed in small-town premieres, which are much better public relations and publicity than the big-city stuff that may saturate, but seldom penetrates. Danville, Ky., is a small town, and they have a million people in the trading area, amply covered by newspaper, radio and TV.

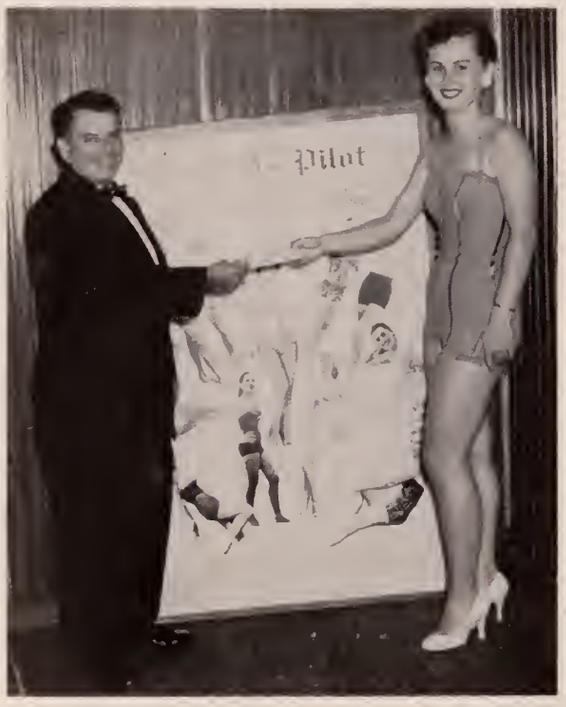
■ ■ ■

PRESENTATION of the Quigley Grand Award plaque to John McKim, young showman who won this honor in small situations as manager of the Odeon theatre, Ladysmith, B. C., will take place at the annual convention of the Motion Picture Theatres Association of Ontario, at the King Edward Hotel, in Toronto, at the invitation of Mr. Leonard W. Brockingtno, president of the Odeon Theatres (Canada) Ltd. Martin Quigley, Jr., Editor of the Herald, will make the presentation at an all-industry luncheon, at which the various branches of motion picture production, distribution and exhibition will be represented. Our sincere compliments to John McKim, and we look forward to his visit to New York in the near future, when we may meet him at the Round Table desk, and introduce him to other Grand Award winners. —*Walter Brooks*

Harry Margolsky, manager of the Beach theatre, Miami Beach, presents a trophy to a youngster who caught a 450-pound shark as a newspicture promotion for "Moby Dick."

All you need is a mountain, and strong young people to race up the climb, as promotion for Paramount's "The Mountain"—which is playing early dates. Here manager Joseph Shea, of the Palace theatre, Pittsfield, Mass., launches his outdoor ballyhoo in the Berkshires. Newspapers certainly went for the action photographs.

Getting In The Act



Max Cooper, manager of the Skouras Cove theatre, at Glen Gove, is one of those who are definitely planning to win a big money prize for showmanship in UA's big "Trapeze" contest.

This was for "High Society" in St. Louis, set up by Frank Henson, manager of Loew's State theatre, and Bernie Evens, MGM field man, at the main entrance of the Mid-American Jubilee, with the sound track from the picture as musical accompaniment.

Fred Jackson, manager of Loew's theatre, London, Ontario, with Gerry Collins and Chet Friedman assisting, had this street broadcast ballyhoo for "High Society" comments.

Ray Light, manager of the Maryland theatre, Cumberland, Md., had a piano marathon in a music store window as promotion for "The Eddie Duchin Story"—and here's the tireless pianist, finishing his 73rd hour of continuous playing, with a radio audience listening, and the whole town watching.

Showmen in Action

Bernie Brooks, whom we've affectionately hailed as "Cousin" for the past fifteen years on Broadway, has been appointed assistant zone manager and film buyer for Stanley-Warner Theatres in Philadelphia, with Ted Schlanger, zone manager, and Sam Rosen providing the welcome on his new beat. Bernie has come up fast, and will go far in this business, if we know our Cousin.

▼

And Birk Binnard, advertising and publicity manager for Stanley-Warner's Philadelphia zone, sends us in a tear-sheet of a wonderful full-page pictorial review of "War and Peace" which appeared in the *Philadelphia Daily News* the day after the picture opened at the Stanley theatre. It is most exceptional to land a full pictorial page, for a review, but highly complimentary. Birk says "this is something that could easily be duplicated across the country"—but we are laying bets, the other way. It isn't easy—and it never happens casually, just by accident!

▼

Philadelphia is coming in strong on our showmanship beam, and also in the mail is a report from Sid Poppay, manager of the S-W Strand theatre, York, Pa., who had a complete campaign on "Tea and Sympathy" in one of the early-run, test spots. Radio and TV, book tieups, store displays and special lobby, placed the attraction as a Broadway stage success with Deborah Kerr, and others of the original cast, all for film prices!

▼

William Anelante, who has been for 23 years a manager with Loew's Theatres, has resigned his post at the 83rd St. theatre to transfer to NBC-TV, where he will be in Plant Operations as a studio manager. More and more this is becoming a business of allied interests, materials and man power.

▼

Eddie Hood, manager of the Valencia theatre, Macon, Missouri, has his campaign on "The Great Locomotive Chase" as an entry for the Quigley Awards, and we are pleased with his comment that the picture more than doubled the average child attendance, and brought out the adults, too. He had good merchandising tieups.

▼

Having a drink with Henry Plitt, president of the Paramount-Gulf theatres, and wishing it were a Sazarac at the Roosevelt. The bartender at the Coliseum looks and acts like hot-dog vendor from a ball park or fight arena, who inherited one of the concessions at the Coliseum and brought his manners with him. Nice way to make friends for New York City.

Charlie Smakwitz, zone manager for Stanley Warner in Newark, was on hand, with Edgar Goth, his advertising and publicity director, to hear Si Fabian, Sam Rosen, and Harry Goldberg as speakers in keynote and follow-up address to the members assembled. Charlie says, roughly, "We gotta work, or else"—of course, his quote was in better, and more, words, but that's what he meant.

▼

A lot of exhibitors present, from key speakers down to visiting firemen, all said, as they believed—that *divorcement* has created more chaos in this industry than it has solved problems. We will agree with that policy, because there's no such thing as "exhibitor's gains" under divorcement and bidding decrees ordered by the Government. It may take us a few years longer to find out—so that all segments of this industry will agree on the harm that has been done. It's too far-reaching to measure in a short talk.

▼

And if J. H. "Tommy" Thompson was here, or Nat Williams, again, we missed, but with several hundred milling around and so many to talk to, it's no wonder. Some of our friends from Atlanta were present, but not all of them, and it will take us a while to recall and recount just who were among the absent.

Managers Try For "Trapeze" Money Prizes

With the inauguration of 33 more promotions this week, the total of theatres in the United States and Canada participating in the huge "Trapeze"—Miss Exquisite Form contest has passed 1,100, it was announced today by Roger H. Lewis, United Artists National Director of advertising, publicity and exploitation.

On the basis of campaigns to date, it is estimated that over 2,000 theatres in the 32 exchanges areas will have taken part in the international beauty contest before it closes next February.

Theatre managers staging the best Exquisite Form promotions in conjunction with their engagement of the record-grossing "Trapeze" will share a prize pool of $5,000 in United States Savings Bonds donated by Exquisite Form Bra, sponsor of the contest.

The hunt for the shapeliest girl in all of North America is backed by $500,000 worth of co-op advertising and intensive support at 18,000 Exquisite Form outlets in major market areas throughout the United States and Canada.

The panel of judges includes Burt Lancaster, Tony Curtis and Gina Lollobrigida, who are starred in Hecht and Lancaster's "Trapeze."

Showmen in Action—just behind the firing line! MGM's strategic promotion meeting for the world premiere of "Julie" at the RKO Albee theatre in Cincinnati, had these home office and field exploitation specialists huddled in consultation. From left to right, Arthur Canton, MGM; Joe Alexander, RKO circuit division manager; Emery Austin, MGM exploitation head; Andy Neidenthal, promotion man for WLW, Cincinnati; in rear: Manny Pearson, MGM field man, Cleveland; and J. E. "Watty" Watson, Cincinnati field man, all gathered at the good old Netherland Plaza—ah! what memories!

CONTENDERS FOR QUIGLEY AWARDS

Finalists at the end of the Third Quarter, September 30, 1956

JIMMY BARNETT
Olympia, Miami, Fla.

W. H. BELLE
Laurelton
Laurelton, N. Y.

SAM J. BERMAN
Drive-In
St. Thomas, Can.

MERLE R. BLAIR
Regent
Cedar Falls, Ia.

BILL BLAKE
Warfield
San Francisco, Cal.

W. BLONDELL
Capitol
Niagara Falls, Can.

FRANK BUDD
Odeon
Melbourne, Aust.

BARRY CARNON
Hyland, Toronto, Can.

RODNEY COLLIER
Stanley
Baltimore, Md.

J. J. COLLINS
State, Melbourne, Aust.

BOB COX
Strand, Lexington, Ky.

R. J. CRABB
Lyric
Wellingborough, Eng.

RAY E. DAVID
Star-Lite Drive-In
Chadron, Nebr.

BERNIE DE PA
Savannah
Savannah, Ga.

ELMER N. DE WITT
Valentine, Defiance, O.

J. DI BENEDETTO
Poli, Worcester, Mass.

BOB DIEM
Colonial, Reading, Pa.

MAURICE DRUKER
Midland
Kansas City, Mo.

W. V. DWORSKI
Harris, Findlay, O.

BILL ELDER
Warfield
San Francisco, Cal.

H. N. EVERHART
State, Walker, Minn.

ED FORCE
RKO Brandeis
Omaha, Nebr.

LEE E. FRASER
Bloomfield
Birmingham, Mich.

MEL GAITSKILL
Paris, Paris, Ky.

J. A. GALLACHER
Regal
Kilmarneck, Scot.

ARNOLD GATES
State, Cleveland, O.

CHARLES GAUDINO
Poli, Springfield, Mass.

ELAINE S. GEORGE
Star, Heppner, Ore.

GERRY GERMAINE
Capitol
Steubenville, O.

SAM GILMAN
State, Syracuse, N. Y.

E. L. GROVES
Gaumont
Finsbury Park, Eng.

EARL HALLFORD
Crisp, Cordele, Ga.

ARTHUR HALLOCK
Paramount
Baltimore, Md.

JAY HANDELMAN
Rio, Detroit, Mich.

JIM C. HAWKINS
State, Columbia, S. C.

BILL HENDLEY
Majestic
Gettysburg, Pa.

FRANK HENSON
State, St. Louis, Mo.

W. A. HOFFMAN
Dade Lincoln Theatres
Miami Beach, N. Y.

EDDIE HOOD
Valencia, Macon, Mo.

RIC JAVIER
Parament Films
Manila, P. I.

GEOFF JONES
Roxy, Newmarket, Can.

DAVID KAPLAN
Trans Lux, Boston, Mass.

MELVIN KATZ
Embassy, Johnstown, Pa.

JAY KING
Yorktown, Elkins Pk., Pa.

SID KLEPER
College
New Haven, Conn.

FRANK LAWSON
Danforth
Toronto, Can.

MEL G. LAWTON
Prince Edward
Sydney, Aust.

FOSTER LEIDERBACH
Strand
Cumberland, Md.

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

DOMINICK LUCENTE
Broadway
Philadelphia, Pa.

ABE LUDACER
Valentine, Toledo, O.

A. MC CLELLAND
Majestic
Launceston, Aust.

FRANK MANENTE
Stillman, Cleveland, O.

CECILIA MANTUS
Paramount Films
Barcelona, Spain

J. R. MARONEY
His Majesty's
Hobart, Australia

TONY MASELLA
Palace, Meriden, Conn.

VIC NOWE
Odeon, Toronto, Can.

MILLARD OCHS
Strand, Akron, O.

FRANK OSTEROTH
Tri City Drive-In
Iron Mt., Mich.

GEORGE PETERS
Loew's, Richmond, Va.

CHARLEY PINCUS
Esquire, Stockton, Cal.

SID POPPAY
Strand, York, Pa.

GEORGE W. PUGH
Rialto
Glens Falls, N. Y.

WILLIAM QUEST
Odeon, London, Eng.

C. E. RAINEY
Odeon, Norwich, Eng.

MARVIN REED
Riviera
Coral Gables, Fla.

D. C. REES
Odeon, Sketty, Eng.

R. M. RICHARDS
Majestic
Melbourne, Aust.

ALBERT ROLSTON
Princess
Little Current, Can.

ROBERT E. ROSEN
Dakota
Bismarck, N. Dak.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

FRED ROSS
Dixie Drive-In
Sequin, Texas

HERBERT ROYSTER
Broadway
Portland, Ore.

MAX RUBIN
Paramount
Syracuse, N. Y.

R. M. SAVAGE
Gaumont
Chichester, Eng.

J. A. SCARDIFIELD
Odeon, Dover, Eng.

F. B. SCHLAX
Kenosha, Kenosha, Wis.

N. SCOTT-BUCCLEUCH
Longdale, Carlisle, Eng.

FARRIS SHANBOUR
Criterion
Oklahoma City, Okla.

DELMAR SHERRILL
Otis Air Force Base
Falmouth, Mass.

S. L. SORKIN
RKO Keith's
Syracuse, N. Y.

MURRAY SPECTOR
Central
Jersey City, N. J.

NEVILLE SPRIGGS
Southern Cross
Salisbury, Africa

JOHN STEARNS
Keith's, Indianapolis

CHRISTINE SUTTON
Metro, Abilene, Texas

MYRON TALMAN
Ritz, Los Angeles, Cal.

W. J. TRAMBUKIS
State, Providence, R. I.

BOB WALKER
Uintah, Fruita, Colo.

H. P. WALSHAW
Odeon, Plymouth, Eng.

H. W. WATSON
Odeon
Peterborough, Can.

F. A. WIGGINS
State, Minneapolis

G. WILLIAMS
Regent, Chatham, Eng.

WILLIAM H. WILSON
Paramount
Edmonton, Can.

SAM WORMUS
Rialto, Loveland, Colo.

AL W. YAHRAUS
Bryan, Bryan, Ohio

ZEVA YOVAN
Palace, Memphis, Tenn.

Be Optimistic—If You Want To Build Business

CHICAGO: A week to week check among exhibitors in every area of the city would present a discouraging picture of theatre business—if it were not for the optimistic reports from some who are thinking along practical "business building" lines, according to a story we have received from showmen. Every week some managers give out gloomy reports, about business getting worse and worse, and they just don't see how they are going to survive.

At the same time, other managers in charge of the same type theatres, and in the same sort of neighborhoods, say that in addition to good product, it is showmanship that pays off. By this, they mean such tried and true schemes as community tie-ins, "gimmick" ideas, and a revival of stunts which have aided the theatre in years past. Balaban and Katz, for example, have started a Mickey Mouse Club in eleven theatres, with the program living up to all expectations, for pepping up business and setting a precedent of "going to the movies" among the children. It follows the pattern of the well-known Mickey Mouse shows, long popular in motion picture theatres. You can't very well congregate so many cheering kids around a television set.

Features To Build Up Interest in Movies

To augment the "good citizenship" theme, there are educational and constructive short films slanted for the children's interest, and worthwhile prizes are promoted from merchant sponsors on a city-wide basis. One of the top prizes featured is a trip to Disneyland in California. The Beverly, a neighborhood house that reports optimistically every week, is reviving its "Fall Book Review" series, which are held every Tuesday during the Autumn months. A counter of premium merchandise at the Belmont theatre, calling for coupon points and cash, is working advantageously at all performances. Permitting children under 12 for free, when accompanied by their parents, has increased business 22 per cent. These activities form but a small segment of the business building program in theatres which state there is no reason to complain about results at the box office.

This same attitude was expressed frequently at the TOA convention in New York, when some managers took a defeatist attitude, and talked down their own business, while others had an exactly opposite point of view, and told of how well they were doing with good old-fashioned showmanship, in the face of new competition.

Selling Approach

THE AMBASSADOR'S DAUGHTER — United Artists. CinemaScope, in color by Technicolor. The freshest comedy in years. She's even more fun than the farmer's daughter. Olivia de Havilland, John Forsythe, Myrna Loy, Adolphe Menjou, in a version of the "most scandalous foreign affair" in laugh history, written, produced and directed by Norman Krasna. The magic that makes comedy great—this one has great magic. Strangely enough, no poster larger than the 6-sheet, which must imply that the producers aim this picture at the art theatres. But the posters that are here, will sell comedy, and make good display material in whatever forms you prefer. The flash 2-color herald keys the campaign, and there's a smash standee, from National Screen. Newspaper ad mats are especially light and frolicsome, as they should be, beginning with a set of teasers and extending through a good assortment, including the excellent special campaign mat which sells for 35¢ at National Screen and supplies seven ad mats and slugs and 2 publicity mats. An ad mat supplement contains some additional styles developed in the early runs. You can find anything and everything you need in the pressbook to advertise or promote this picture. Among national promotions are two flying round trips to Paris, in a contest which closes January 1, 1957, and in which your patrons are eligible. Special one-sheet available from United Artists Special Events Dept., 729 Seventh Avenue, New York. The French National Tourist Bureau ties-in with 2500 travel agencies for cooperative advertising in newspapers and radio. Good commercial tieups indicates the pressbook makers have worked this angle to obtain results.

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BACK FROM ETERNITY—RKO Radio Pictures. Ooh, that Ekberg! Robert Ryan, Anita Ekberg, Rod Steiger in what looks like exciting stuff in the showmanship pressbook. They say the picture has sell appeal, sex appeal and adventure appeal. It all happened when a plane crashed in a South American jungle—the cruel head-hunter country along the Amazon. 24-sheet and all advertising features Anita Ekberg, with her hair down and her defenses up! The pressbook says, "these ads will kick up a hurricane in your town!" But there's nothing offensive or misleading or that can cause criticism from opinion makers. We are in the business of selling adventure—and this looks real. Newspaper ad mats follow the same slant and there is a very generous array of sizes and shapes, sufficient to fit all situations. They say, and this is your bargain page—to offer the 35¢ combination mat at National Screen, which has eight small ads and three publicity mats, for the price of one. Buy the whole mat and take it intact to your newspaper man or printer, to get the benefit of something new and different in your showmanship methods.

BEYOND A REASONABLE DOUBT — RKO Radio Pictures. What kind of a man would frame himself for murder? A jig-saw puzzle of suspense—put the pieces together, and they spell—MURDER. Challenge your customers to guess the ending —and plead with them not to reveal it! Exceptional pressbook from RKO — the Showmanship Company—who excel in such preparation. 24-sheet and other posters have all the pictorial art for better marquee and lobby displays. The 6-sheet and 1-sheet have the jig-saw puzzle effect, which can be an advertising and display theme. Put them all together and they spell box office! Newspaper ad mats are fine, and in the proper theme. You can find a choice of styles as well as every size and shape. The 35¢ mat is a real bargain, with six one and two-column ad mats, plus two publicity mats, to prove that you should always have this special mat on your standing order at National Screen. Good retail clothing store and other commercial tieups are suggested and other ideas for your own promotion.

•

REBECCA—Selznick—20th Century-Fox. Directed by Alfred Hitchcock, from the famous novel by Daphne du Maurier. The master of suspense, and the story of the most glamorous woman of all time. A re-issue that well deserves return-dates, and a whole new generation of movie goers have never seen it! All new posters —the largest the 6-sheet, but fine pictorial art—all new accessories right down the line. Newspaper ad mats follow the new and different theme, to remind old patrons and make new ones. Picture stars Laurence Olivier and Joan Fontaine, and those who saw it before will want to see it again, for their great performances. Special small-town and drive-in ad mat at 5¢, supplies everything needed in one and two-column ad mats and slugs.

•

THE 3rd MAN—Selznick—20th Century-Fox. There never was a man like the 3rd man—the most extraordinary man in one of the greatest pictures ever made. The 3rd Man theme song will live forever. It's a haunting strain, on a zither! To drive you into a dither! Graham Greene's great story, starring Joseph Cotten, Valli, Orson Welles, Trevor Howard, in a Viennese setting. All new posters, new accessories, new advertising slants for this important re-issue, which will be recognized by the old movie fans, and will make new ones for you, since millions have never seen this great film. Newspaper ads repeat that "man within a man within a man" idea which is intriguing, and the special composite mat for small theatres and drive-ins, gives you eight ad mats and slugs and a publicity mat.

EDITORIAL NOTE: We purposely put this advertisement at the top of the column, which is against policy, because we want to stress a point. That theatre managers should make use of their stages and stage lighting equipment. Most of you have stages or opportunities to use stagecraft in displays, and having the equipment to do it is equivalent to obtaining the result, in a majority of cases. Did you ever stop to think that any commercial window display is a stage, and that only stage lighting lifts it out of the rut of mediocrity? Have you considered that many of your lobby displays are made—or messed up—either by proper use or the lack of stage lighting? Of course, as this advertisement says, we urge you to use your stage facilities—and to invite your community to use them—for all kinds of events and attractions that require stage lighting and handling, all the year around. Today's theatre manager depends on his PA system, the stage microphone, the lobby microphone, the long-run record player, the spotlight that accents the attraction. —W. B.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

INTERMITTENT MOVEMENTS — NEW SURplus for Simplex $69.50; DeVry $69.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N Y.

USED EQUIPMENT

ARCLAMPS GALORE! ALL GOOD CONDITION. Peerless Magnarcs $395 pr.; Strong Mogul, Brenkert Enarc $350; Forest U.T., Ashcraft E, Ballantyne $300. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES —many brand newl Wollensak, "Sunray" Series I: 3", 3½", 3¾", 5", 5½", 6", 7¾", $35 pr. Superlite Series III "C" coated 2¾", 3", 3¼", $150 pr. Others available, tell us your needs. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BALLANTYNE SOUND SYSTEM, LATE TYPE, reconditioned $775; 50/100 ampere generators, complete, reconditioned, $295; splicers $1.95; Very best buys on all types of equipment, including screens and lenses; What do you need? STAR CINEMA SUPPLY, 621 West 55th St., New York 19.

BOOKS

ECONOMY — ECONOMY — ECONOMY. HUNdreds of practical, experience-tested, money-saving tips on economical theatre practices are yours in the "Master Guide to Theatre Maintenance" at only $5 for them all. Send for your copy Right Now. Quigley Bookshop, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE: RITZ THEATRE, 124 NORTH MAIN, Tipton, Indiana. CinemaScope 560 seats or will take in partner for one half of sale price.

500 CAR DRIVE-IN THEATRE TWO YEARS old. New Simplex XL equipment. CinemaScope screen 54'x90'. Concession 30'x46'. First class appearance. Growth in area. P. O. Box 56, Sheridan, Wyo.

DRIVE-IN AND INDOOR THEATRE LOCATED in an industrial and agricultural area of 5,000-7,000 in Virginia. Nearest opposition 22 miles—earnings conservatively $10,000 per year if personally operated. Showing $500 average profit per month with absentee management since starting Sunday shows. Good leases—replacement cost $50,000—will take $30,000. JOHN M. HERNDON, Box 102, Staunton, Va.

AUCTION SALE, OCTOBER 17, 1956, 1:15 P.M. Coleman Theatre building and equipment, like new, Coleman, Wis. Located 40 miles North of Green Bay, Wis. on Highway 141. Sale conducted by CLINTONVILLE SALES CORP., Clintonville, Wis. A. R. Umland, Phone 2289.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Set 2 speakers, junction box $12.25. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUMPER STRIPS! IN BRILLIANT FLUOREScent colors! Write for rates and free literature entitled: "A Great New Advertising Medium That Rides for You Free!" PEREL PROCESS PRINT CO., 1831 N. 77th St., Phila., 31, Pa.

POSITIONS WANTED

MANAGER OR CIRCUIT EXECUTIVE ASSISTant. Experienced, age 38, family man. Excellent civic and fraternal affiliations. Prefer South or Southwest, consider anywhere two weeks notice. BOX 2936, MOTION PICTURE HERALD.

TOP GRADE MANAGER. EXCELS PUBLIC relations. Excellent references. BOX 2933, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

MAURER 16MM STUDIO CAMERAS, $5000 VALue, $1995; Eyemo 35mm Newsreel Cameras, from $99.50; Mitchell 35mm Standard Tracking Camera, $995; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450 value, $2595; Moviolas from $195; Hallen synchronous magnetic 17½mm recorder, B22, $1950 value, $495; Neumade RK-102 Film Racks hold 102-1000' reels, originally $165, new $87.50; American Cinematographer's Handbooks, ½ price, $2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Legion Aproves 14 Of 20 New Films

Of the 20 productions reviewed last week by the National Legion of Decency, seven have been put in Class A, Section I, morally unobjectionable for adults; seven in Class A, Section II, morally unobjectionable for adults; and six in Class B, morally objectionable in part for all. In Section I are: "The Best Things in Life Are Free," "Canyon River," "The Last Wagon," "Mole People," "Peacemaker," "Yank Kwei Fei" and "Yaqui Drums." In Class A, Section II, are "Chain of Evidence," "Death of a Scoundrel," "Hold Back the Night," "Man from Del Rio," "Operation Murder," "Stagecoach to Fury" and "Tension at Table Rock." In Class B are "Search for Bridey Murphy," because of "undue emphasis on the power and effect of hypnotism as presented in this picture, without clearly establishing the necessary moral precautions, can lead to serious misrepresentation. Inferentially it tends to create belief in the erroneous doctrine of reincarnation"; "Tea and Sympathy" because "this film, based on a stage play of the same name which was highly controvertible because of theme and treatment, has been adapted to the screen with certain changes that repair in a limited manner the original moral offenses. However, the solution of the plot still tends to arouse undue sympathy for, and to condone, immoral actions. In addition it contains suggestive sequences"; "Cha Cha Cha Boom" because of "suggestive dancing and costuming"; "Fighting Trouble" because of "suggestive costuming and situations"; "Grand Maneuver" because of "light treatment of marriage; low moral tone" and "The Opposite Sex" because it "reflects the acceptability of divorce together with a light treatment of marriage; suggestive costuming, dialogue and situations."

Helen Russell, 56, Exhibitor, Dies

AKRON, OHIO: Mrs. Helen Halter Smith Russell, 56, well known exhibitor, died here recently. She had been hospitalized for five weeks. She was the wife of Judge Roy Russell of Millersburg, theatre man and probate judge. After the death of her former husband, Wilfred Smith, Mrs. Russell continued to operate the former Majestic theatre in South Akron. She was a past president of the Akron Theatre Owners and Managers Association.

James A. Beidler

TOLEDO: James A. Beidler, Sr., 87, one of the country's oldest exhibitors, died here recently. He was for many years associated with Martin Smith in the operation of several Toledo theatres.

Condon Coordinator For New U.A. Film

Richard Condon, European production publicity coordinator for United Artists from 1953 to this year, has been named campaign coordinator for Russ-Field's "The King and Four Queens," it is announced by Roger H. Lewis, U.A. national director of advertising, publicity and exploitation. Mr. Condon previously headed the advertising-publicity-exploitation department for RKO and handled special promotional assignments for Cecil B. DeMille and Walt Disney. He has just returned from Spain, where he supervised the international production publicity campaign for Stanley Kramer's Vista-Vision Technicolor spectacle, "The Pride and Passion," to be released by U.A. "The King and Four Queens," also to be released by U.A., stars Clark Gable and Eleanor Parker.

Art Siteman

HOLLYWOOD: Art Siteman, 46, veteran Hollywood production manager, died suddenly October 2 in Kyoto, Japan, of a heart attack, according to information received by the RKO studio. He left in August as production and location manager for RKO to arrange the filming of "Escapade in Japan," "Pakistan" and "Bangkok" in the Far East.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 120 attractions, 3,890 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	—	8	11	8
Ambassador's Daughter, The (U.A.)	—	3	3	3	—
Animal World, The (W.B.)	—	5	8	17	3
Anything Goes (Par.)	3	3	4	14	16
Autumn Leaves (Col.)	—	2	6	2	2
Away All Boats (U-I)	1	21	10	1	1
Backlash (U-I)	—	18	4	23	7
Bandido (U.A.)	—	—	3	1	2
*Battle Stations (Col.)	—	3	9	2	4
*Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	1	6	6	13	6
Birds and the Bees (Par.)	2	12	19	5	9
Blackjack Ketchum Desperado (Col.)	—	3	1	1	5
Bold and the Brave (RKO)	1	15	3	11	1
*Bottom of the Bottle (20th-Fox)	—	3	15	17	27
†Burning Hills, The (W.B.)	—	—	2	8	—
Bus Stop (20th-Fox)	12	6	3	—	—
Carousel (20th-Fox)	1	17	5	31	22
Catered Affair, The (MGM)	—	10	3	9	8
Cockleshell Heroes (Col.)	—	1	5	7	—
Comanche (U.A.)	—	1	7	14	21
Come Next Spring (Rep.)	—	1	5	27	5
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	—	12	4	4
Conqueror, The (RKO)	17	13	14	13	10
Court Jester, The (Par.)	—	10	9	13	10
Crashing Las Vegas (A.A.)	1	3	1	1	—
Creature Walks Among Us (U-I)	1	5	5	3	1
Crime in the Streets (A.A.)	—	3	9	2	1
D-Day the Sixth of June (20th-Fox)	—	9	21	2	3
Davy Crockett and the River Pirates (B.V.)	—	—	3	6	7
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (Col.)	—	17	8	3	—
Eddy Duchin Story, The (Col.)	2	18	21	1	—
Fastest Gun Alive (MGM)	3	14	7	3	—
First Texan, The (A.A.)	—	2	3	3	1
Forbidden Planet (MGM)	1	18	15	4	6
Foreign Intrigue (U.A.)	—	—	3	1	3
*Forever Darling (MGM)	7	31	33	12	8
Francis in the Haunted House (U-I)	—	11	13	3	2
*Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	1	13	15	5
Girls in Prison (A.I.P.)	—	4	1	—	—
Godzilla King of the Monsters (Trans.)	—	1	4	5	1
Goodbye, My Lady (W.B.)	—	4	11	11	4
Great Day in the Morning (RKO)	—	—	8	5	2
Great Locomotive Chase, The (B.V.)	—	14	13	10	5
Guys and Dolls (MGM)	20	11	9	6	9
Harder They Fall, The (Col.)	—	5	4	26	21
*Helen of Troy (W.B.)	—	12	33	11	14
*Hell on Frisco Bay (W.B.)	1	8	14	12	26
High Society (MGM)	13	2	1	—	—
Hilda Crane (20th-Fox)	—	—	9	9	8
Hot Blood (Col.)	—	5	13	14	7
Hot Rod Girl (A.I.P.)	—	5	1	—	—
I'll Cry Tomorrow (MGM)	11	37	11	1	1
*Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
Johnny Concho (U.A.)	1	4	2	14	—
Jubal (Col.)	1	21	3	30	2
Kettles in the Ozarks (U-I)	2	18	12	16	3
*Killer Is Loose (U.A.)	1	—	—	7	1
King and I, The (20th-Fox)	22	10	14	7	1
*Last Hunt, The (MGM)	—	3	24	24	7
Leather Saint (Par.)	—	3	3	4	5
†Lisbon (Rep.)	—	1	—	20	1
*Littlest Outlaw, The (B.V.)	7	20	14	9	23
*Lone Ranger, The (W.B.)	10	28	12	7	2
†Lovers and Lollipops (Trans.)	—	1	1	5	—
Man in the Gray Flannel Suit (20th-Fox)	21	29	13	5	8
Man Who Knew Too Much (Par.)	1	13	19	3	2
Man Who Never Was (20th-Fox.)	—	2	20	15	15
Maverick Queen, The (Rep.)	—	4	1	7	2
Meet Me In Las Vegas (MGM)	6	9	23	17	16
Miracle in the Rain (W.B.)	—	6	9	20	26
Moby Dick (W.B.)	5	3	7	7	—
Mohawk (20th-Fox)	—	3	6	4	1
Never Say Goodbye (U-I)	—	12	27	23	16
On the Threshold of Space (20th-Fox)	—	9	7	13	16
Our Miss Brooks (W.B.)	—	—	9	11	12
Pardners (Par.)	7	23	9	1	—
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	24	45	14	2	—
Price of Fear (U-I)	—	—	—	1	6
Proud and Profane, The (Par.)	—	11	10	—	—
Proud Ones, The (20th-Fox)	—	10	16	13	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Rawhide Years, The (U-I)	—	4	16	5	7
Red Sundown (U-I)	—	10	8	9	5
Revolt of Mamie Stover (20th-Fox)	—	20	11	10	1
Rock Around the Clock (Col.)	21	13	16	1	1
*Rose Tattoo, The (Par.)	11	9	16	9	4
†Run for the Sun (U.A.)	—	2	1	2	—
Safari (Col.)	—	6	18	9	—
Santiago (W.B.)	—	—	14	7	9
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	2	5	6	3
Searchers, The (W.B.)	6	16	11	1	—
Serenade (W.B.)	—	1	4	8	18
Seven Men From Now (W.B.)	—	3	4	1	—
*Slightly Scarlet (RKO)	—	3	9	9	7
Somebody Up There Likes Me (MGM)	2	2	4	17	1
Star in the Dust (U-I)	—	1	6	16	—
†Star of India (U.A.)	—	—	1	5	—
Storm Over the Nile (Col.)	—	—	2	4	3
Stranger at My Door (Rep.)	—	2	2	2	3
Swan, The (MGM)	3	11	17	14	7
That Certain Feeling (Par.)	—	11	8	20	7
*There's Always Tomorrow (U-I)	—	—	11	8	25
These Wilder Years (MGM)	—	3	1	2	—
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	1	10	17	9	1
Trapeze (U.A.)	7	19	31	2	—
Tribute to a Bad Man (MGM)	—	2	13	14	14
23 Paces to Baker Street (20th-Fox)	1	3	12	6	17
Uranium Boom (Col.)	—	—	—	4	5
†Vagabond King, The (Par.)	—	—	4	2	2
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	3	18	3
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	—	4	1	2

WOMAN'S HOME COMPANION

Survey showed 31 per cent went to the movies because of TRAILERS!

Average daily cost less than one admission ticket!

SINDLINGER

Survey showed 34.2 per cent went to the movies because of TRAILERS!

Average daily cost less than one admission ticket!

NATIONAL THEATRES CIRCUIT IN 21 STATES

Survey showed 43 per cent went to the movies because of TRAILERS!

Average daily cost less than one admission ticket!

Trailers — Showmen's Socko Salesmen!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

OCTOBER 13, 1956

MOTION PICTURE HERALD

The HERALD INSTITUTE of Industry Opinion

Exhibitors Anxious To Find New Ways To Better Operations

"GIANT"—A Review by William R. Weaver

for OCTOBER

Better Theatres

Better Screen Technique with Basic Industry Standards

The Little Things That Give Theatregoers a Big Welcome

A 30-Year-Old Theatre Salvaged by "Cinema Fan" Policy

BETTER REFRESHMENT MERCHANDISING:

Special Promotion Exalts Even King Popcorn!

Entered as second class matter January 12, 1931, at the Post Office, New York City, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 127 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy 25 cents. All contents copyrighted 1956 by Quigley Publishing Company, Inc.

GREAT DAY WHEN "JULIE" COMES!

← Doris, that is!

"TENSION . . . from beginning to end!" —*Film Daily*

"ACTION . . . hair-raising conclusion!" —*M. P. Herald*

"CHILLING . . . nail-biting climax!" —*Boxoffice*

"GRIPPING . . . most hair-raising climax ever filmed!" —*Showmen's T. R.*

"THRILLER . . . guaranteed for edge-of-seat attention!" —*M. P. Daily*

"SUSPENSE . . . any picture you can think of would be hard put to match 'Julie's' 95 minutes of suspense." —*Philip K. Scheuer, L. A. Times*

This is DORIS DAY as the frightened JULIE who discovers on her honeymoon that her husband is a killer—and SHE is the next victim!

M-G-M presents

DORIS DAY · LOUIS JOURDAN
BARRY SULLIVAN · FRANK LOVEJOY

A MASTERPIECE OF SUSPENSE!

JULIE

An ARWIN Production · Written and Directed by ANDREW L. STONE
Produced by MARTIN MELCHER · An M-G-M RELEASE

GIANT

GEORGE STEVENS' PRODUCTION

FROM THE NOVEL BY EDNA FERBER

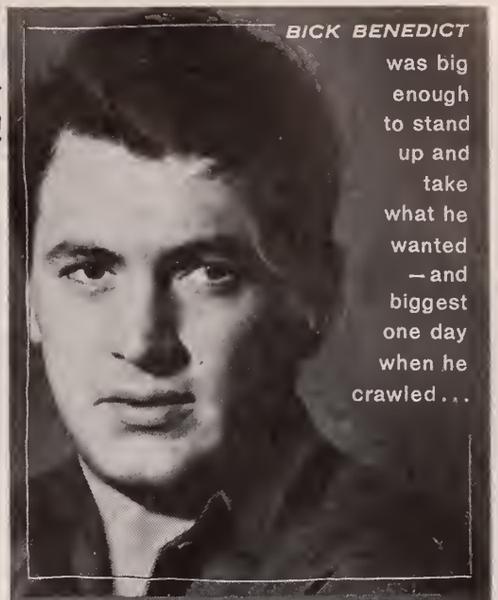
PRESENTED BY WARNER BROS. IN WARNERCOLOR STARRING

ELIZABETH TAYLOR · ROCK HUDSON ·

WITH DENNIS HOPPER • JUDITH EVELYN • PAUL FIX • SCREEN PLAY BY FRED GUIOL AND IVAN MOFFAT • MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

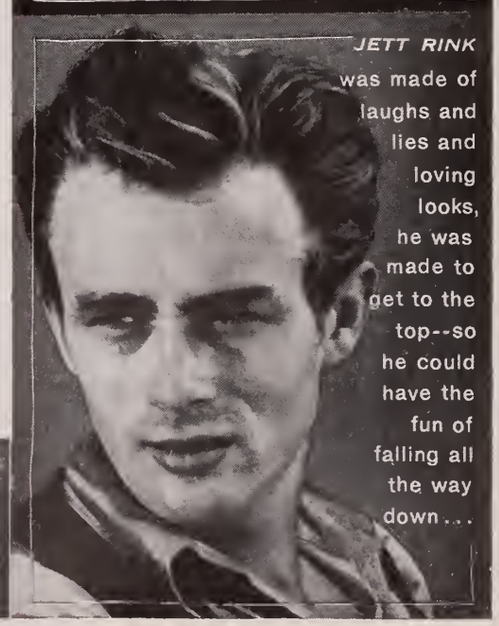
THIS IS ONE OF THE ADS IN THE SWEEPING GIANT CAMPAIGN. IT APPEARS IN LIFE ON STANDS OCT. 18 AND IN LOOK ON STANDS OCT. 30.

A picture of proud people, a love story, a cavalcade--a conflict of creeds--a personal drama of strong longings--a big story of big things and big feelings --This is GIANT!



BICK BENEDICT was big enough to stand up and take what he wanted —and biggest one day when he crawled...

LESLIE LYNNTON --whether you loved her in the open or hid it inside you --you hungered.

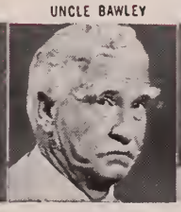


JETT RINK was made of laughs and lies and loving looks, he was made to get to the top--so he could have the fun of falling all the way down...

CARROLL BAKER AS LUZ BENEDICT II

JANE WITHERS AS VASHTI SNYTHE

CHILL WILLS AS UNCLE BAWLEY



MERCEDES McCAMBRIDGE AS LUZ BENEDICT

DENNIS HOPPER AS JORDAN BENEDICT III

SAL MINEO AS ANGEL OBREGON III

JAMES DEAN

AND PRESENTING **CARROLL BAKER** · ALSO STARRING **JANE WITHERS** · **CHILL WILLS**
MERCEDES McCAMBRIDGE · **SAL MINEO**

PRODUCED BY GEORGE STEVENS AND HENRY GINSBERG · DIRECTED BY GEORGE STEVENS PRESENTED BY WARNER BROS.

THE TIME HAS COME FOR GIANT. IT HAS JUST OPENED AT THE ROXY, N. Y. NEXT WEDNESDAY GRAUMAN'S CHINESE, L. A. THE CHICAGO, CHICAGO, OCTOBER 25 AND THE METROPOLITAN, BOSTON, NOVEMBER 1.

It's every citizen's duty to register and vote!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 205, No. 2

October 13, 1956

Abuses of Bidding

FROM the very first time bids were asked on a picture down to the present there have been many complaints about alleged abuses. Most of the criticism has come from exhibitors who felt that for one reason or another they were not receiving equal treatment with their competitors. The distributors for their part have surrounded bidding procedures with as many reasonable safeguards as possible in order to insure that their customers all get a fair deal.

There have been some charges in the past that bidding has been abused; that it has been imposed without necessity and that it has created booking uncertainties that interfere with proper local advertising.

However, little attention has been given to what may prove to be the most serious problem connected with bidding, namely that it often results in the best pictures playing mediocre theatres. This is something that needs careful studying, situation by situation.

In these days, when there is so much competition for the public's leisure time, motion pictures need to be presented in the best possible circumstances.

An outstanding theatre operator has written inviting attention to the problem in these words:

> "Under present bidding terms, a fine theatre located in a convenient location, properly staffed, with perfect air conditioning, luxurious seats, ample capacity, plenty of parking facilities—in fact everything necessary for the patrons' enjoyment of motion pictures—does not stand much chance of obtaining the outstanding pictures.
>
> "These so-called 'block busters' are usually awarded on the basis of the dollar film rental bid alone. In other words, a small low-cost theatre usually obtains the picture under competitive bidding.
>
> "I'm sure that the industry has lost a lot of revenue because the local public, who knows their theatres, pass up good product thinking that 'The picture can't be much if it's played in that theatre.' By the same token, the public will soon be re-educated to the fact that the better pictures don't play in the better theatres. It's a sad day for our industry when the public comes to expect part of their experience with it to be shoddy—either the play or the playhouse."

The condition cited by this exhibitor is one that easily results where terms are such that the theatre owner cannot maintain a first class operation.

Just how much leeway a distributor has in accepting bids is a matter for the lawyers, and perhaps the courts, to decide. The simplest procedure, of course, is to accept the highest bid, irrespective of the type of theatres involved. Whether this is the best policy for the distributor or the industry as a whole may be debatable.

In general the strong box office attractions should play first in the finest theatres. Certainly in these times of relative product shortage the good theatres need all the good pictures they can get. Outstanding pictures likewise may be expected to benefit by being shown in the most comfortable surroundings.

No film rental deal which deprives a theatre of necessary maintenance and operation funds is a good deal for a distributor or an exhibitor. The industry cannot survive without well-equipped theatres.

■ ■ ■

Bests of All Time

A MORE forceful demonstration of the vitality of the motion picture industry was the presentation for trade review within a period of five weeks of three magnificent attractions: "Giant," "The Ten Commandments" and "War and Peace." Each of these multi-million dollar productions was made expressly for theatrical audiences of today, tomorrow and the years ahead. None of them would be anything but a pale shadow of themselves in a home television presentation. They are for the theatres and theatres alone into the indefinite future.

A lively topic of conversation among critics, within and without the industry, who have seen these three "super block buster" attractions, is the relative rank of each. Interestingly enough there is a wide diversity of opinion, based on individual, personal preferences and tastes. On the other hand, and much more important, there is complete unanimity on the fact that each of these three great pictures should rank within the first ten top grossing films of all time.

It is remarkable that within a period of little more than a month there should be screened three motion pictures destined to rank in the first ten grossers of the whole sixty years of the theatrical film industry. If anyone needed proof that "movies are better than ever," here it is. It is a safe prediction that more people will see—in theatres—in the next few years (and pay more money to do so) "Giant," "The Ten Commandments" and "War and Peace" than any other three pictures ever made.

Despite whatever problems an industry can have, it certainly is indestructible when it produces theatrical attractions of prime magnitude.

■ ■ ■

Quotable quote: "Methods may become obsolete — good ideas never grow old," a basic engineering principle and one with wide applications in all branches of the motion picture industry.

—Martin Quigley, Jr.

Letters to the Herald

Keep Pounding

To the Editor:

Please follow through and keep pounding on the subject covered in your editorial entitled "Disjointed Presentation." [The HERALD, September 22.]

On a film like "War and Peace", perhaps 10 per cent of the people will see it from the beginning; the rest will walk in on the picture and for the next three hours be wondering what it's all about.

We're in a new business today. Many stage shows are being produced into pictures. I'm thinking of "The Bad Seed", "Tea and Sympathy", etc.

There are many pictures, the little musical without much plot, or I presume the run-of-mine Western and action pictures, which can be presented on a grind policy.

It seems to me that you're on the right track. I feel you can render a great service. Follow it up.—*E. C. PRINSEN, Palace Theatre, Youngstown, Ohio.*

•

From Beginning

To the Editor:

Theoretically, you are undoubtedly right that a fine motion picture should be seen from the beginning, and I think that there are certain houses that can accomplish this object. However, I think that in the type of houses that we operate to try to work on any basis where the customer would be refused admission at any time during the performance would be suicide.—*JULIUS M. GORDON, Jefferson Amusement Co., Inc., Beaumont, Texas.*

•

Vidor Comments

To the Editor:

Upon return to California in July, I found your note accompanying the editorial from Motion Picture Herald of May 26, 1956. In your note you say you would be very glad to have my comments on the editorial. I am sorry I cannot be more helpful to you in this regard as this is the first and only time that I have heard of the meeting to which you referred.

In making "War and Peace" I was in Italy for a year and a half, during which time I made three trips to London. Just before returning to America I was in Switzerland for two weeks. As far as Paris is concerned I only stopped over there for two hours between trains on one visit, and another time for one hour between planes.

It would seem more than ridiculous to me to participate in, or take part in such a fantastic proposal while directing the film "War and Peace" which is laid, as you know, in Russia. While visiting the Cannes Festival early this year I remember being invited to some sort of writers' or directors' conference in Paris, but inasmuch as it was necessary for me to return directly to Rome and complete my work on "War and Peace," I declined the invitation. This is all I am able to report on your editorial, which I am sorry erroneously connected me with such a preposterous proposal as is outlined in the editorial.—*KING VIDOR, Beverly Hills.*

Editors Note: The editorial referred to cited a reported meeting of some 60 film directors in Paris, at which a proposal was "accepted in principle" that "great national subjects should remain the property of the nation concerned." The editorial took issue with the basic premise involved.

•

Film Festivals

To the Editor:

May I suggest to the Theatre Owners of America that if they plan any more Film Festivals in the near future, that they plan them well, and in advance. The selection of films should be in the hands of a non-political group, and the film selectors should be qualified people, such as film critics of the trade press or newspapers who have no axes to grind, and that each film be selected on its merit, not pull!

Such a festival should have the addition of the presence of film stars, film personalities and be well exploited before its opening. The Cannes Film Festival might be a good classroom to learn the "know how" of putting over a film show so that it becomes an international affair instead of a local event, unsupported by the film trade, and this one wasn't supported, if we are to believe reports.—*Nathan Cy Braunstein, Screen Art Sales Company, New York.*

•

Comedies Needed

To the Editor:

The producers are finally making better pictures. They must continue to do so if we are to stay in business. Wish Hollywood would come out with some real good comedies with a lot of real belly laughs.

I hope the producers forget the spectacles and costume movies for a while and for heaven's sake when they make a good picture give it a decent title—a poor title spells disaster for even a good movie. We exhibitors must really get on the ball and help exploit the good films.—*KEN BRECHLER, Town Theatre, Darlington, Wis.*

MOTION PICTURE HERALD

October 13, 1956

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On the Horizon

SUCCESSOR?

Report and counter-report flowed through the industry the past week, stemming from New York and Hollywood, relative to a successor for Arthur M. Loew as president of Loew's, Inc. With Mr. Loew's recent unexpected resignation effective November 15, and the board meeting October 17 expected to result in a successor, reports gave two men the inside track as of HERALD press time. One was Sol C. Siegel, MGM producer, who confirmed that talks have been held, and whose name apparently was suggested by Nicholas M. Schenck, Loew's board chairman. The other was Lew Wasserman, quiet president of the widespread Music Corporation of America. Problems of his own independent producing situation color any Siegel decision, he said. The board meeting also will act on resignations submitted by Paul D. Mannheim and Charles J. Stewart, reportedly because of the Loew policy on the rental of its films to TV.

FOREIGN DEAL

Justice Department officials said there "might be an anti-trust problem" in reported plans of two major film companies to merge overseas film distribution systems. There have been reports that Warner Brothers and 20th Century-Fox have been holding informal talks on pooling studio production facilities and merging picture distribution systems overseas. Justice Department spokesmen said that so far the Department has not been contacted on the matter.

OPTIMISTIC

Executives of Perakos Theatre Associates, one of the largest independent circuits in the east, were told by circuit president Peter Perakos, Sr., at their annual managers' Fall meeting that "certainly television and other entertainment media have made inroads on theatre attendance, but I still have tremendous faith in the exhibition of motion pictures and believe that the coming years will bring the industry's greatest era." At the meeting Mr. Perakos also outlined coming major releases and noted a need for fresh faces in front of the camera.

LONG PICTURES

Arthur Mayer has come out in defense of three-hour films. Replying to an editorial in a New York paper decrying long films, he took note of "Gone With the Wind" which in spite of its length was one of the most popular films ever made, and added that very few long films have been made. "Double features run three and one-half hours. Surely it is more interesting to see one great picture than two of moderate merit."

DRIVE-IN QUOTA

Italy could not have more than three drive-ins, even if they should prove successful, according to the new regulations on the opening of new theatres there. A recent bill of the Cabinet Council states that the permit for drive-in theatres can be granted only "in the maximum number of one theatre only for each city with a population of more than 1,000,000 habitants, and also provided the spot be "outside the tollgates." Only Rome, Milan and Naples are over 1,000,000 population. No drive-ins have been opened in Italy up to now.

OPEN AND SHUT

Management of a western circuit of considerable size is prepared to cope with any Winter shortage of product, such as could be brought about by an Autumnal shortage of attendance, by converting to what might be called an open-and-shut policy. That is, the circuit's theatres will forsake the standard open-every-day system of operation in favor of opening up when appropriate product is available, and closing down when it isn't. Fluctuating prices, going up for the good and down for the other kind, are a fixture of the contemplated policy, as it was way-back-when legitimate theatres across the land played touring road companies that varied, even as pictures do, from excellent to acceptable and netherwards from there. The heads of the circuit in mention consider the projected policy far more manipulable than the open-every-day system.

WHEN and WHERE

October 15-16: Annual regional convention of Independent exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayosa, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 27: Annual dinner dance of the Los Angeles Motion Picture Salesmen, Ambassador Hotel, Los Angeles.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

November 19: Annual convention of the Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

November 20: Annual convention, National Committee of Motion Picture Exhibitor Associations, King Edward Hotel, Toronto.

November 21: Annual meeting of the Motion Picture Industry Council of Canada, King Edward Hotel, Toronto.

November 22: Annual dinner of the Canadian Motion Picture Pioneers, King Edward Hotel, Toronto.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

November 30: Eighteenth annual dinner of the Motion Picture Pioneers honoring Robert J. O'Donnell as Pioneer of the Year, Waldorf-Astoria Hotel, New York.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

This week in pictures

CONGRATULATION, admiration, and affection, as the scroll said it, go to circuit founder Adolph Linick at luncheon in Chicago marking his 87th birthday and the 51st anniversary of Jones, Linick, and Schaefer. With him, Aaron Jones and Johnny Jones.

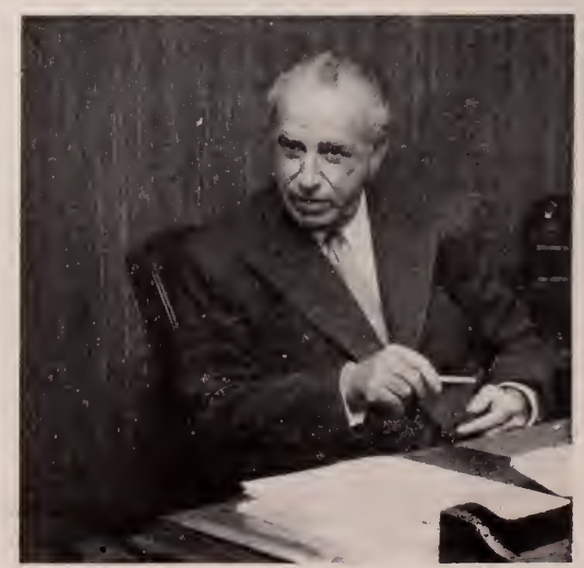
HE RETIRES after 42 years. Walter Hyland, Universal Chicago booker, right center, receives a sendoff from western manager Foster Blake. With them at the luncheon, exhibitor Arthur Schoenstadt, district manager Manie Gottlieb, exhibitor Frank Smitha, and branch manager Lou Berman.

IN NEW YORK, left, seeing "Giant" at the special press preview: co-producer Henry Ginsberg, Warner eastern and Canadian manager Jules Lapidus, Minnesota Amusement's John Branton, Warner sales manager Roy Haines, and Charles Winchell, also of Minnesota.

FRIENDLY COOPERATION from United Church Women for "Friendly Persuasion" was reciprocated by Allied Artists last week at luncheon in New York. In array, right, eastern publicity director Martin Davis, vice-president Edward Morey, Ella Harlee, producer-director William Wyler, UCW president Mrs. T. O. Wedel, and MPA community relations director Arthur DeBra.

PLANNING A MAJOR PIECE. C. V. Whitney and Martha Reben, whose two books, "The Way of the Wilderness" and "The Healing Woods" he will make under the latter title. He will work on the picture a full year and release it in 1958.

HE'S CONVINCED after four weeks in Europe, England, and South Africa that despite setbacks in Spain and Denmark Universal's foreign business this year will be a bright black in the books being closed October 30. He is especially keen on newsreels abroad, and acquired Warner's Japanese license, he said. At the right, Americo Aboaf, foreign distribution vice-president.



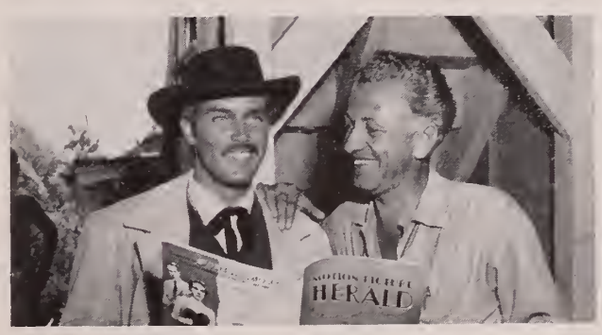
HERALD picture

THE SEASON HAS BEGUN, for drives; and in New York this week and last certain campaigns had industry leaders as usual giving time, energy, and money. At the right, Spyros S. Skouras during luncheon Tuesday again accepts co-chairmanship (along with William Heineman) of the National Conference campaign. With him, John O'Connor, Eugene Picker, J. Robert Rubin, and Leslie Schwartz. Below, at luncheon planning a Federation fund raising dinner, retiring chairman Adolph Schimel, and new chairman Charles Moss, film industry co-chairman Barney Balaban, and Irving Greenfield, William Brenner, and Bernard Goodman. And, below, right, as Joint Defense Appeal leaders planned a luncheon at which William German will receive the industry's second annual Human Relations Award: Samuel Rinzler, Louis Phillips, Jack Lewin, Mr. Schimel, and Harry Brandt.

HERALD picture

HERALD picture

HERALD picture

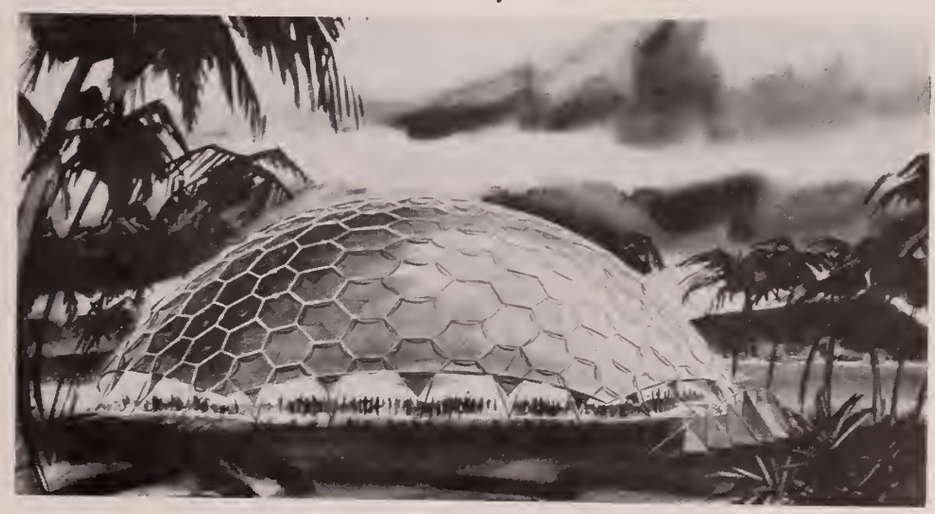


JEFFREY HUNTER, one of the "Stars of Tomorrow" in our poll of exhibitors, receives the congratulations of Nicholas Ray, director of 20th Fox's "The True Story of Jesse James." Mr. Hunter plays Frank James.

FAREWELL to retiring Loew's Theatres division manager Bill Downs finds a group outside a New York restaurant, and in array thus: Harold Graff, Orpheum; Seymour Brond, National; Allan Isaacs, Olympia; Joe McCoy, Boro Park; Al Weiss, Pitkin: James Napoli, Coney Island; Bob Solomon, Victoria; Mr. Downs; Irving Gross, 116th Street; Ben Newman, 83rd Street; and Morris Tanney, Alpine.

MONEY, upper left, goes from Walter Reade, Jr., right, to usher Louis B. Youmans of Reade Theatres' Lyric, Asbury Park, for suggesting vaudeville, and kiddie matinees.

THAT'S A STUDIO, below, for Waikiki—Henry J. Kaiser's project, to be called Hawaiian Village Studios. It will have two stages and (naturally) have a "revolutionary Aluminum dome."



The HERALD INSTITUTE of Industry Opinion

Exhibition Is Anxious to Experiment in Order to Get Improved Operation

by JAMES D. IVERS

Exhibition is eager to experiment with operation and to change standard and traditional operating procedures if it can be shown that such experimentation, or change, will build audiences.

A majority of exhibitors have modernized their houses or intend to do so as soon as it is economically possible.

Almost half of them believe that a study should be made of the relation of admission prices to attendance but an equal number say that by no means should prices be generally lowered.

Almost half of the indoor theatres believe the parking problem is an important factor in reducing attendance.

About 60 per cent of exhibitors find the timing of the main feature at night shows a ticklish problem.

These are the conclusions of Part II of a study conducted by The Herald Institute of Industry Opinion of factors affecting attendance today. Part I, published in The HERALD September 8, covered the types of product most needed at the box office. The present section covers theatre operation factors, and Part III to be published next week will cover general proposals for stimulating attendance and interest.

On the question of modernization a majority of the members of the Institute's exhibition panel said that their theatres were "sufficiently modern in appearance, comfort and equipment" to insure that they were not losing patronage on that account. Only a small minority admitted that this was not so, most of them on the grounds that they could not afford it under present economic conditions and another small minority were not certain that this was a factor in attendance.

Conversely, of course, those who said they had modernized argued that modernization was a potent factor in building attendance.

Of those, however, who have not modernized in any degree or who are not certain of its affect, a majority said they intended to modernize as soon as they are able.

Economics, of course, were most often voiced as the reason for not modernizing. A Colorado exhibitor said "We should have new seats but business does not justify the expense at this time." A Florida circuit owner said, "Our theatres are at the point where we can't afford to modernize. Our film rent is still too high for the reduced gross, even though several of the companies have made reductions in the past year. Our overhead is down to rock bottom, but with the film rent added we have quite a few marginal operations."

A vehement word in defense of the exhibitor came from Rotus Harvey of San Francisco. "I am sick and tired," he said, "of reading about lazy theatre managers, worn out and dirty theatres. We have the proper theatres and the right kind of personnel and we prove it every time we have a good picture to sell. Merchandise is what counts. If you haven't got it you can't sell it. We must have merchandise better than they give away on TV and to compete with the producers who are on the air against us at the same time we are trying to sell their product."

Exhibitor panel members in both large and small situations favored, in varying degrees, a study of admission price scales in relation to falling attendance.

Reserved Seat Plan

Leo Schuessler of Sheboygan, Wis., suggested on admissions, "Snob appeal could be utilized to advantage by inaugurating a system of reserving a limited number of choice seats at premium prices. This could be extended beyond the loge seats of the big first runs. The balance of the house would be on an open basis."

Indicative of the changing problems of exhibition in a traffic bound world, over 42 per cent of the panel members said that parking is a major factor in lower attendance at indoor theatres. The figure, of course, rises steeply from the small town to the heavily urbanized areas. Thirty per cent said it did not constitute a problem and another 27 per cent said it only occasionally affected them.

The matter of timing of the main feature on week nights to please a majority of patrons is apparently a tough one to solve. Over 60 per cent of the panelists said it required further study.

On this subject Frank Fitzpatrick of Clinton, Mich., had a proposal. "We would like to see all small town theatres," he said, "start showing the feature only once on Monday, Tuesday, Wednesday and Thursday between September 15 and June 1. Start with shorts and previews a half-hour later than the normal starting time," he suggested, "and then show the shorts again after the main feature for the latecomers. This would bring a big savings in labor, heat, and electricity and still have the bulk of your audience satisfied, even though a few 9 o'clock stragglers might be disappointed at first."

HOW PANELISTS VIEW OPERATING PROBLEMS

Question: What is your opinion of experimenting with admission prices in order to increase attendance?

	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Total Exhibition
A study should be made of the effect	41	60.8	34.1	39.6	43.9
Lowered prices would bring in more patrons	5.4	8.7	17.8	17.7	12.4
Any decrease in price would be inadvisable	53.6	30.5	48.1	42.7	43.7
Question: Does the problem of parking space limit your patronage?					
Yes	19.5	36.8	50	64	42.6
No	61	21.1	11.1	28	30.3
Sometimes	19.5	42.1	38.9	8	27.4
Question: Is the timing of the main feature on week nights a problem affecting patronage?					
Yes	45.6	61.9	61.1	73	60.4
No	19.7	14.3	11.1	—	11.3
Not sure	34.7	23.8	28.8	27	28.6

Top Level Conference Called by MPAA to Devise Definite Plan to Boost Box Office

A top-level meeting of all company presidents, sales and advertising and publicity chiefs will take place October 18 at the Motion Picture Association of America to formulate a definite program, based on the recommendations of the Advertising and Publicity Directors Committee, for revitalizing the box office. This was announced following a meeting of the MPAA board of directors in New York last week. Attending the meeting will be the heads of the MPAA member companies, their foreign and domestic advertising and publicity heads.

According to an MPAA representative, the board of directors has decided to get the approval of all companies on the report presented to the board by the advertising and publicity group. The committee, headed by Jerry Pickman of Paramount, last week presented to the directors an extensive report on the committee's recommendations for boosting the box office through various promotional and merchandising means. The report includes such proposals as immediate and drastic revision in advertising billings, a Hollywood press conference, executive field tours, market analysis, advertising campaigns and contest giveaways.

The MPAA directors decided to have at least five men from each company attend the "summit" conference to discuss the advertising-publicity report in more detail, to discuss other suggestions pertaining to the report and its basis, and to formulate a definite program which would have production and distribution support throughout the industry. Once this is attained, it is expected that the MPAA will seek Hollywood approval along with approval and participation in the program by exhibitors and their national associations and from COMPO.

Last week the MPAA's subcommittee on industry self-regulation met with Geoffrey Shurlock, vice-president and director of the Production Code Administration, to discuss the expansion of the PCA appeals board.

SAG Studies Pact Terms on Late TV Films

The Screen Actors Guild will appoint an executive committee to negotiate contracts with producers who are contemplating the sale of post-1948 motion pictures to television, according to SAG treasurer George Chandler, who last week said that preliminary talks on the matter already have taken place. Mr. Chandler said that he and John L. Dales, national executive secretary of SAG, have met with Arthur Krim and Seymour Peyser of United Artists and with Matthew Fox of C&C Television Corp., concerning what rights the Actors Guild has in selling post-1948 films to TV.

The SAG committee said that "nothing definite has been formulated, but we will return to Hollywood and present our findings to the SAG board next week." It is expected they will appoint an executive committee to deal with Mr. Fox. Mr. Chandler said that Mr. Fox and C&C TV have acquired 74 post-1948 features in the RKO Radio library of 742 films and that Mr. Fox wants to sell the rights to these films for immediate Fall telecasting but is holding back pending a study of union rights involved.

United Artists has a package of 39 features, a majority produced after 1948, available to television, Mr. Chandler said. He added that "the situations between both Mr. Fox and U.A. are totally different." Mr. Chandler went on to explain that C&C TV product was produced by a company still considered a major firm in the industry, while the U.A. product was turned out by many independent producers, a majority of whom are no longer active in production. Mr. Chandler said the formula which will be worked out between SAG and Mr. Fox "will most likely be used as the basis for other post-1948 film sales to television for the whole industry."

German Group Shoots Scenes in New York

Berolina Film, German production company, has completed two weeks in New York shooting exteriors and 24 local landmarks for a semi-documentary spy feature, "The Gimpel Story." Kurt Ulrich, top German producer, and his director, Werner Klingler, brought two of their stars to the U. S. for the brief shooting. Agreements were made with the Screen Actors Guild and other film employee unions for local supporting actors and technical crews to be used. Ernst Jaeger, former editor of the Berlin *Film-Kurier,* is handling public relations for the company.

Columbia Votes Dividend

Columbia Pictures Corporation board of directors has declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable November 15, 1956, to stock of record November 1.

Groups Study Loan Rules For Theatres

Theatre Owners of America and the Independent Theatre Owners Association, New York, are currently studying the rules and directives of the Small Business Administration and how they could be applied for theatres seeking governmental loans for mortgage purposes, it was reported last week. The study is taking place because the SBA authorization of loans to theatres "for modernization, equipment, repair or operation" does not provide for lending money for mortgage purposes.

Once the consideration is completed, ITOA and TOA "will seek to educate the SBA as to the needs of the motion picture exhibition industry," it was stated. The exhibition leader, who last week disclosed that the study has been launched by both theatre groups, said the results may also be presented to SBA so that "they could issue directives pertaining to exhibition solely." He also indicated that Congressional legislation on this matter may be sought.

The exhibition figure pointed out that while the SBA ruling "took theatres off the blacklist," it "did not go far enough. If we could open the doors to small theatres who seek to receive governmental loans for all legitimate purposes, then perhaps private lending institutions would also become more lenient in their dealings with theatremen."

The SBA ruling in regard to theatre loans is just the same as that for loans to other small businesses, according to an SBA official here. He pointed out that the only additional requirements are that theatres must be "four-wall" and must contribute to the "economic health of their community." The SBA official also said that theatre owners seeking small business loans for modernizing purposes can still be eligible for those loans, in many cases where there is already a mortgage on their theatres.

Nick Pery Resigns Post at Columbia

Nick Pery, vice-president and European managing director of Columbia Pictures International, has resigned effective November 9, to go into independent production, it was announced this week by Lacy W. Kastner, president of Columbia International. Mr. Pery has been with Columbia 22 years in various executive positions. Mr. Pery said that it "is with a deep sense of regret" that he will leave Columbia, explaining that "my reasons are so compelling that I cannot do otherwise."

HERE! COMPLETE! YOUR ADVERTISING

SAVE THESE PAGES AND USE!

START WITH TEASER #1

DON'T TALK
about "Teenage Rebel" IN FRONT OF TEENAGERS!

There are some things better left unsaid...others that can be spoken of in whispers only!
24 hours after you see it
WE CHALLENGE YOU TO STOP TALKING ABOUT IT!

THEN RUN TEASER #2

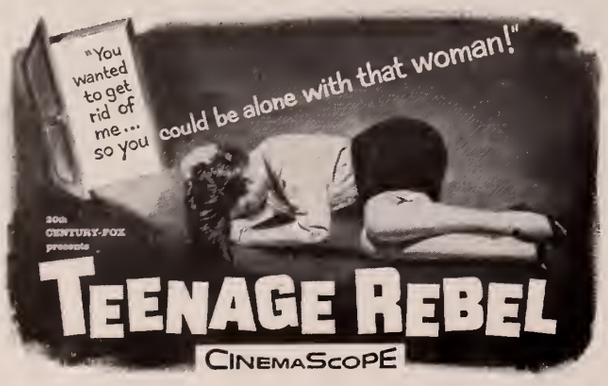
A GROWN-UP MOTION PICTURE
for grown-up emotions!

If you're sixteen, you're old enough to understand it.
If you're a parent with a guilty conscience, you'd better stay away.
24 hours after you see it
WE CHALLENGE YOU TO STOP TALKING ABOUT IT!

THEN RUN TEASER #3

EVERY DAUGHTER should see "Teenage Rebel"–
Every parent must!

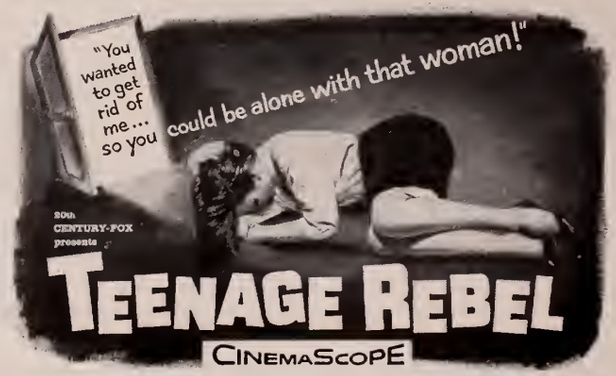
Its story is
so completely personal–
it belongs to you intimately.
It hits so close to home–
WE DO NOT RECOMMEND IT FOR PARENTS WITH A GUILTY CONSCIENCE.



THEN RUN TEASER #4

WE CHALLENGE YOU to stop talking about "Teenage Rebel" 24 hours after you see it!

It is not easy to forget the things this grown-up motion picture says and shows. IT'S RECOMMENDED FOR EVERYBODY–except parents with a guilty conscience!



CAMPAIGN FOR TEENAGE REBEL

These are the powerful ads to pre-sell

THE NEXT SENSATION OF THE INDUSTRY!

EACH OF THE TEASER ADS IS AVAILABLE IN BOTH 3-COLUMN AND 2-COLUMN SIZE:
3 cols. x 9 inches 2 cols. x 9½ inches

FOLLOW WITH YOUR OPENING-DAY AD:

See these ads actual size and the other great ads in the Press Book ...order mats from NSS!

STARRING
GINGER ROGERS · MICHAEL RENNIE
with
Mildred Natwick · and three stars of the future BETTY LOU KEIM · WARREN BERLINGER · DIANE JERGENS
Produced by CHARLES BRACKETT · Directed by EDMUND GOULDING · Screenplay by WALTER REISCH and CHARLES BRACKETT ·
CINEMASCOPE

GIANT

Warners-George Stevens—Bigger than Texas

(Color by WarnerColor)

George Stevens' production of the famous novel, "Giant" by Edna Ferber, in the production of which Henry Ginsberg was associated, is far and away the best and the biggest of all the George Stevens productions that have distinguished the motion picture medium over the long years.

That is saying a very great deal, and it is thus meant, in unmistakable terms.

It is saying that "Giant" is far better than the great producer-director's intimate biography on the family, in "I Remember Mama," and that is so because in "Giant" he performs that unmatched wizardry again and much more. It is saying also that "Giant" is far better than the Stevens production, "Shane", widely regarded as the definitive Western, and this is so, too, for in "Giant" he defines quite as incisively and sometimes by the same potent methods that extensive portion of the American West that is Texas.

And although comparisons as such are perhaps generally invalid, in this special and particular instance the comparisons are rather internal in that they serve here to measure by his own highly developed standards the heights of producer-director greatness to which Stevens has carried "Giant."

In rich, warm, human terms, in its magnificent sweep and scope, in its tremendous utilization of the new technical capabilities of the screen, in its almost startling color this bids fair to shatter box office records here, there and everywhere.

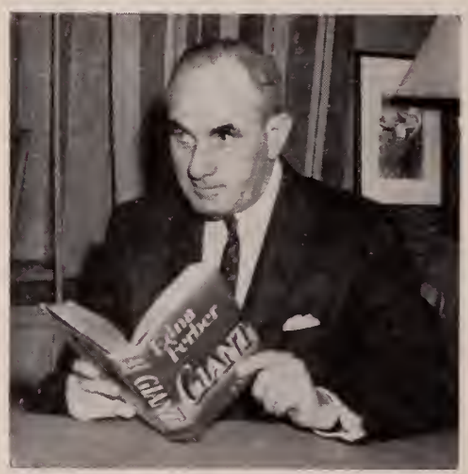
"Giant" is also the biggest, as well as the best, of the George Stevens productions that, collectively, earned for him, in 1953, the supreme honor in the power of the Academy of Motion Picture Arts and Sciences to bestow, the Irving G. Thalberg Memorial Award. No man earns this award with one picture. It is reserved for persons whose work over a period of years has contributed substantially to the advancement of the art and science of the motion picture. In some of its years the Academy has found no worthy receiver for this award. A few have received it twice. "Giant" may add its producer-director's name to this rare category.

"Giant" is big in many important respects other than its 197 minutes of running time. It is big in theme, in cast, in the sweep of its 30-year story, and in setting. The setting is Texas, the Texas of half-million-acre cattle ranches, the Texas of tax-favored oil barons, the Texas of intolerance and of tolerance, of 1923 and of 1956, not all good, not all bad, but all intensely human, the strong and the weak alike, as caught in the searching glare of the Ferber pen and the Stevens camera. The Ferber pen and the Stevens camera uncover a good deal of Texas that isn't referred to in the Texas song hits and by Texas orators, but they also find for the defense in a considerable quota of instances.

The decidedly best-selling Ferber novel of several years ago, but of recent patron recollection, is brought to the screen by way of a splendidly organized screenplay by Fred Guoil, who was assistant director of "Shane", and Ivan Moffat. It covers some 30 years in the lives of Rock Hudson, owner by right of inheritance of a half-million-acre Texas ranch, and Elizabeth Taylor, socialite daughter of a Maryland aristocrat, and of their children and children's children.

Like all of the Ferber novels, and most of the Stevens films, the story travels in many channels, carrying sub-themes and secondary plots along as it makes its measured way from carefully backgrounded beginning to a reasoned, plausible, satisfying finish. It is for a Ferber book and a Stevens film to detail the story, and for no synopsist with a proper respect for their craftsmanship to undertake it.

GEORGE STEVENS, producer-director



HENRY GINSBERG, producer

The production by George Stevens and Henry Ginsberg presents a numerically tremendous cast headed by Elizabeth Taylor, Rock Hudson and the late James Dean. It asks much of each and each delivers.

Miss Taylor, required by her role to age 30 years, gives her usual alert, effectual performance in the earlier years of her role, and then displays a new artistry in meeting the sterner demands of parenthood and grandparenthood.

Hudson, called upon for the first time to handle a role flecked with fault as well as valor, lays firm hold on a top rung in the ladder of fame.

Dean, whose presence in the cast doubtless will account for a great turnout of young folks, lives up to his past performances in the youthful phase of his portrayal, but is less convincing, later on, as a drunken oil king.

Possibly the most memorable of the

(Continued on page 18)

Elizabeth Taylor, Rock Hudson and Mercedes McCambridge in a scene from "Giant."

HOT "ROCK"!

Queen Orders Rock 'n' Roll Film

It's a royal command performance for American rock 'n' roll.

Elizabeth II

Queen Elizabeth, vacationing at Balmoral Castle in Scotland has ordered the Bill Haley movie "Rock Around the Clock" flown in for a special showing. The film has

Oslo Rocked 'n Rolled After Viewing of Movie

OLSO, Sept. 21 (AP).—Norwegian teenagers stormed through Oslo streets last night and early today yelling, smashing windows and fighting police. They had just seen the first showings here of the movie "Rock Around The Clock."

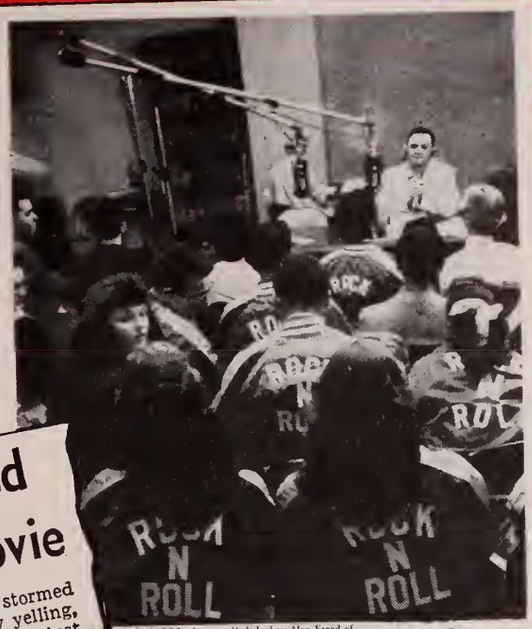
"More rock! More rock!" the youngsters shouted as they swarmed through the downtown area.

Long after midnight mounted police and military police were trying to restore order. Twelve of the rioting rock 'n' roll fans were arrested and taken to the central police station.

The movie has been followed by violent outbreaks by teenagers in England.

Theodore Rosenquist, director of the Sentrum movie theatre, said:

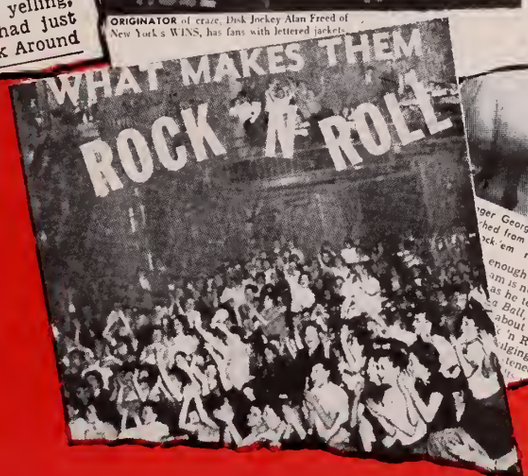
"I don't think the picture itself was to blame for the rioting."

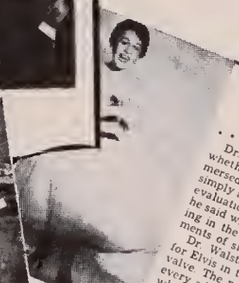


ORIGINATOR of craze, Disk Jockey Alan Freed of New York's WINS, has fans with lettered jackets

MERRIE OLD ROCK 'N ROLL

British teen-agers discovered rock 'n roll with a rowdy vengeance. In Manchester (*above*), after watching the U.S. movie *Rock Around the Clock*, they jived in the streets, stopped traffic, threw bottles. In one theater showing the film they even turned a hose on the audience.





...ROCK 'N ROLL

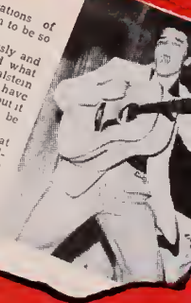
Dr. Walstein did not discuss whether Elvis himself was immersed in anything phony. He simply agreed to Ford's restrained evaluation of Presley's act. "It is," he said with a straight face, "lacking in the usual theatrical refinements of show business."

Dr. Walstein had a good word for Elvis in the role of boy safety valve. The psychologist said that every adolescent undergoes urges which mom, pop and the police won't let him express or a term in the hoosegow. Under the circumstances, said the doctor, just as well that the kids have a whack on the backside or a term in the hoosegow. Under the circumstances, said the doctor, it's the head of steam nature has been enough to build up inside them.

Elvis around to help them let off am is not for youngsters alone. Under discussion was as he teed off on adults the psychologist Roll, an aria by a non-square group called about the joys of giddy living, which, Ford Roll designed

of the motivations of adults who seem to be so concerned . . ."

As Ford restlessly and insecurely awaited what was coming, Dr. Walstein went blandly on. "I have some speculations about it that would have to be tested, but . . . have to be Ford cut in hastily at this point, and Dr. Walstein never got a chance to describe his speculations. When the program was over, however, one phrase echoed in most listeners' minds. It summed up much of the public puzzlement over Rock 'n Roll. In reply to Dr. Walstein's comment that much of the music reflecting youth's search for a ing to life.



NOW'S THE TIME TO BOOK Columbia's "ROCK AROUND THE CLOCK" WHILE IT'S HEADLINE NEWS IN THE U.S.A.!

Just feast your peepers on the way this hit is rockin' 'em around the globe!

ENGLAND: Command performance for the Queen, plus the most sensational business in London history! **HOLLAND:** Tops all Columbia grosses! **NORWAY:** Biggest business in Columbia history! **IRELAND:** Smashes every record! **INDONESIA:** Longest run and biggest gross in history of country! **INDIA:** Tremendous record-breaking grosses! **AUSTRALIA:** All-time house records smashed! **HONG KONG:** Police battalions needed to keep crowds in line at two theatres! **PHILIPPINES:** Every house record smashed everywhere!

U.S.A.: *'ROCK AROUND THE CLOCK' IS THE MOST—FROM COAST TO COAST!*

RKO Radio, Mutual System To Coordinate

RKO Radio Pictures and the Mutual Broadcasting System will coordinate their related activities more closely, it is announced by Thomas F. O'Neil, president and board chairman of RKO Teleradio Pictures, Inc., the parent company. Mr. O'Neil said that the more closely knit relationships will extend to every facet of the motion picture and radio activities of both subsidiaries, with primary emphasis placed on programming, sales and client services, promotion, exploitation, and publicity.

The coordination plan, as outlined by Mr. O'Neil, MBS and RKO Radio Pictures presidents John B. Poor and Daniel O'Shea, will have RKO stars and contract personnel available for MBS programming appearances. It will also permit MBS broadcast adaptations of vast amounts of story material on RKO library shelves, make RKO's 32 branch office managers and its 109 overseas office facilities available to MBS for station relations, sales, sales service, news and program liaison purposes and permit closer promotional and exploitational tie-ins between RKO and the Mutual network.

Mr. O'Neil cited the fact that RKO Radio Pictures' field managers already function as liaison contacts for RKO Television's rapidly expanding activities. "We know," he said, "that these people are fully aware of the problems unique to supplying films-for-tv and had experiences with network radio when we introduced "The Conqueror" last winter. To integrate them even more closely into our family of allied entertainment companies and divisions is, accordingly, a logical furtherance of already proved capabilities."

Mr. O'Neil said the field representatives are located in the country's primary market areas and are continually in touch with MBS station owners and managers in their respective districts. Mutual's seven owned radio and its five tv stations, operated by General Teleradio, are also to be integrated into this plan.

RKO Radio Steps Up Trade Paper Ads

An accelerated program calling for 17 major productions from late 1956 to early 1957 from RKO Radio Pictures has resulted in a stepping up of its trade paper advertising, Walter Branson, vice-president in charge of world wide distribution, has announced. The increased schedule was led off by a three-page, two-color institutional product ad currently running in all the daily and weekly trade publications, he said.

High Court Meets, Acts On Two Industry Cases

WASHINGTON: The Supreme Court refused to reconsider its June decision that children are equally entitled with the widow of a copyright owner to renew the copyright and grant licenses and share in the proceeds under a copyright. The court's June ruling in the copyright case upheld a decision of the Ninth Circuit Court of Appeals in a case involving the ownership of the song copyrights of the late George C. DeSylva.

Columbia Net $2,670,000

Columbia Pictures last week reported consolidated earnings for the year ended June 30, 1956, of $2,670,000. This compares with $4,949,000 for the year ended June 25, 1955, according to the report by Harry Cohn, president. Earnings per share of common stock were $2.28 for the period ended June 30, 1956, as compared with $4.40 for the previous period. The earnings per share of common stock after preferred stock dividends, for both the current year and the prior year, are based on the 1,067,327 shares outstanding on June 30, 1956.

The company provided no explanatory information, limiting itself to the foregoing only. Gross business for the past fiscal year was not disclosed nor were Federal taxes or other data.

German Set for Award At JDA Event Oct. 24

The motion picture industry will present its second Annual Human Relations Award to William J. German, president of William J. German, Inc., and prominent philanthropic leader, at a luncheon sponsored by the Joint Defense Appeal October 24 at the Hotel Astor, New York. The announcement of the award was made by Robert S. Benjamin, board chairman of United Artists and JDA chairman for the motion picture industry, who will make the presentation to Mr. German. The Award is presented annually to the member of the industry whose distinguished contributions to the cause of community welfare and human rights are in line with the goals of the Joint Defense Appeal. First winner, last year, was Danny Kaye. Harry Brandt, president of the Independent Theatre Owners Association, and Barney Balaban, president of Paramount Pictures Corp., are honorary chairmen of JDA in the Motion Picture Industry. Adolph Schimel is treasurer. Joint Defense Appeal is the fund-raising agency of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Zabel Retires From Circuit

LOS ANGELES: Elmer C. Rhoden, president of National Theatres, last week disclosed that Edwin F. Zabel, vice-president and general manager of the Fox West Coast Theatres division, will retire November 1 after 31 years with the company. Like George Bowser, who retired some years ago after an extended tenure, Mr. Zabel will receive a lifetime retirement salary from the corporation. Mr. Zabel joined the company in 1925 as a theatre doorman.

National Theatres, it was reported is continuing the circuit's corporate title, despite the announcement made in Phoenix that the theatre advertising copy in all of the circuit's divisions will be signed "Fox National Theatres" until further notice. The word "Fox" will be dropped from the advertising signature in a year or so, it was stated, when the present public confusion is dissipated, leaving "National Theatres" as the nationally recognized identity.

"GIANT"

(*Continued from page* 16)

many excellent supporting performances is supplied by Mercedes McCambridge, headstrong sister of the ranch owner, who dies early in the story in consequence of shocking abuse of her sister-in-law's horse.

Chill Wills, present throughout in a role that illuminates by reference the Hudson and Taylor characterizations, looks like the year's likeliest candidate so far for the Academy's best-supporting-performance award for 1956.

The Texas setting is conveyed strikingly to the screen by the talented William C. Mellor, A.S.C., in warm WarnerColor. The songs used in the picture are by Dimitri Tiomkin and Paul Francis Webster, frequent sharers of Academy awards for best-song-of-the-year.

The box office future of the production is guaranteed beyond question by that best of all box office assets—sheer merit.

Previewed at the Screen Directors Playhouse, Hollywood, to an audience made up of press and profession. This is possibly the most exacting place of exhibition, and the severest audience the picture will ever encounter. The production played like the giant it is, and the audience cheered it. Reviewer's Rating: Superior.—WILLIAM R. WEAVER.

Release date, not set. Running time, 197 minutes. PCA No. 17675. General audience classification.
Leslie Benedict .....Elizabeth Taylor
Bick Benedict .....Rock Hudson
Jett Rink .....James Dean
Carroll Baker, Jane Withers, Chill Wills, Mercedes McCambridge, Sal Mineo, Dennis Hopper, Judith Evelyn, Paul Fix, Rodney Taylor, Earl Holliman, Robert Nichols, Alexander Scourby, Fran Bennett, Charles Watts, Eliza Cardenas, Carolyn Craig, Monty Hale, Mary Ann Edwards, Sheb Wooley, Victor Millan, Mickey Simpson, Pilar Del Rey, Maurice Jara, Noreen Nash, Napoleon Whiting, Ray Whitley, Tina Menard

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THRU UA

...WITH MORE TO COME!

SMPTE Ready to Aid Search for Ever Better Screen Presentation

. . . Frayne, retiring as president, tells coast convention society is constantly alert; Kreuzer elected new president of organization

LOS ANGELES: A pledge that the Society of Motion Picture & Television Engineers "stands ready now, as it has always since its founding, to aid the (motion picture) industry in its search for improved means of presenting its product to audiences throughout the world," was given here Monday by retiring president John G. Frayne, speaking at the first luncheon session of the Society's semi-annual convention at the Ambassador Hotel.

An Officer Previously

Another feature of the luncheon was the announcement that Barton Kreuzer, director of product planning for the Radio Corporation of America, Camden, N. J., has been elected president of the Society to succeed Dr. Frayne January 1, 1957. Mr. Kreuzer, a Fellow of the SMPTE, has previously served the Society as treasurer, 1952-53; financial vice-president, 1954, and executive vice-president and chairman of the executive committee, 1955-56. He also is a member of the Institute of Radio Engineers.

The five-day convention, the Society's 80th, had as feature attractions the demonstration of MGM's 65mm system, 20th-Fox's CinemaScope 55 and six channel stereophonic sound. Fifteen technical sessions were held besides the equipment exhibits and the presentation of papers on the principles and applications of transistors in motion picture and television.

Other highlights of the technical meetings were the first reports on the Ampex Videotape Recorder, a tour of the NBC color television studios in Burbank, and a field trip to the U. S. Navy Electronics laboratory at San Diego.

George Sidney, president of the Screen Directors Guild, was guest speaker at the Monday luncheon at which Dr. Frayne gave his keynote address.

Sees Interest Waning

The retiring SMPTE chief devoted his remarks to a review of the technological "revolution" in the motion picture industry and said that today "interest in experimenting with radically new motion picture systems appears to be waning."

"Instead," he said, "there seems to be a period of critical evaluation of the many innovations of the past three years. There is ample evidence of a tendency to reduce the number of different types of prints for the theatre." Pointing out that many of the new systems under discussion two years ago had not lived up to advance reports, he said the "salvage value" of many of those proposals "has been discovered *a posteriori* to be in the effectiveness of the larger negative area available in the camera with resulting higher picture definition on the 35mm print."

BARTON KREUZER, SMPTE PRESIDENT

Offers Suggestions

The industry is showing less interest in developing new innovations in wide film systems, said Dr. Frayne, and is tending to instead "to reemphasize the standard 35mm medium with whatever embellishments can be retained without adding further to ultimate print and projection costs." The reasons for "this period of technological self-analysis," he continued, are primarily economic and in the fact that the engineers and executives of the industry failed to evaluate the long range effects of the various new systems.

Dr. Frayne offered three suggestions to aid in the orderly technological progress of the industry:

Engineering "should have a greater voice and influence in studio management circles. This might prevent the hasty adoption of new and untried ideas without first subjecting them to rigorous test and field trial."

"Encourage and extend the practice of having a competent and experienced motion picture engineer direct and coordinate all technical developments in every motion picture studio . . . he should be responsible for the development and testing of all new integrated motion picture systems that cut across all lines of motion picture technology regardless of rigid departmental boundaries. . . ."

And, "engineering in the studios should be divorced from opportunism and expediency that govern the conduct of many of our studios in their continued search for new and novel means of entertaining the public."

Sidney on Production

Screen Directors Guild president George Sidney, at the suggestion of Dr. Frayne, gave the delegates seven suggestions for improving production facilities, and one more suggestion pertaining to exhibition. To save time and money in production, he called for (1) a reduction in size of all studio equipment, (2) practical directional sound equipment for production, (3) a device to reduce or minimize cable from shooting stages, (4) smaller stage lights, (5) improvements that would reduce heat levels from present high levels, (6) intra-studio standardization of production procedures, and (7) settlement on a uniform method for looping dialogue, now done differently in each studio.

Pertaining to exhibition, he asked the engineers to devise something that is capable of making projection uniformly good so that good product will look its best in all exhibition areas.

The presentations of the Society's awards were made Tuesday evening. Dr. Alfred N. Goldsmith, consulting engineer and a television pioneer, received the 1956 Progress Medal. Also cited by the Society were Charles C. Davis, sound engineer, Westrex Corp., the Samuel Warner Awards; Robert E. Shelby, vice-president and chief engineer, NBC, (posthumously) the David Sarnoff Award; Dr. Wesley T. Hanson, Jr., color research, Eastman Kodak, the first annual Herbert Kalmus Medal, and Donald G. Fink, director of research, Philco, the Journal Award. Dr. Alexander Ernemann, of Zeiss Ikon, Germany, designer of the Ernemann projectors, was awarded honorary membership in the Society.

Officers Named

Elected with Mr. Kreuzer to serve two-year terms beginning January 1, 1957, were Norwood L. Simmons, chief engineer, west coast division, Eastman Kodak—executive vice-president; Glenn E. Matthews, research Eastman Kodak, Rochester—editorial vice-president; G. Carlton Hunt, president General Film Laboratories, Hollywood—convention vice-president; and Wilton R. Holm, technical associate, E. I. duPont de Nemours; secretary.

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Screen Play by WINSTON MILLER
Produced by SAM WIESENTHAL
Directed by CHARLES MARQUIS WARREN
Music by DIMITRI TIOMKIN

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RKO RADIO PICTURES

ANOTHER PROFIT SHOW FROM THE NEW RKO

20th-Fox, Republic In Distribution Deal

. . . Extending earlier agreement, 20th-Fox will handle distribution of all Republic 35mm product in Britain, effective Oct. 15

by PETER BURNUP

LONDON: Under a long-term agreement reported here this week all Republic Pictures 35mm product will be distributed in Great Britain "in association with 20th Century-Fox" effective October 15.

The new arrangement is, in effect, an extension of the long standing agreement under which 20th-Fox handles the distribution of Republic product in Australia, New Zealand and South Africa—which agreement also has been renewed.

To Maintain Identity

It is reported further that Republic has agreed to produce all of its future product in CinemaScope. The Republic product, however, will maintain its own identity, that is, the films will not carry the 20th-Fox trademark. London executives believe that Herbert J. Yates, Republic president, will probably produce 17 pictures in the next 12 months.

Affected by this latest Republic-20th-Fox deal are the 131 employees in Republic's London office. 20th-Fox is expected to absorb about 50 per cent of the Republic staff while Victor Green, Republic's London chief, has been pestering other distributors to absorb the remainder. Mr. Green himself probably will sit in at the 20th-Fox office as Mr. Yates' representative.

All the distributors here including the majors, are laboring under the burden of increased costs, due to the sharp rise in wages in the course of the last six months and to the increase in the costs of colour prints. The "big five" American distributors are cutting costs in all directions and currently are considering the amalgamation of their provincial branches.

DAVIS ON "FLYING VISIT" TO CANADA AND U.S.

John Davis managing director of the Rank Organisation, left London this week on what he described as a "flying visit" to Canada and the U. S. He will visit Montreal, Toronto, Chicago and New York. He is due back in London on October 23.

The Rank chief declines to say whether or to what degree his visit is related to the intensive survey of the American market, so far as British pictures are concerned, which is known to be in progress.

Mr. Davis will be accompanied on his Canadian-U. S. tour by Kenneth Winckles, joint assistant managing director of the Rank Organisation, and in New York, October 15-22 will be joined by Harry Norris, joint managing director of Rank Overseas Distributors.

BFPA AND KRS CONTINUE BBC TALKS WITHOUT CEA

A showdown is clearly indicated in regard to our recently reported CEA's refusal to cooperate with the Trade's other three associations in their negotiations with the BBC.

In spite of the exhibitors' claim that producers and distributors cannot now go ahead with their TV plans BFPA serve emphatic notice that producers and distributors will do precisely that. At its meeting this week, the Producers' Association's executive council decided unanimously to join with KRS in an endeavour to conclude an agreement with the BBC for the controlled supply of a limited number of feature films; whether CEA approves or not.

Announcing the decision, BFPA's director-general, Sir Henry French, said: "We are thoroughly convinced that this is the right thing to do; that it is not only a question of principle at stake but that the industry has got to make up its mind whether some understanding with the BBC would be better for the industry as a whole—all parts of it—than something which is entirely uncontrolled and which would be carried on by the BBC without any reference to the film industry at all."

Sir Henry did not agree with those who thought that once having established the principle there would be nothing to prevent the BBC wanting more. "There is no reason why the film industry should not be just as strong negotiators as anybody else," he maintained.

Indications mount that CEA must somehow or other promptly find convenient means of climbing out of the unhappy impasse in which it finds itself in consequence of the surprise resolution its General Council recently adopted. CEA's policy, by reason of the resolution, is currently regulated by the now notorious Llandudno resolution which binds exhibitors virtually to boycott producers and distributors who trade with TV. But, it is now asked, how can such a resolution have effect when both BFPA and KRS have declared their intention to deal with the BBC?

LATTA STILLS RUMORS OF WARNER A.B.P.C. SALE

Despite Jack L. Warner's categorical statement that Warner Bros. had no intention of selling the company's holding in A.B.P.C., rumours persisted here to the effect that take-over bids were still being made. They were effectively stilled when C. J. Latta, ABPC managing director, call a special conference of trade press editors.

Mr. Latta told the newsmen that he had further talks in Paris with Serge Semenenko who had asked him to confirm emphatically Mr. Warner's earlier declaration.

The ABPC chief added: "Mr. Semenenko expressed himself as being very pleased with the progress made by ABPC, and it is his wish that we continue to follow a very progressive policy in the operation of our studios, theatres, distribution and television companies.

"He confirmed that Warners has the greatest confidence in the future of our organization."

ANGEL RETURNS WITH ROSEATE REPORTS

Immediately following the return here of Daniel M. Angel with roseate reports of the reception his picture—"Reach for the Sky"—received at TOA's New York convention, it was disclosed that Harry Norris, joint managing director of J. Arthur Rank Overseas Film Distributors Ltd., was joining his chief, John Davis, on the latter's arrival in New York.

Mr. Norris will be taking with him to America prints of three top J. Arthur Rank pictures "Reach for the Sky," "A Town Like Alice," "The Battle of the River Plate." He plans making a package distribution deal for the three films.

Some American exhibitors, said Mr. Angel, had reported to him that distributors in some cases lost interest in a picture if it didn't catch on at the outset.

"That is why I think it is imperative that there should be fewer distributors handling our top product," said the British producer.

Points to Big Houses

Mr. Angel counsels that the distributor of a top subject should go out forthwith after the circuits. "If you have faith in a big picture, go out for the big houses. You can always get the art houses on the way," is what Angel says. His reading of the situation is that things improve every day for good British product in America. He estimates that a successful British subject can now gross $700,000 to $800,000 in art houses alone, against the $200,000 to $400,000 which prevailed a year or so ago.

But Mr. Angel is playing for big time.

•

Twenty-eight British, American, Canadian, Australian and European news film organisations are to boycott the Olympic Games in Melbourne because of restrictions imposed by the Olympic Committee. A statement issued by the Newsreel Association of Great Britain and Ireland says: "These news film organizations have been denied the right freely to cover the Games themselves. After more than a year of negotiation it was clear that the film news pool would not be able to provide the minimum proper news service.

U-I Plan Big Promotion on Coming Films

HOLLYWOOD: Utilizing every promotional facet designed to stimulate attendance, Universal-International's "Written on the Wind," scheduled for release early next year following a series of special pre-release Christmas engagements, will receive one of the most intensive campaigns in the history of the company, David A. Lipton, vice-president, told the company's advertising, publicity and exploitation executives at a conference at the U-I studios.

The same type of concentrated promotion is planned also for "Battle Hymn," the CinemaScope and Technicolor film biography of Dean Hess, starring Rock Hudson, Martha Hyer and Dan Duryea; "The Great Man," starring Jose Ferrer, Dean Jagger and Keenan Wynn; "Four Girls in Town," Technicolor and CinemaScope, "Istanbul," Technicolor, co-starring Errol Flynn and Cornell Borchers, and other releases scheduled for the early months of 1957.

One of the highlights of the "Written on the Wind" promotion will be an extensive national television spot campaign, with more than 400 television spot announcements used in 35 markets starting the first week in November with a viewing range of over 16,000,000 television sets. A record national magazine and Sunday supplement ad campaign, three Technicolor teaser trailers and other promotional means will be extensively employed, it was said.

Hollywood Scene

HOLLYWOOD BUREAU

Production continued steady through World Series week, with five new pictures starting and five others finishing. The week ended with 41 pictures shooting.

Sal Mineo, a young man from TV who's been doing well enough in Hollywood to be named among the Top Ten newcomers in QP's Stars-of-Tomorrow poll of exhibitors, is the top name in "The Cunning and the Haunted," for Columbia release, which started in Georgia with James Whitmore and E. G. Marshall also in the cast. Philip Waxman is the producer. Alfred Werker is directing.

"The Bridge on the River Kwai" is a Horizon-American production for Columbia distribution, produced by Sam Spiegel and directed by David Lean. Jack Hawkins and Alec Guinness are in the film, which is being made in Ceylon.

Jerold Zukor Productions, a new independent producing organization, began filming "Gun for a Town" for Allied Artists release. Dale Robertson, Brian Keith, Rossana Rory and Buddy Baer are among the principals. Frank Woods is the producer. Max Glandbard directs.

Amalgamated Productions, Inc., shooting in London, started two pictures. Richard Gordon and Charles F. Vedder, Jr., are executive producers of both. "Kill Me Tomorrow," which has Pat O'Brien, Lois Maxwell, George Coulouris and Freddie Mills as principals, is produced by Francis Searle and directed by Terence Fisher. "One Man's Secret" has Zachary Scott and Faith Domergue. Alec C. Snowden is producer, Montgomery Tully is directing.

MORE NEW FACES . . . 11 of the 13 Deb Stars of 1956 chosen by Hallywood Makeup Artists and Hair Stylists at the faurth annual Deb Star Ball. Front, Dani Crayne, Joanna Barnes, Stephanie Griffin, Venetia Stevenson, Anna Navarra, Carol Nugent; rear, Raxanne Arlen, Elaine Aiken, Nicola Michaels, Autumn Russell, Glaria McGhee.

THIS WEEK in PRODUCTION

. . . Started—5

Allied Artists—Gun for a Town (Jerold Zukor Prod.)
Columbia—The Cunning and the Haunted; The Bridge on the River Kwai (Horizon-American).
Independent—Kill Me Tomorrow (Amalgamated Prod.); One Man's Secret (Amalgamated Prod.)

. . . Completed—5

Columbia—Don't Knock the Rock.
Independent—Man on a Motorcycle (Jana Film Enterprises); Shark Reef (James O. Bradford).
Metro-Goldwyn-Mayer—The Wings of Eagles.
20th Century-Fox—Love Me Tender.

. . . Shooting—41

Allied Artists—Love in the Afternoon; Jeannie (CinemaScope; Color).
Columbia—The Admirable Crichton (London Films); Fortune Is a Woman; The Story of Esther Costello (Valiant Films); Interpol (Warwick Prods.); A Town on Trial (Marksman Films).
Independent—Pawnee (Gross-Krasne; Eastman color).
Metro-Goldwyn-Mayer—Designing Woman (CinemaScope; Color); Harvest Thunder (CinemaScope; MetroColor); Lizzie (Bryna Prod.); Ten Thousand Bedrooms (CinemaScope; Color); Something of Value; Raintree County (65mm; Color).
Paramount—The Delicate Delinquent (VistaVision); Flamenca (VistaVision; Color).
RKO Radio—The Girl Most Likely (Eastman color); The Lady and the Prowler (color).
20th Century-Fox—Boy on a Dolphin (CinemaScope; Color); The Girl Can't Help It (CinemaScope); Fury at Rock River (Regal Films; Regalscope); The True Story of Jesse James (CinemaScope; DeLuxe color); Three Brave Men (CinemaScope); The Restless Breed (National Pictures; Eastman color); Heaven Knows, Mr. Allison (CinemaScope; DeLuxe color).
United Artists—Bail Out at 43 000 (Pine-Thomas); The Ride Back (Associates & Aldrich); Trooper Hook (Fielding Prod.); The Kraken (Levy-Gardner-Leven); The Bia Caper (Pine-Thomas); Gambling Man (Bel-Air Prod.).
Universal-International—The Land Unknown (CinemaScope); Night Passage (Technirama); Man Afraid (CinemaScope).
Warner Brothers—Melville Goodwin, U.S.A.; A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

To Honor Wyler at "Friendly" Opening

HOLLYWOOD: Motion picture personalities who have won Academy Award recognition through their work in William Wyler productions will honor the producer-director October 30 at the Hollywood premiere of his Allied Artists film, "Friendly Persuasion," which stars Gary Cooper, Dorothy McGuire, Marjorie Main and Anthony Perkins. Included are a cross--section of some of the outstanding talent in Hollywood.

German Photo Exposition Is Described as An Avenue of Understanding and Peace

by VOLKMAR VON ZUEHLSDORFF

BAD GODESBERG, GERMANY: "Fotokina," a comprehensive photo and cinetechnical exposition held this year for the fifth time in Cologne, Germany, from September 29 to October 7 was described by President Eisenhower who sent a special message for its opening as "an avenue toward world understanding and peaceful interchange of knowledge."

Combining the features of a trade fair and an exhibition, "Fotokina" took on an international look, with almost 500 firms, 139 of them from abroad, exhibiting in eight large halls covering 66,000 square meters. The United States was represented by 20 exhibitors, taking third place after Germany (311) and France (47). Except for the collective displays of some countries such as France, exhibitors were grouped without regard to nationality, thus affording a good general survey. Firms from all countries had access on equal terms.

Most of the cinetechnical products were assembled in the largest hall, among them RCA, Ampro, Neuert Wilton and the Da-Lite Screen Company from the United States. Trades people were attracted from some 70 countries including 22 North and South American nations. About 70 per cent of business contracted this year by the German exhibitors was for export, with similar figures among the other nationalities.

While in the cinetechnical field there were no sensational features and methods of a basically novel nature, many interesting improvements and new developments of established ones were offered. Among the demonstrations were those of the Todd-AO process; Eugene Bauer's new B-14, 35 mm projector for large and medium theatres; Siemens & Halske's system of adaptable amplifiers based on exchangeable elements, now extended for studio use; Isco's adaptation of an anamorphic lens for 8 mm amateur motion picture cameras; Bell & Howell's electric eye model 200 EE, and many others.

OPENING the Photokina: German president Theodor Heuss, right.

Win Point in Goldwyn Suit

SAN FRANCISCO: Fox West Coast Theatres scored a major victory last week in its defense of the multi-million dollar anti-trust suit filed more than six years ago by Samuel Goldwyn Productions. United States District Judge Edward P. Murphy granted a defense motion for a partial summary judgment, which reduces from 26 to six the number of films on which Mr. Goldwyn may seek damages. The court further held that whereas the original suit sought damages for films made as far back as 1937, the statute of limitations eliminates all disputed motion pictures made prior to May 16, 1947.

After many delays over the past six years, the case will go to trial here January 7. In his ruling Judge Murphy held that the statute of limitations was not suspended as the result of the Government suit against Paramount which was tried in New York. In effect the court ruled that most of the Goldwyn claims do not fall within the illegalities which were established in the Paramount case.

Arguments in the summary judgment on which today's ruling was based were made before the judge last July. The sucessful Fox motion was argued by attorney Arthur Dunne while Joseph L. Allioto represented the Goldwyn firm. Among the disputed films was "The Best Years of Our Lives."

Schwartz Chairman of Pioneers' Dinner

Sol Schwartz, president of RKO Theatres Corp., was selected general chairman of the dinner committee for the Motion Picture Pioneers' 18th annual dinner to be held November 30 in honor of veteran showman R. J. O'Donnell, it has been announced. Others appointed to the committee, to be held at the Waldorf Astoria Hotel in New York were: Ned E. Depinet, George Dembrow and Marvin Kirsch, co-chairmen; Raymond Willie and Harry Mandel, co-ordinators; Charles A. Alicoate, in charge of new members; Jake Starr, decorations; Chester B. Bahn, trade papers; Harry J. Takiff, dinner treasurer, and Herb Berg, publicity.

Cut Billings to Improve Ads, Group Urges

No program to improve box office receipts can exclude the necessity of an immediate and drastic revision of advertising billings, in the unanimous opinion of the advertising and publicity directors committee of the Motion Picture Association of America. Last week the group presented to the MPAA board of directors a lengthy report on "ways and means to revitalize the box office and promote the general welfare of the industry."

Jerry Pickman of Paramount Pictures, committee chairman, told the MPAA directors that "almost without exception, every ad campaign today is a costly compromise between what should be emphasized and what we are compelled to emphasize. This is due to increasingly unreasonable restrictions demanded in billings."

The subcommittee report, prepared by Gil Golden of Warner Brothers, asserted that it is not possible to estimate the considerable cost required to purchase unnecessary newspaper space. "Even more shocking is our tremendous loss in revenue due to contractual stipulations that require devoting major areas of our advertising to non-selling and even detrimental factors. To improve this condition, special clauses having to do with matching color, weight and design of names with titles must be eliminated. Credits which have no pertinence in advertising to the public should pertain solely to trade advertising, screen credit, theatre displays and 'publicity' releases. Special conditions can also be arranged for advertising appearing in Los Angeles and possibly in New York and 'home' cities where certain credits may be of some benefit to the names involved and the picture."

Johnston Tells President Of Iron Curtain Tour

WASHINGTON: Eric Johnston, president of the Motion Picture Association of America, visited the White House last week to discuss his coming tour of Iron Curtain countries with President Eisenhower. Although Mr. Johnston is going purely on industry business, he wished to inform the President of his projected trip before leaving. Mr. Johnston will visit Budapest, Prague, Moscow, returning, via Warsaw, to this country about October 28. Although Johnston's initial purpose in making the Iron Curtain countries tour was to study the operation of local motion picture industries, it is believed he will also hold discussions about the possible sale of Hollywood films to some of those countries.

The National Spotlight

Albany

Confidence in the expanding future of drive-ins was expressed by **Sylvan Leff** via the start of construction on an 800-car drive-in at Pittsfield, Mass. He already operates the Black River drive-in, near Watertown; the Town in Watertown; Highland and the Rialto in Utica—and he also sells independent product. . . . An Adirondack Mt. landmark, the Capitol theatre in Elizabethtown, operated by **Dave Rosenbaum,** was victim of a destructive fire. Another North Country theatre, the Lyceum at Champlain, was reactivated by **Bill Kennedy** on a four-day schedule. . . . **Adam Mlinarik**, Columbia head shipper, and **Wayne Carignan,** his counterpart at 20th-Fox, were the co-chairmen of a dinner for **James Fleming,** State Film Delivery Service driver, who retired after 15 years and moved to Florida. Fifty-five industry people, including **Art Lane,** of New York, State's president, **George Thornton**, Saugerties exhibitor, and **Clayton Pantages,** Fox branch manager, attended. . . . Clark Film Service will occupy 10,000 square feet of floor space in a building under construction on Shaker Rd., three blocks from its present location.

Atlanta

The Amusement Company of Ripley, Miss., has been granted a charter to operate theatres and other amusements. Capital stock is listed at $12,000. . . . Lightning set fire to the screen and did serious damage to the Skyview Drive in, Springfield, Ga. . . . The Highway 90 drive-in, Pensacola, Fla., has closed because of bad business. . . . **Ed Boyd,** manager of the Ritz theatre, Sarasota, Fla., has installed 500 new seats in the theatre. . . . **John Cole,** new owner of the Cole-Clinton drive-in, Clinton, Tennessee, also owns the Dan Dee drive-in, Columbia, Tenn. . . . **C. L. Patrick**, general manager of Martin Theatres headquarters in Columbus, Ga., was in Atlanta visiting the local booking office. . . . Exhibitors Booking and Buying Service has taken over the bookings of the Neil theatre, Lithonia, Ga. . . . The Crescent Amusement Co., Nashville, has put the Cameo theatre, Madisonville, Ky., on a weekend only policy. . . . **Gene Skinner,** general manager of the Dixie drive-in theatre, is back at his Atlanta office after a trip to their Florida theatres.

Boston

Local showmen **Harry "Zippie" Goldman** and **Sam Haase** will celebrate wedding anniversaries in November. It will be Goldman's 38th, Haase's 35th. . . . "One Summer of Happiness" completed a 13-week run at the Beacon Hill. It has been replaced by "Fantasie," with "Rififi" to follow. . . . **Bill Kumins**, Warner's branch manager, and his staff arranged a screening of "Toward the Unknown" for the wives of exhibitors in conjunction with the company's **Roy Haines** Drive. . . . **Harry Segal** and **Al Glaubinger** of UA returned from a week-long division and branch managers meeting in Philadelphia where new product and selling angles were discussed in full. . . . **Martin J. Mullin, Hy Fine, Bob Sternberg** and **Chester Stoddard** of New England Theatres spent last week in New York attending the AB-Paramount Theatres convention. . . . Opening party of the 1956-57 season of the Advertising Club of Boston was held at New England Mutual Hall with a buffet supper and a screening of MGM's "Tea and Sympathy." 350 members attended. . . . "Ten Commandments" will be shown at the Astor beginning November 20 on a reserved seat, two-a-day basis. . . . The Boston theatre has been having a special student rate daily in its balcony for out of towners coming in groups to see "Seven Wonders of the World." . . . **Abram F. Myers,** general counsel of Allied States, will make the keynote address Monday afternoon, October 15, at the IENE convention.

Buffalo

One of downtown Buffalo's celebrated landmarks that once housed the Strand theatre (where **Harold Edel,** once manager of the Strand in New York was manager and where **Edward L. Hyman**, now vice president of American Broadcasting-Paramount Theatres, was an assistant manager) will be razed shortly to make way for a new $150,000 retail store. The Strand was the center of the three buildings to be razed. . . . X-rays reveal that **Jack McLean** sustained no fractures when he was injured while riding in a taxi. An avalanche of flowers and get-well messages have been speeding his recovery in Kenmore Mercy Hospital. . . . "Oklahoma!" was picked as the top favorite of patrons who attended the Melody Fair "musicals-in-the-round" tent show the past summer in Wurlitzer Park, Tonawanda. . . . Safe crackers battered open a small safe in the office of Basil's Broadway theatre, early the other morning. **Harold C. Murphy**, manager, said about $50 was stolen.

Charlotte

Bob Peterson, Columbia Pictures exploiteer, came here to plan promotion for "Solid Gold Cadillac" opening at the Manor Oct. 12. . . . **Jim Frew**, southern district manager for Universal-International Pictures, was a visitor here conferring with Charlotte U-I branch manager **Jimmy Greenleaf** and others. . . . **Ernest Stellings**, president of Stewart-Everett Theatres and newly-elected president of Theatre Owners of America, was given a big welcome by his office staff on return here. . . . Members of the Charlotte WOMPI Club, back from the national convention at Atlanta, report a very successful trip. The Charlotte club won the service trophy at the convention. . . . **Emery Wister,** Charlotte *News* film editor, was invited to the world premiere of "Giant" in New York.

Chicago

Adolph Linick, one of the founders of Jones, Linick & Schaefer, arrived here from California to attend a luncheon given in his honor by **Aaron J. Jones, Jr.,** and **Johnny J. Jones.** The event was occasioned by his 87th birthday, which falls on October 22, and the 51st anniversary of the show business firm. . . . Another event of a social nature was a surprise testimonial dinner held in Filmack Trailer Company's new live motion picture studios to honor **Vi Dane,** secretary and assistant to Irving Mack, the company's president. The party was in celebration of her 20 years of service with Filmack. . . . **John Balaban**, head of Balaban & Katz, accompanied by **David Wallerstein,** B&K vice-president, expects to go to Hollywood shortly to launch production of Mr. Balaban's first movie, "Saint Christopher." This marks his first venture into producing, although he has been a theatre operator for 40 years. . . . **Elaine Elasky,** secretary to UA publicist **Wally Heim,** was married October 6 to **William McAlister.** The couple left for a honeymoon in New Orleans. . . . **Mun Delano** has announced he will retire after 27 years as a booker with Columbia Pictures. He has no plans.

Cleveland

Cleveland becomes the 19th city to present Cinerama on November 14, date announced for the presentation of "This Is Cinerama" at the Palace theatre. Built some 30 years ago as a monument to the late **B. F. Keith,** it has been under RKO operation continuously, playing vaudeville, the vaudefilms and in more recent years, straight pictures. **Max Mink,** who has been local manager for more than 10 years, remains as manager under the new regime. . . . **Sam Shia,** a seasonal theatre owner, opens his hardtop Old Trail theatre in St. Clairsville Oct. 12 and closes his Shia drive-in Oct. 14. . . . Funeral services were held this week for **Mrs. Gussie Schumann,** widow of **Dave Schumann,** once an active member of the Cleveland Motion Picture Exhibitors League and an executive of the extinct Ohio Amusement Co. . . . Palace theatre, Continental, recently acquired by **Tom Simon,** reopened this weekend. . . . **Ernest Augsten** remains as manager of the Palace theatre, Akron, recently acquired by **Phil Smith** of Boston from **Ted Gamble** and associates. . . . **Gerald Anderson** is now operating his Union theatre, Richwood, and Rialto, Plain City, on weekends only. . . . **Leonard Jefferson,** who opened the Strand, Fremont, last month, has closed it again. . . . **Arlyn Schultz** of Allied Artists is a Mount Sinai Hospital patient. . . . **Sam Fritz,** manager of the Hilliard Square theatre, and his wife celebrated their 6th wedding anniversary on Oct. 5. On Oct. 7 he celebrated his birthday. He recovered from an emergency appendectomy just in time to be with his family for both events.

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Columbus

"Tea and Sympathy" was held for a second wek at Loew's Ohio, following a strong first week. . . . **Walter Kessler**, manager of Loew's Ohio, acted as "stand-in" for **Judy Holliday**, star of Columbia's "The Solid Gold Cadillac," in presenting a wrist watch to the girl chosen Queen of the Epsilon Sigma Alpha sorority at the organization's state convention here. Mr. Kessler and Miss Holliday were among the judges in the contest. Miss Holliday voted by mail. . . . **Mrs. Lily Hofheimer**, 80, mother of **Lee J. Hofheimer**, former local theatre owner, died at the home of her daughter, **Mrs. Max Gumble** of Columbus. Mr. Hofheimer is now residing in Norfolk, Virginia. . . . **Charles Sugarman** of the World art theatre scored a booking ten-strike by playing Paramount's "The Vagabond King" in a first run. . . . **Al McClain**, of the *Dispatch* editorial staff, has been substituting for **Samuel T. Wilson**, theatre editor, who has been visiting Hollywood studios. . . . Northern, near North Side neighborhood house and one of the oldest theatres in Columbus, will be torn down to make way for the Goodale expressway. The theatre, formerly operated by the Miles theatres, has been dark for several years. It has been used as a warehouse by the Chakeres Land Company.

Denver

Jean Gerbase, first president of Chapter 10, Women of the Motion Picture Industry, organized here by her, has been named a vice-president of the international body at the Atlanta convention. She was given an emerald bracelet as a symbol of her office. . . . The A-Best drive-in, on the northwest edge of Denver, is closing except for showings on Saturdays, Sundays and holidays. The Saturday children's matinee is being continued with the indoor theatre that seats 502 being utilized for this. It's the only drive-in in the region that has such a setup. . . . **Wanda King**, box office report girl at Universal, is quitting to become a mother at just about Christmas time. . . . **Wm. Sombar**, United Artists salesman, vacationing. . . . Bailey Distributing Co. has acquired 20 Zane Grey westerns for the Denver and Salt Lake City areas. . . . **Bruce Miller** has sold the Vida, Spearfish, S. D., to the Mile High Co., which operates the Mile High drive-in, Lead, S. D.

Des Moines

The Elma theatre at Elma has been reopened by the town's commercial club. It will be operated by the former managers, **Mr.** and **Mrs. Neal Mullineaux** until other arrangements can be made. . . . The Lincoln theatre in Des Moines has been sold by the Iowa United Theatre Co. to **Bob Fridley** and **Bev Mahon**. The new owners operate the Variety theatre near Drake University and plan extensive remodeling and redecorating of the Lincoln, during which period the house will be closed. . . . **J. Louis Smith** has been named manager of the Iowa theatre at Jefferson by Pioneer Theatre Corp. officials. Smith formerly was associated with the Orpheum in Dubuque; the Washington Opera House in Washington; the Orpheum in Fairfield and the Orpheum and Plumb theatres in Streator, Ill. . . . . More capital is needed to keep the Marcus theatre at Marcus in operation, according to members of the corporation operating the house. It was decided to attempt the sale of additional stock in the corporation to raise the necessary funds. . . . **Mr.** and **Mrs. Roy Streit** of Pocahontas have leased the Ritz theatre at Rolfe from **William Obrecht**. . . . The City Council at Lamon is considering an ordinance which would allow the showing of Sunday movies there. Three readings of the ordinance will be required—the first time in 35 years that such a procedure has been called for. . . . The Traer theatre at Traer has been purchased by the Hesperia Masonic lodge from **Mr.** and **Mrs. Gene McLaughlin.** The building will be used as a Masonic temple.

Detroit

After 30 years of all-night operation the Loop has adopted a 4 A.M. to 11:30 A.M. closing. Associated Theatres manager, **Max Gealer** blames business conditions. . . . The United Artists has added a Thursday matinee to the "Oklahoma!" schedule. Dropping the Saturday midnight showing holds the total to 14 a week. . . . **Bill Green**, Cinerama district ad man, has been in New Grace Hospital for an intestinal operation. His sister reports the operation took four hours and he is waiting another. . . . The Troy drive-in was broken into—with a loss of 80 cents. . . . **Joanne Cussigh**, United Artists, and **Margie Zevchak**, MGM, are on the bridal lists. . . . **Daniel Bzovi** was denied a writ of mandamus to force Livonia city officials to permit building of a drive-in at Middle Belt and Schoolcraft. Across the street location of the Detroit Race Track was given as the reason for refusal. . . . The Playhouse, Whitehall, was dropped to weekend operation by **Jack Kane**. . . . **Anita Teschner** suffered a heart attack but is recovering.

Hartford

Sperie Perakos, general manager, Perakos Theatre Associates, New Britain, Conn. has been appointed to the Yale University Alumni Board's film committee. The group, responsible for production of alumni films, meets several times a year in New Haven and New York. . . . The Interstate Circuit of New England has adopted a special student price at the Bradley theatre, Putnam, Conn. Students are charged only 40 cents between 6 and 7 P.M., Mondays through Fridays. . . . A second Connecticut outdoor theatre—the Lake drive-in, Waterbury—has adopted a $1-a-car night policy for more than one evening a week. . . . **Bob Schwart** is admitting cars for $1, regardless of number of passengers, on Friday, Saturday and Sunday nights. A similar policy—on a seven-night basis—recently went into effect at the Lockwood & Gordon Enterprises' East Hartford Family drive-in, South Windsor. Many drive-in facilities in Connecticut heretofore have charged $1-a-car, but only on occasional evenings. . . . **Joseph C. Miklos**, of the Stanley Warner Embassy, New Britain, Conn., has been appointed retail division captain of the New Britain Community Chest Campaign. . . . **Fred R. Greenway**, Loew's Palace, is serving as entertainment chairman of the Hartford Fire Prevention Week observance.

Indianapolis

Chief barker **Bob Jones** announced the Variety Club will have a series of five dancing lessons on alternate Monday nights beginning Oct. 8. A stag party is scheduled for every other Monday. . . . **Hugh McLachlin**, chairman of the Allied Theatre Owners of Indiana equipment committee, was attending the Society of Motion Picture and Television Engineers convention in Los Angeles this week. . . . **Marc Wolf** went to Denver last week for a meeting of the officers of Variety International there. . . . **Dale MacFarland**, general manager of Greater Indianapolis, reports "Oklahoma!" has passed the halfway mark of its hoped-for 12 weeks' run at the Lyric without slowing down. . . . **Richard C. McKay** will reopen the Palace at Fort Wayne Nov. 6 for a 12-week season of dramatic stock under the name of Conwayne Productions. . . . A night club party at the Variety Club Oct. 23 and the annual banquet Oct. 24 will be the main social events on the ATOI fall convention calendar.

Jacksonville

Glen Lambert, a pioneer motion picture producer and director, left here for Washington, D. C., to begin the production of a series of short subjects for Federal agencies . . . Projectionist **Bender A Cawthon** revealed that his collection of projection equipment dating from the early 1900s may be turned over to a Hollywood historical museum . . . As part of a national 20th-Fox advertising survey **Don Yarbrough**, company exploiteer from Atlanta, questioned patrons of the Florida theatre as to what influenced them to attend "The Best Things in Life Are Free." . . . **Bill Boardman**, who operates the Playhouse and Roxy theatres in St. Petersburg, came in on a booking and buying trip. . . . A group of Florida and Georgia managers of the Dixie Drive-In Theatres circuit were here to plan for a **Harris Robinson** drive, September 30-December 8, under the leadership of district director **Horace Denning**. . . . **Jim Taylor** has resigned from the 20th-Fox staff. . . . **Norm Levinson**, MGM publicist, left for his annual vacation to be spent in New York, New Haven and Hartford.

Kansas City

W. D. Fulton and **Mrs. Fulton** of the Electric and Avenue theatres in Kansas City, Kans. and the Lake Park drive-in are touring Europe. . . . **Mrs. Beverly Miller**, wife of **Bev Miller**, KMTA president, was injured when an electric golf car overturned. . . . **William W. Lewis**, a native Kansas Citian, has been in town promoting "Lust for Life." . . . At the Motion Picture Association's stag party in Kansas City the top honors in the golf tournament went to **Al Carson** and in gin rummy to **Dr. Nathan Zoglin**. . . . **George Baker** of Baker Enterprises was a guest on the Ted Mack Amateur Hour. . . . A chapter of Women of the Motion Picture Industry was organized in Kansas City with **Myrtle Cain**, secretary at the MGM offices, as president; **Billie Mistelle**, secretary at Paramount, as vice-president in charge of programs and **Gretchen Brown** of Consolidated Agencies as vice-president

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in charge of membership. **Luella Chaney** of 20th-Fox is recording secretary; **Betty Caruso** of Dixie Enterprises, corresponding secretary and **Grace Roberts,** 20th-Fox, treasurer. . . . "War and Peace" was promoted through the distribution of book marks at the public library, radio and press releases and by beauty salons' promotions of hairstyles featured in the film. . . . **Lawrence H. Joray,** projectionist and sound engineer in Kansas City, died.

Los Angeles

The Los Angeles Motion Picture Salesmen held a dinner meeting at the Rodger Young for the purpose of drafting final plans for their dinner dance at the Ambassador Oct. 27. Meeting was presided over by **Jules Neddleman,** who is acting president for the unexpired term of **Bill Wasserman.** . . . The latest drive-in to become a part of the **Harry L. Nace** circuit is the new Sage drive-in, in Kingman, Ariz., with a 400-car capacity. . . . **Earl Strebe,** who operates theatres in Palm Springs and other resort towns, has announced his plans to build a drive-in in Big Bear, where he is now operating a conventional theatre. . . . A number of out-of-town exhibitors were huddling with salesmen of the various exchanges this week. Among them were **Lloyd Katz,** Nevada Theatres, Las Vegas; **Charles Maestri,** Lippert Theatres, San Francisco; **Roy Lemmucchi,** Bakersfield; and **Ernest Martini,** Arvin. . . . **Jack Sherriff,** Kranz-Levin salesman, was celebrating his birthday with a family dinner party. . . . **Judy Poynter,** who heads Film Booking Service, was back from Manhattan, where he attended the TOA convention. . . . At a meeting of officers and stewards of the Film Row Club held at the Variety Club rooms, **Milt Frankel,** vice-president, discussed the plans being made for the club's annual dance to be held at the Sunset Room of the Ambassador Hotel on December 22.

Memphis

Jaxon drive-in, Jackson, Tenn., was sold by **Douglass Pierce** to **Clark Shivley,** who operates the Skylark drive-in at Clarksdale, Miss. Pierce and Shivley were in Memphis together on business when they announced the change in ownership. . . . **Herold Jimerson,** who formerly owned and operated theatres in Little Rock, has been named manager of the new 1000-seat Northgate theatre by **Augustine Cianciolo,** who operates the new theatre under a 20-year lease. . . . Variety Club's 100-year-old barber chair, operated at the Mid-South Fair by the barbers union as part of Centennial Village and gave haircuts for 25 cents, netted $104.58 for the club's hospital for convalescent children, **King (Red) Houston,** Barbers Union president, reported. . . . **Lois Evans,** Memphis was elected a regional director of the WOMPI at its recent convention in Atlanta and Memphis was selected as the 1957 convention site. . . . Estate of **Lloyd T. Binford,** chairman of the Memphis Board of Censors for 27 years, estimated at "less than $10,000," was probated at Memphis. Bulk of the estate went to his widow. Binford died at 89 Aug. 27. . . . **Leon Roundtree,** owner of Holly at Holly Springs and Valley at Water Valley, Miss.; **Lyle Richmond,** Richmond, Senath, Mo.; **Whyte Bedford,** Bedford at Marion, Ala.; and **Moses Sliman,** Murr, Osceola, Ark., were in Memphis on business.

Miami

The New York office of Universal-International was minus **Roy Dermack** for a period while he and his recent bride honeymooned in our area. . . . **Lillian C. Claughton** of Claughton Theatres was recently appointed state affairs director of the women's division of the local Chamber of Commerce. . . . **Robert Green,** personnel director of TV station WTVJ, reported 75 per cent of the station's employees and families turned out for a specially arranged Salk polio vaccination session. . . . **Wayne Rogers,** manager of the Trail, has a new assistant, **Eddie Conklin,** who comes via the usher route from the Circle. . . . **Sam Rowlands,** manager of the Sheridan where "Oklahoma!" is in its 8th month, reports the guest book now has registrations from 45 states, D. of C. and 37 foreign countries. **Jules Brenner** is the new assistant there. . . . The Normandy's manager **Nathan G. Horton** announces **Al Roshki** as his recently acquired aide. . . . **Martin F. Davis** of the Parkway reported $75 was burgled from the office safe. . . . Quite a change from the Florida clime was the Wisconsin holiday site of the **Al** (FST's southeast divisional supervisor) **Weiss'** family. . . . **Harry Gabriel,** relief manager of the Wometco theatres, chose California for his vacation vistas.

Milwaukee

Mrs. John G. Buehner. president of the Better Films Council of Milwaukee County, called the first meeting of the season to order when they met this week. A full, rounded and interesting program was announced to the membership for the coming year. It also was announced that the Sherman, Downer, Ritz and Tosa theatres would again have sponsored PTA matinees on Saturday afternoons. . . . Guest speaker at the meeting was **Mrs. Max M. Williams,** president of the Federation of Motion Picture Councils, Inc. . . . **Mrs. Raymond Sass,** past president of the Sheboygan Film Council, and now on the nominating committee of the Federation, was in town to attend the first meeting. . . . Announcements went out for the opening of Milwaukee's newest prestige theatre, the Times on 60th and Vliet, operated by Marcus Theatres Management Co. The theatre opened October 4 with "Bullfight." Two performances are presented nightly. . . . **L. F. Green,** Gran Enterprises Co., Milwaukee, has sold his home in Whitefish Bay to **Mrs. Adele Miller,** widow of brewer and civic leader, **Frederick C. Miller.** Mr. Gran is moving to Florida temporarily but will build a home in the Milwaukee area.

Minneapolis

The city of West St. Paul has passed the first motion picture censorship ordinance in Minnesota history. Only one theatre, the West Twins, is affected by the ordinance. According to the measure, a police commission will receive titles of films to be shown seven days in advance plus information about the film. One member of the commission will view the film before it is shown at the theatre. The commission then will rule on whether or not the picture should be shown. . . . **Alex Perkins** is reopening his Lyric theatre at LeCenter, Minn., October 11. . . . **Roland Yatckoske** is the new booking clerk at Paramount, replacing **Dorothy Higgins,** resigned. . . . **Corrine Goodman,** former secretary at Universal, passed away here. . . . **Don Dalrymple,** booker at MGM, vacationed in the Ozark mountains and in Tennessee and Virginia. . . . **John H. Dibos,** stepfather of **LeRoy Miller,** Universal branch manager, passed away in Minneapolis. . . . **Harvey Lindell,** head shipper at MGM, vacationed in Florida.

New Orleans

The Hiway 90 drive-in, Pensacola, Fla. has passed into oblivion to make way for the new Paramount Plaza shopping center. The theatre, the first of its kind in the area, was constructed in 1940 by Paramount Richards Theatres, predecessors of the Paramount Gulf Theatres. During the last year it was owned and operated by N. Solomon Theatres, McComb, Miss. . . . The Arcade, Lake Charles, La. a unit of Southern Amusement Company, has been closed. . . . **Mrs. Elizabeth Rogers** who two months ago purchased the Rebel, Greenwood, Miss., from her former employers, **Wm. Prewitt, Jr.** and **G. T. Davis,** resumed operation recently after extensive remodeling and renovations. Mrs. Rogers, who managed the Rebel and other Prewitt-Davis theatres for 16 years, resigned to give all her attention to the operation of her personally owned theatre interest. . . . **C. A. Achee, Jr.,** NTS field representative, attended the company's sales meeting in Memphis, Tenn., conducted by **R. L. Bostick,** vice-president and southern district manager. . . . **Frank Olah,** owner of the Star, Albany, La., and associate owner of the Skyvue drive-in, Chef Menteur Highway, is hospitalized at Touro Infirmary suffering with stomach disturbance. . . .

Oklahoma City

United Theatre Owners of Oklahoma held its regular monthly board meeting October 1, with 16 members attending. General discussions were held. The next meeting will be November 5. . . . The Cornado theatre, recently purchased by the Barton Theatres, was formally opened October 4. **Mrs. Ethel Coxie** is manager of the Cornado. . . . Oklahoma City police still insist that the song "Oklahoma" is a noise when it blasts out of a marquee loudspeaker as an advertising gimmick. That was what they thought several weeks ago when they booked the State theatre's manager **Phil Keough** for violating the city's anti-noise ordinance. They apparently thought so again last Monday when they booked Keough's doorman **Don Ray Zellner,** when he wouldn't turn off the loudspeaker outside the theatre. . . ."Reprisal" now showing at the Center theatre, will be shown at 136 theatres in Oklahoma and Texas during the month of October. . . . The Roxy theatre at Billings, Okla., was re-opened Sept. 29 after being closed during the summer months. The theatre will operate on Saturday, Sunday and Monday nights according to **B. C. James,** owner.

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Philadelphia

Atlantic Theatres, Inc., which operates an independent chain in the Southern New Jersey territory, has petitioned the Pennsylvania Department of State to change its corporate name to the Constellation Corporation. While maintaining offices here, the principal address of the corporation is in Jersey City, N. J. . . . Goldman theatre closed for an evening to allow for a private screening of "The Ten Commandments" before a selected group of civic and organizational leaders in the community. The picture is scheduled to open next month at Goldman's Randolph. . . . **Birk Binnard,** advertising director for the Stanley Warner Theatres in the Philadelphia zone, due back this week from a cruise to Havana and Honduras. . . . Tri-State Buying and Booking Service announced it is handling the distribution of Ecko Kitchen Tool Set as a premium for theatres in the Pennsylvania and Washington, D.C., territories. . . . Local Variety Club, Tent No. 13, has scheduled Oct. 15 for the election of new officers for the coming year, also marking the opening of the club's Heart Fund drive at a general membership dinner in the Bellevue-Stratford Hotel. . . . **Ralph W. Budd,** personnel director at Warner Brothers Pictures, was in last week to address a meeting of the Philadelphia Motion Picture Preview Group at the Gimbel Clubwomen's Center.

Pittsburgh

"Friendly Persuasion" has been set to follow "War and Peace" in the Penn. . . . The Studio theatre, art house in nearby Bellevue, gets "Too Bad She's Bad" first run, to be followed by "Magic Fire." . . . Talk of Film Row is the huge business "Lust For Life" continues to gross in the Guild art house. . . . **Karl Krug, Kap Monahan, Harold Cohen** and **Leonard Mendlowitz** went to New York to catch the "Giant" premiere at the Roxy. . . . "Unguarded Moment" follows "The Best Things In Life Are Free" at the Fulton. . . . The Nixon is advertising "Oklahoma!" "in its final weeks" with the house returning to legitimate stage shows Nov. 26. . . . RKO sent "Great Day In The Morning" and "The First Travelling Saleslady" first run into a flock of neighborhood houses and drive-ins. . . . "La Strada" and "Private's Progress" have been acquired by the Squirrel Hill. . . . **Charlie Eagle,** Stanley manager, and his wife, **Swannie,** celebrated their 38th wedding anniversary. . . . **Harold McCartney,** who was a publicity aide for the Stanley Warner Corp. before Uncle Sam claimed him, is back as a field auditor.

Portland

Portland Paramount theatre executive **M. M. Mesher** and **Mrs. Mesher** and United Theatres circuit boss **Al Forman** and **Mrs. Forman** are back after a trip to New York for the TOA meet. . . . Evergreen's Oregon district manager **Oscar Nyberg** and Fox theatre manager **Dean Mathews** are back after attending the National Theatres meeting in Phoenix, Ariz. Nyberg passed out Dickinson fruit syrup, a local product, to all the delegates. . . . Olympia, Wash., theatre managers got the five per cent city tax taken off as the result of their closure. . . . **Oregonian** drama editor **Herb Larsen** is back at his desk after a trip to Los Angeles for screening of "War and Peace." . . . MGM director **Patrick J. Ryan** in town en route to Vancouver to direct a film.

Providence

The Route 44 drive-in was the scene of the first Rhode Island screening of "Miss Body Beautiful." . . . **John J. Monahan,** 75, ticket-office employee at the Newport theatre, died recently in Newport Hospital. . . . **Alec Guinness,** long a favorite in this area, was the star of "The Lady Killers" which had its local premiere in the Avon Cinema. . . . E. M. Loew's Providence drive-in presented the **Jim Mendes** and his WICE Recording Show, on stage, as part of a continuing series of Sunday evening live entertainments, supplementing the usual film fare. . . . "The Bad Seed" held for a second week at the Majestic, where the management was forced to stop selling tickets on the first Saturday night until the standees made room for more standees.

San Francisco

Robert V. Deck of Fresno has purchased the California theatre at Kerman from **Joseph H. Boyd.** . . . **John Coyne,** MGM, is recuperating from a heart attack and is in the Peninsula Hospital in Burlingame. . . . **Bill Wheeler** has retired after 35 years as a salesman with Warner Brothers. . . . U. A. publicist **Howard Newman** was a recent visitor on the Row. He was in town for "Attack!" currently at the United Artists theatre here.

St. Louis

Nevin McCord, formerly of Wichita, Kan., has been appointed manager of the Missouri theatre at St. Joseph, Mo. In addition to his new duties at the Missouri, he will assist in special promotions of all Durwood Theatres in St. Joseph. He started in the show business as an usher at Boise, Idaho, and became associated with the Orpheum circuit Chicago in the late 1920s. . . . The Northgate theatre, the newest of Augustine Cianciolo and which has a seating capacity of 1,000, has opened for showings in the Northgate Shopping Center at Memphis, Tenn. **Herod Jimerson** is the manager. . . . The St. Louis Film Art Society of St. Louis has started its program for the current season and fourteen films will be shown. The program is sponsored by University College, adult education division of Washington University. All showings will be in Brown Hall auditorium on the Washington University campus. . . . **Dudley Marchetti,** manager of the Orpheum theatre at Topeka, Kan., for the last four years, has taken over the management of the Jayhawk theatre, Topeka. He succeeds **E. W. (Bud) Beaman,** manager since 1952, who has been appointed manager of the Fox theatre at Beatrice, Neb.

Toronto

The Empress, Montreal, a 1350-seat unit of Confederation Amusements Ltd., was reopened to play day-and-date bookings with four other houses, the Seville, Outrement, Papineau and Strand. . . . The Pioneer of the Year Award of the Canadian Picture Pioneers, will be presented for 1956 November 22 at the King Edward Hotel, Toronto. **George Oullahan** will again act as co-ordinator for the award dinner, **Morris Stein,** president, announced. . . . A Saturday amusement page has been introduced by the London **Free Press** with film columnist **Dick Newman** as editor. . . . **J. Duane McKenzie,** of the Orpheum, Estevan, was returned as president of the Saskatchewan Exhibitors' Association at its annual meeting in Regina. Other officers elected included **Jack Lundhome** as vice-president, and **Jack Heaps,** as treasurer. . . . Opening this fall will be the Rycroft, in the Alberta town of the same name. The theatre with 250 seats is being built by **I. L.** and **Mrs. Rogozenski,** and will be the first in the community. Also in work is a drive-in for Preeceville, Sask., the first in the area. Owners are **Frank** and **Nick Dubelt,** who expect to open the drive-in in 1957.

Vancouver

Shirley Thompson, Empire - Universal secretary, was married to **J. Robinson.** They will live in Victoria after the honeymoon. . . . **Norma Clemente,** former cashier, is working in a local bank. **Molly Carveth,** former concessions head, has joined a grocery chain here. Both were on the staff of the Odeon-Plaza. . . . "The King and I" finished its 9th and final week at the Strand. . . . **Andy Rouse,** Canadian sales manager for Confections, Ltd., was in from Toronto conferring with his B.C. manager, **Frank Troy.** Rouse was formerly with Odeon district office in Vancouver before going to Toronto. . . . Two ex-showmen, **Sammy Nagler,** former U.A. manager in Calgary, and **Allan Gold,** a former theatre owner in Calgary, now living here, have taken over one of Vancouver's best cafes; the former Loves on theatre row next to the Cinema. They already operate the Oyster Bar across the street from their new cafe. . . . **Rae Waldagrave,** Orpheum cashier, is back from a Hollywood holiday. She reports that **Wally Hopp,** former manager of the Cinema here, is at the Apollo theatre in Hollywood.

Washington

Milton Eichler, Paramount, is in Washington working on promotion for "Ten Commandments". . . . **Alfred H. Leake,** 41, manager of the Virginia theatre, Alexandria, died September 30. He had been an employee of the Alexandria Amusement Co. for 28 years. . . . . **Orville Crouch,** eastern division manager of Loew's Theatres, and chief barker of the Variety Club of Washington, was vacationing in Florida. . . . . **Joe DeMaio,** formerly with Allied Artists, has joined the Columbia Pictures staff. . . . . The Capitol Hill theater, will join the area "N" Commissioners' Youth Council in a letter-writing contest on juvenile delinquency during the run of "Somebody Up There Likes Me". . . . . The Variety Club had a beautiful day for its annual golf tournament and dinner dance at the Woodmont Country Club on October 5. More than 65 golf prizes were contributed by individuals and companies.

Six Nations Seen in Pool

by DR. ARGEO SANTUCCI

ROME: Six European countries are taking steps toward forming a film pool for their common market, the ANSA news agency has reported. Italy, France, Germany, Belgium, The Netherlands and Luxembourg are the nations making the proposal.

The main purpose of the proposed pool, besides the circulation of individual films, would be to provide common capital and production facilities for co-production pictures between two or more countries, the news agency said.

The subject was jointly discussed by the six countries in September, and an agreement is reported as having been sent to the governments for approval. A major problem that will have to be resolved by the pool members will be the equalization of customs and tariff regulations on film products and a unification of financial regulations for the import and export of foreign pictures.

At present Italy has no financial restrictions or quota limitations on her imports and on foreign pictures produced in Italy by the other five countries in the proposed pool.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Managing editor, Charles S. Aaronson, 1270 Sixth Avenue, New York City; Business manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin Quigley, Jr., 1270 Sixth Avenue, New York City.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bone fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 15,413.

THEO J. SULLIVAN
(Signature of business manager)

Sworn to and subscribed before me this 19th day of September, 1956.

ROSE W. HORNSTEIN,
[SEAL] Notary. Public, State of New York, No. 03-1860100. Qualified in Bronx County. Cert. filed with New York Co. Clerk. My commission expires March 30, 1957.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended October 6 were:

Albany: Proud and the Beautiful (Kingsley).

Atlanta: The Best Things in Life are Free (20th-Fox); Miami Expose (Col.); Tea and Sympathy (MGM) 3rd week.

Boston: The Best Things in Life are Free (20th-Fox); Oklahoma! (Magna) 3rd week: Tea and Sympathy (MGM); War and Peace (Par.).

Buffalo: The Best Things in Life are Free (20th-Fox) 2nd week; Oklahoma! (Magna) 8th week; Tea and Sympathy (MGM) 2nd week; Toward the Unknown (W.B.) 2nd week.

Chicago: Crime in the Streets (A.A.) 2nd week; High Society (MGM) 6th week; Proud and the Beautiful (Kingsley); Tea and Sympathy (MGM) 3rd week; The Solid Gold Cadillac (Col.).

Cleveland: House of Ricordi (Baker-Brill); Tea and Sympathy (MGM) 2nd week; Toward the Unknown (W.B.); War and Peace (Par.) 2nd week.

Columbus: Tea and Sympathy (MGM).

Denver: Attack! (U.A.); Proud and the Beautiful (Kingsley); Tea and Sympathy (MGM).

Des Moines: The Best Things in Life are Free (20th-Fox).

Detroit: High Society (MGM) 7th week; War and Peace (Par.).

Hartford: The Best Things in Life are Free (20th-Fox); Beyond a Reasonable Doubt (RKO) 2nd week; The King and I (20th-Fox); Miami Expose (Col.) 2nd week; The She-Creature (Amer. Intl.); Two Years Before the Mast (Par.) (Reissue); Umberto D (Harrison).

Indianapolis: The Best Things in Life are Free (20th-Fox); Oklahoma! (Magna) 6th week.

Jacksonville: The Best Things in Life are Free (20th-Fox); Congo Crossing (U-I); Toward the Unknown (W.B.); The Maverick Queen (Rep.).

Kansas City: Tea and Sympathy (MGM) 2nd week; Lust for Life (MGM) 2nd week.

Miami: Oklahoma! (Magna) 32nd week; Tea and Sympathy (MGM) 2nd week.

Memphis: Girls in Prison (Amer. Intl.); Hot Rod Girl (Amer. Intl.); Tea and Sympathy (MGM).

Milwaukee: Oklahoma! (Magna) 23rd week; Tea and Sympathy (MGM).

Minneapolis: Tea and Sympathy (MGM).

New Orleans: The Burning Hills (W.B.); Tea and Sympathy (MGM) 2nd week.

Oklahoma City: The Best Things in Life are Free (20th-Fox); Oklahoma! (Magna) 7th week; Pillars of the Sky (U.A.); Reprisal (Col.); Tea and Sympathy (MGM).

Philadelphia: Attack (U.A.); The Bad Seed (W.B.) 5th week; Bus Stop (20th-Fox); Oklahoma! (Magna) 5th week; Tea and Sympathy (MGM); War and Peace (Par.) 2nd week.

Pittsburgh: The Best Things in Life are Free (20th-Fox); Lust for Life (MGM) 3rd week; Madame Butterfly (IFE) 2nd week; Oklahoma! (Magna) 17th week; Tea and Sympathy (MGM) 2nd week; Toward the Unknown (W.B.).

Providence: The Ladykillers (Cont.); Tea and Sympathy (MGM).

San Francisco: Attack! (U.A.); The Bad Seed (W.B.); The Best Things in Life are Free (20th-Fox); The Last Wagon (20th-Fox); Port Afrique (Col.); Tea and Sympathy (MGM).

Toronto: The King and I (20th-Fox) 10th week; Oklahoma! (Magna) 24th week; Tea and Sympathy (MGM); War and Peace (Par.).

Vancouver: The King and I (20th-Fox) 9th week; The Proud and Profane (Par.).

Washington: The Eddy Duchin Story (Col.) 11th week; Lust for Life (MGM) 2nd week; War and Peace (Par.).

Italian Cardinal Praises Legion, Production Code

ROME: Commemorating the 20th Anniversary of the Papal Encyclical, "Vigilanti Cura," Italian Cardinal Giuseppe Siri, Archbishop of Genoa, emphasized as "very intelligent" the American moral safeguards in line with this encyclical, promulgated by the late Pope Pius XI. He mentioned in this connection the Production Code, the Legion of Decency and other organizations. The commemoration took place October 4 here as the closing ceremony of the National Congress of the Catholic Motion Picture.

Roxy Prices Hold For Run of "Giant"

Admission prices for George Stevens' production, "Giant," which opened at the Roxy theatre Wednesday night, will not be raised above normal scales for the run there, according to Robert C. Rothafel, managing director of the theatre. This would put the top price at $2.50 for loges, Mr. Rothafel said. "Giant," which Warner Bros. is releasing, will be presented on a continuous and non-reserved-seat basis, he added.

Start New Magazine

"The Catholic Preview of Entertainment," a new magazine, is "designed as a guide for the Catholic family in the selection of good, wholesome entertainment," according to its publishers. With the cooperation of the Legion of Decency, the National Association for Better Radio and Television and other groups, a staff of selected professional reviewers evaluates films, radio and TV programs, books, records and magazines. The publisher is Stephen L. Saunders, owner of the Carmel theatre, Carmel, N. Y. He previously published *PreVue*, a fan magazine.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

ARCLAMPS GALORE! ALL GOOD CONDITION. Peerless Magnarcs $395 pr.; Strong Mogul, Brenkert Enarc $350; Forest U.T., Ashcraft E, Ballantyne $300. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES —many brand new! Wollensak, "Sunray" Series I: 3", 3½", 3¾", 5", 5½", 6", 7¾", $35 pr. Superlite Series III "C" coated 2¾", 3", 3¼", $150 pr. Others available, tell us your needs. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BALLANTYNE SOUND SYSTEM, LATE TYPE, reconditioned $775; 50/100 ampere generators, complete, reconditioned, $295; splicers $1.95; Very best buys on all types of equipment, including screens and lenses: What do you need? STAR CINEMA SUPPLY, 621 West 55th St., New York 19.

STUDIO EQUIPMENT

MAURER 16MM STUDIO CAMERAS, $5000 VALue, $1995; Eyemo 35mm Newsreel Cameras, from $99.50; Mitchell 35mm Standard Tracking Camera, $995; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450 value, $2595; Moviolas from $195; Hallen synchronous magnetic 17½mm recorder, B22, $1950 value, $495; Neumade RK-102 Film Racks hold 102-1000' reels, originally $165, new $87.50; American Cinematographer's Handbooks, ½ price, $2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

MANAGER OR CIRCUIT EXECUTIVE ASSISTant. Experienced, age 38, family man. Excellent civic and fraternal affiliations. Prefer South or Southwest, consider anywhere two weeks notice. BOX 2936, MOTION PICTURE HERALD.

MANAGER OR ASSISTANT, EX-SERVICEMAN, 10 years' AFMPS, age 38, single, go anywhere. Available at once. BOX 2938, MOTION PICTURE HERALD.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS — NEW SURplus for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N Y.

$17.95 COMPLETE 2-STATION 115-V INTERcom., delivered, worth $55; 4A/8.5V, WE Exciter Lamps 35¢; 1000-watt C13 Mogul Pref. $1.45; Bingo diecut cards O-75, $2.64M; O-100, $3.50M; 5M lot free delivery. Westinghouse Rectox 65-80 amps replacement units Benwood-Brenkert rectifiers, $89. Brenkert H. Arclamps, $165 pr. Simplex 4-Star complete Amplifier $99.90; F2.0 Lenses 4.75", $99 pr.; Wanted: Used Low-Intensity rectifiers, etc. Save this ad. AMERICAN THEATRE SUPPLY, 2300 First, Seattle, 1.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Set 2 speakers, junction box $12.25. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUMPER STRIPS! IN BRILLIANT FLUOREScent colors! Write for rates and free literature entitled: "A Great New Advertising Medium That Rides for You Free!" PEREL PROCESS PRINT CO., 1831 N. 77th St., Phila., 31, Pa.

HELP WANTED

QUALIFIED MAN TO MANAGE ONE OF SEVERAL drive-in theatres open all year. Kindly give complete qualifications including past and present employment, experiences and salaries as well as reference and reason for seeking new employment. Contact JESSE WELLONS, Fayetteville, N. C.

HERE IS AN EXCEPTIONAL OPENING FOR A top flight showman who can better his present salary and advancement possibilities. First class 1,000-seat theatre located in York, Pa. In letter give resume of experience and include photo if possible. All replies will be confidential. E. L. TRENCHARD, Goldman Theatre Bldg., 15th & Chestnut Sts., Philadelphia, Pa.

THEATRE MANAGER OPENING—AN EXCEPtional opportunity for showman with proven background who wishes to better his present position and salary. Have opening in first-run, deluxe theatre in Georgia. Age, experience, qualifications, references and full particulars in first letter. Also send small snapshot. All replies held strictly confidential. BOX 2937, MOTION PICTURE HERALD.

Bert E. Friedlob, 49 Film Producer, Dies

BEVERLY HILLS: Bert E. Friedlob, 49, well known Hollywood producer, died at his home here October 7 of cancer of the pancreas. He had undergone two operations recently. Married three times, he was divorced two years ago from actress Eleanor Parker, mother of his three children. His pictures include: "Fireball," "Millionaire for Christy," "The Steel Trap," "The Star," which starred Bette Davis in 1952, "Untamed" and "While the City Sleeps" and "Beyond a Reasonable Doubt" both released this year for RKO.

Harry Gilladette

Harry L. Gilladette, 64, former district manager of Smalley Theatres, Inc., died September 29 in Oxford, N.Y. He had been a patient in a nursing home there since February because of ill health which brought about his retirement from business two years ago.

Walter F. Yost

Walter F. Yost, 65, prominent Harrisburg, Pa., exhibitor, died there September 29. At the time of his death he operated the Grand and Penway theatres in Harrisburg and the Valle at Mechanisburg.

Named by RKO Television

Max Bradbard has been named eastern sales manager and William Gorman has taken charge of western sales operations for RKO Television, announced William Finkeldey, syndicate sales manager. Mr. Bradbard, who will take over the New York headquarters, has been an account executive with the RKO Teleradio Pictures subsidiary since 1951. Mr. Gorman, who will establish his office in Hollywood, was an account executive with several TV stations owned by Teleradio.

Albert M. Cohen

PHILADELPHIA: Albert M. Cohen, 51, a leader in the development of motion picture law and actively identified with the industry for many years, died October 6 here. He was a charter member of the Variety Club of Philadelphia. His wife and two daughters survive.

George Bancroft

SANTA MONICA, CALIF.: George Bancroft, 74, for many years one of the industry's leading character actors, remembered for such films as "Docks of New York" and "Mr. Deeds Goes to Town," died here following an illness of three weeks. He is survived by his widow, a daughter and a son.

Doris Day Honored At Ohio Premiere

CINCINNATI: Doris Day, star of "Julie," produced by Martin Melcher for MGM release, was honored by Governor Frank Lausche of Ohio and Station WLW of Cincinnati, who helped her celebrate the world premiere of the film at the RKO Albee in Cincinnati October 10. The governor issued a proclamation declaring the week of October 8 as Doris Day Week. The three days of premiere activities included such features as luncheons with civic groups, radio and TV interviews with Miss Day, and personal appearances at the theatre. Miss Day then went on to Columbus and Cleveland, where she was again feted by civic groups and studio representatives.

Regents Back New York Ban on "Chatterley"

ALBANY: Affirming the license denial by the Motion Picture Division, New York State Education Department, for "Lady Chatterley's Lover" on the ground that three sequences cited by the division are "immoral" under Sections 122 and 122-A of the Education Law, the Regents last week approved a report by a reviewing committee whose members included George L. Hubbell, Jr., John F. Brosnan and Jacob L. Holtzmann.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"THE HORSE — Is Here To Stay"

Up in Pennsylvania, a small-town harness factory has carried on for more than fifty years—and once upon a time, they printed the slogan above, on their letter heads. But it was wishful thinking—the horse wasn't here to stay, and harness factories went out of business. The plant in our home town made a fortune in the Spanish-American War, somewhat less in World War I, and considerably less, in the years since. Strangely enough, they're doing all right today, with pony collars and pony harness, which is a sideline not unrelated to drive-in theatres.

The point we want to make is that you can't say the movies are here to stay, either, nor even television, as we know it now, for nothing is here to stay, except death and taxes. We think our hometown factory staged a remarkable recovery, and was able to stay in business because they revised their slogan—it was the factory that was here to stay, managed by home folks who believed in their town, and had loyal business associations.

Gazing into a crystal ball, you're apt to see a cloud on the horizon, and consequently, it's better not to depend on soothsayers, but rather on strategy. We heard an industry leader the other day recite a list of the type and kind of theatres he thought might survive sweeping change, and it meant that many now in business must either revise their rules, or move over. Things that are here, and coming up, will demand their space and time, in the public's spending of the amusement dollar. But it's not enough to compel any showman to be either distressed or destitute.

Diversification, different methods of selling approach, a restoral of old-fashioned showmanship to places unacquainted with such procedures, will go far to keep your theatre open and operating on the profit side of the ledger. Most of all, community affairs will keep your theatre in a spotlight of public interest, and will prevent any shadow of failure from creeping over movies, at the local level.

The active theatre manager is not "fighting for his life" against insurmountable odds, as some would have you believe. As a matter of fact, he's keeping up with the times, and not coasting along with showmanship methods and management that have become obsolete in the past twenty-five years. The old days are gone—a new day is here, there will be as many seats filled, in film theatres, as ever before—including the in-car audience who bring their own upholstery, and actually spend more money at a drive-in than the average family ever spent in conventional theatres.

DON'T WAIT FOR IT

The announcement that the Government will open the door to indoor theatre renovation loans comes as much of a surprise to us as the news of Compo's victory in tax reduction—neither of which we thought exactly imminent. It's a pleasant surprise, in both cases, and our only observation is that we never advised good showmen to be holding their breath while waiting.

Our policy—in these Round Table meetings, is to do all we can, by persuasion and through examples, to convince theatre managers that they must do for themselves—and do it single-handed. That is really the essence of getting along in these days. It's a very fine thing to look forward to Government loans, and about time we had some here, rather than around the world. But, don't just sit on the curb and wait for the parade to come by. It may be quite a while before it passes your intersection.

We were in Washington, in 1935, when the National Emergency Council allocated $4,800,000,000 to no less than 11,700 "projects"—and a reasonable percentage of them were on the level. But it was a distressing and disillusioning experience to see just how public funds are dispensed for private or privileged beneficiaries. You have to know somebody who knows somebody. And, when the votes are counted, those who deserve most will get least.

HERB PHILBRICK, by-line writer of the New York Herald Tribune syndicate, and for national magazines, quotes an article which he read, "explaining that television is far from being the only villain that keeps people away from the movies." "In recent years," the article says, "people in ever-growing numbers have taken up active indoor and outdoor hobbies, not the least of which . . . is splashing about in their own backyard swimming pools. What used to be the hallmark of a millionaire or a Hollywood film star is now the private joy of hundreds of thousands of ordinary Americans. This year it is estimated, 30,000 new pools will be installed at a cost of a third of a billion dollars."

Without going any deeper into that article, we can hardly wait to tell you that Herb Philbrick was quoting the *New York Daily Worker*, official mouthpiece for the Communist Party in America. He says, "If this keeps up, the Reds had better set up an 'Un-Communistic Activities Committee' to find out what's going on." The Party Line is swerving so far away from the left that it's going to be difficult to find a good radical newspaper, in these days. They say only the nicest things about everybody—including the capitalists, and all the various buyers.

■ ■ ■

OUR THANKS to Emery Austin, for the spread in the MGM pressbooks on the $35,000 Lustre-Creme Sweepstakes—and what the company says, officially, about being on the side of all such things that build public appreciation and audience interest for motion pictures and players. The second of the national advertising color spreads is out now in the October Ladies Home Journal, and will meet the eyes of more than twenty million readers, in addition to a similar coverage in LIFE of September 17th. There will be other ads in current magazines between now and November. The accumulative total is massive, deep penetration, intensive pre-selling for movies in theatres, not on television. You should show your appreciation for a good stunt, well planned and executed for your benefit. —*Walter Brooks*

Harold H. Brown, president of United Detroit Theatres, with pretty model, Dorothy Smart, who delivered copies of "War and Peace" to Detroit newspaper editors, radio and TV personalities.

Dorothy Seib, another pretty model, dressed more or less like a South-of-the-border gun slinger, presents an album of Mexican music to Dean Hunter, local disc jockey, in the New York campaign for United Artists' "Bandido"—involving 19 maestros.

Manager San Salwitz, of the Mayfair theatre, over on Broadway, poses with part of the promotion-minded ballyhoo which is selling UA's "Attack" as the most talked about war picture of the year. The controversy takes the top-brass in the Pentagon into big-space newspaper stories.

Sol Sorkin, manager of the RKO Keith's theatre, in Syracuse, with his advance display for "War and Peace" which used a lobby wall for five weeks ahead of play dates. Sol had a newsboy tieup with the Syracuse Post-Standard.

On the Box Office Line

"Lust for Life" premiere at the Krim theatre, Detroit, Hollywood style, with Kleig lights, WXYZ mobile unit broadcasting from the scene, and exciting billing.

Anna Bell Ward sends this photograph of genuine samples of "The Atomic Man"—only in juvenile size—which provided the front display and street ballyhoo for the Allied Artists' picture at the Virginia theatre, Lexington, Ky. The lady is Mrs. Norma Jean Leveredge, Anna Bell Ward's Girl Friday, who can do anything around a theatre, and is hereby promoted to full membership in the Managers' Round Table—card No. 7373, for 1956.

Showmen in Action

Delmar Sherrill, who was the youngest manager in the Round Table in 1947—at age 17—was in New York to attend the TOA convention, with A. Fuller Sams, president of Statesville Theater Corporation, Statesville, N. C., who thinks a lot of his youthful manager. Delmar is now a first lieutenant in the Air Force, stationed in Massachusetts, but next March, when he has finished his hitch in service, he'li go back to his old company.

▼

E. E. Whitaker, operating manager of Georgia Theatre Company, was another up from the south for the TOA convention—we hadn't seen Whit since another TOA session at the Shoreham, in Washington, several years ago. He brought news of two Quigley Grand Award winners—John Harrison is still dealing out showmanship at the Lyric theatre, Waycross, Georgia, and Pierce McCoy now has charge of three drive-ins surrounding his old home town of Augusta. Pierce says "The hours are better and he likes to be out doors"—and we'd like to hear him say it, with his soft southern accent.

▼

Clifford Blackstock, manager of Stewart & Everett's Earle theatre, Mount Airy, N. C., found a local girl who packed her samples to sell "The First Traveling Sales Lady" as street ballyhoo—she spent the day on Main Street and sold a bill of goods. Increase in revenue was 28% and she was "Miss Osceola of 1955."

▼

Norm Levinson sends a tear sheet from the Florida Times-Union, Jacksonville, with an advertising picture of prominent Jaxons applauding the premiere of "Tea and Sympathy" at the Florida theatre. Opinion makers and audience comments were used as selling approach for the picture, with a class audience.

▼

Jack Allen, manager of Stanley Warner's Felton theatre in Philadelphia, not only promoted a round trip ticket to Europe for two lucky contest winners—but he also found a cooperative sponsor to provide free heralds for the theatre for an entire year!

▼

Vince Olanin, manager of Stanley Warner's Warner theatre in West Chester, Pa., reminds us that October is "Navy Month"—something to remember in connection with "Away All Boats"— and he has accomplished good tieups with the Philadelphia Navy Yard for their cooperation in a promotional contest.

Hallowe'en, Thanksgiving, and fall merchandising seasons are upon us, with many opportunities for cooperative advertising, sponsorship for shows, giveaways, and stunts in keeping with the time of year. Aggressive showmen never have to be told what time it is; and they can call their own shots, because they contribute showmanship.

▼

The Grandmothers' Club of Chicago, announces the annual awards for "Grandmother" and "Grandfather" of 1956, which will be presented October 14th, in the Waldorf ballroom of the Conrad Hilton hotel. Here is an event which belongs in every showman's calendar, and you can follow the example of the national presentation with your own local handling, and the publicity in the newspapers.

▼

This is "Doris Day Week" in the State of Ohio, by proclamation of Governor Frank Lausche, and we have a certificate to prove it, over his signature, and a full press release of all the activities conducted by MGM's field force in cooperation with station WLW in Cincinnati—all for the benefit of the star of MGM's "Julie" which will blanket the state.

▼

Mayor C. B. Harvey, of Key West, Florida, designated September 30th as "Carib Gold" day in celebration of the world premiere of the picture of the same name, starring Ethel Waters, in two local theatres. The motion picture was filmed in its entirety in this southernmost city.

Warren Slee, whom we remember from way back with MGM in Chicago, sends us this action picture of "Cinerama" arriving at the Paramount theatre, Seattle, where he is established in his new post, for the Pacific northwest.

Schine Theatres are setting their Christmas rentals, as usual, far ahead of the calendar; and Charles Tamme, at the Kent theatre, Kent, Ohio; Harold Lee at the Babcock theatre, Bath, N. Y., Toby Ross, at the Fox theatre, Corning, N. Y., Mel Gaitskill, at the Paris theatre, Paris, Ky., Ben Geary, at the Athena theatre, Athena, Ohio, are among a few who report two rentals all set.

▼

A real nifty, from Philadelphia, is reported from Stanley Warner's 69th Street theatre, Upper darby, where they are putting out pink slips (cards, that is) with a map showing nearby parking lots, and a "Get Acquainted" offer to new customers, who present the card at both the parking lot and the box office to obtain guest tickets. Same deal applies at the Stanley Warner Terminal theatre, farther in-town at 69th and Market Streets. Card is both useful and self-explanatory, with a profit for both parties.

Somehow, this photo got in the deep freeze—probably in the frozen foods department of our picture file—and we overlooked the showmanship that it contains. Tommy Powers, manager of the Texas theatre, San Antonio, at far right, runs "Phone-Arama" as a newspaper sponsored promotion in cooperation with local station KENS-TV. He asks questions, by telephone, which contenders must answer, about movies and both questions and answers are reported daily in the newspaper and on the TV program. Builds interest like anything—and the prizes include everything up to an 850-pound Angus steer—"a year's supply of barbecue"—provided by still another sponsor, who is delighted to be in the picture.

Two Perennials That Always Sell Tickets

As was said at the TOA convention it is repetitious and even naive, to keep on reciting all the elementary things that constitute showmanship, but we can't resist the temptation to show you again two examples that are lasting and which become active every year—for good showmen, and will continue, forever with all who have the ordinary skill to put them into regular use. There's really no harm in telling the same stories over again, when all that matters is that more good showmen will see and do the stunts that have been tried and proven so many times.

Above you see Carl Roger's baby contest, held this year at Loew's theatre, in Dayton, Ohio. We would like to have a dollar right now for every time we've printed the suggestion. It would get us more than winning today's office pool in the World Series. The photograph explains itself; and there is little else to tell, except that something like 487 babies are born every minute, more than three million a year, and our population has increased 17,500,000 since 1950—more than the entire population of Canada. One thing we do note in Carl Roger's campaign on this subject which is submitted for the Quigley Awards. All the parents have to do is to take their child to the sponsoring studio, where the pictures are made and the contender is automatically entered in the contest, with his or her picture posted in the theatre lobby. Of course, they also get proofs—and they can buy cabinet-size portraits of their darlings, which is the photographer's hope—but what more could a theatre manager ask?

Below, there is a fashion show, this time for "The Opposite Sex"—and what is more reasonable? In Portland, Ore., the three models who are touring the country for MGM's new picture, put on a fashion show in a leading department store, with an audience of women rapt with attention. Of course there were plugs for the new film, in the commentary, and in the cooperative advertising—all at no cost to the theatre. The starlets are doing a 17-city tour, but you can find models in your town. They all have the same accessories.

Theatre Men Are Told The Compo Story

Carried over from the convention is a proper reference in the Round Table to the excellent report of the COMPO Press Relations Committee, submitted by Harry Goldberg, advertising and publicity director for Stanley Warner. Others of the committee were Harry Mandel, of RKO Theatres, Ernest Emerling of Loew's Theatres, and Charles E. McCarthy, representing COMPO. It is because the Council of Motion Picture Organizations is so important to every theatre manager that we make a further reference to it, following the news columns with our plea to support this movement forward.

The Committee starts with the point that the theatre is the key and that in 1946, typical Jonesville had 30,000 population, 10,000 homes and two theatres. Today, 10 years later, Jonesville has 35,000 population, 12,000 homes and instead of worrying about each other, the two theatre managers have to worry about 12,000 additional competitors. These, of course, are the television sets in all of Jonesville's living rooms. Television competes with the movie theatre, not with Hollywood, not with motion pictures *per se*, or with a vague entity called the movie industry, but with the local movie theatre on Main Street, in Hometown, U. S. A.

To combat this terrific new competition, it is urgent that steps be taken, at the local level, to lift motion pictures back into the place they have held in public esteem. The COMPO report was accepted and passed by the TOA convention, as a proper and constructive first step towards building theatre attendance; establishing the superiority of motion pictures in theatres, and uniting the three branches of our industry in a common cause.

The Audience Awards are just one of COMPO's interests, and soon to be activated for the 1956 campaign, when it is expected that 16,000,000 votes will be cast by the public for their movie favorites. Steps are being taken for a "Community Film"—and we have always wanted a short subject to show what a theatre manager does in his 16-hour day, seven-day week, including all of his community relations. "Movietime" is to be revived, with tours of Hollywood personalities to small situations, which were very successful.

COMPO needs your help and support, right now. Spearheaded by Bob Coyne, they have saved you $173,000,000 a year in admission taxes. And they have other and current activity in the works that needs financial and physical help. So put your heart in the task, and your hand in your pocket—to give this constructive group a proper chance. Don't be satisfied with merely lip service.

Selling Approach

LUST FOR LIFE—MGM. CinemaScope, in MetroColor. The fascinating story of the famous artist, Vincent Van Gogh, his struggle for fame, and his turbulent love life, with Kirk Douglas in a startling resemblance to the original artist. Women played a vital role in his emotionally-complex career, and his paintings are known and loved by millions. In this fine color photography, you'll see many Van Gogh originals, as wonderful as they really are. 24-sheet and all posters have strong pictorial art of the principal character and his setting. Some of the advertising styles have been "sexed-up" to a degree which is misleading, for there's little in the picture to justify the approach. Van Gogh's "Lust for Life" was his art, and not a portrayal of sex conquest. It is "the most revealing life inspired story ever filmed"—but some of the sales angles promise something more spicy than will be found on the screen. Take the picture to your opinion makers on its merits, and you'll find top-bracket people praising you for presenting a truly fine attraction. Two heralds, from Cato Show Print—one in regular style, the other oversized for coloring contests—are very desirable as attention-getters. Newspaper ad mats in different styles, sizes and shapes give you a choice, and the complete campaign mat has nine ad mats and slugs, and two publicity stills, for small situations, all for 35c, at National Screen—your money's worth. Plenty of book-store tieups, art store tieups, school and cultural group tieups with a "Study Guide" and a special educational one-sheet for display purposes. A vast amount of national magazine and organized pre-selling helps this film with all the quality audience that you want to attract as regular patrons.

•

THESE WILDER YEARS—MGM. A picture we don't seem to have heard very much about—but the pressbook is impressive with names and showmanship ingredients. It's a story of a teen-ager with a woman's heartache, with James Cagney, Barbara Stanwyck, Walter Pidgeon, and Betty Lou Keim. Three good star names, and a new 17-year-old in her film debut. She looks attractive in the pressbook layouts. 24-sheet and all posters designed to create cut-outs for your lobby and marquee, and with strong faces and good action. These posters will sell the picture. Newspaper advertising is adequate, but doesn't quite stack up with the poster job. You'll find what you want, in the right size and shape. The composite mat has eight one and two-column ad mats, and two publicity mats, enough to take care of everything in small situations, all for 35¢ at NSS.

TEA AND SYMPATHY—MGM. CinemaScope, in MetroColor. From the sensational stage success that ran 91 weeks on Broadway, and starring the players who created the original roles. Deborah Kerr and John Kerr, with Lief Erickson, Edward Andrews and superlative cast. A controversial subject, handled with distinction and dignity, but nevertheless a picture that requires a theatre manager's knowledge of his local audience and opinion makers. 24-sheet and all advertising based on the sexy situation of "When does a woman's sympathy leave off—and her indiscretion begin?" The love story of a teen-age boy and an understanding woman. In her arms, he proved he was a man. Newspaper advertising offers a choice of styles, and you can find what you need and want for your particular approach, in any size or shape. There is nothing offensive in the picture itself or the proper presentation of it as adult entertainment. As a stage show, with tickets at around $5, the audience was automatically selective—you'll have to provide that treatment in your territory, using devices that hold to the line which is established by your clientele. Two-color herald, and color stills, will sell the theme and the fine color on your screen. The complete campaign mat, at 35c, is well selected for small theatres, and gives you nine ad mats and slugs, two publicity mats all in one mat, a bargain. The Signet Book of the play, for 25c, is a special promotion worth your attention, with dealer tieups effective across the country. Consult your book store man.

•

ATTACK!—United Artists. Marching with the handful of great battle pictures. A war story so "hot" that no one has dared to film it, until now! The story of war behind the lines—of a cowardly captain and a conniving colonel, in our own Army, and how they failed as officers, and sent their men to certain death. The story that every soldier knew—but none would dare to tell! Jack Palance, Eddie Albert, Lee Marvin, Robert Strauss, Richard Jaeckel, Buddy Ebsen and introducing William Smithers, in roles their buddies who saw service will never forget. Can be the most talked about war picture of this or any other year. No poster larger than the 6-sheet, all follow an advertising style of grim war, for there is no way to picture the basic theme of cowardice except to see it, in well-acted roles and a well-told screen story. Comic-style herald from Cato Show Print tells the story in picture form for easy readers. Newspaper advertising is strong, with good variety in style, and some forceful display ads that you can afford to smash. The special campaign mat for small theatres is complete with seven ad mats and slugs, two publicity stills, all for one.

Alabama Man Is Also In The Equipment Line

The Hartselle, Alabama, *Enquirer*, on September 27th, published a special section to honor Hubert R. Mitchell, owner of the Strand theatre in their town, of whom they say, "He has lived all his life—just 'off the stage' and could probably have carved out a career as an artist, but Fate's plan, for him, was to remain in the background." That's not quite so—for he is also the owner of Hubert Mitchell Industries, one of the largest manufacturers of stage fittings, decorations and props, as well as theatre auditorium drapes, seat cushions and accessories.

It was only a year ago that he bought the run-down Strand theatre in Hartselle, and the special section in the hometown newspaper is to praise what he has done with it, as a modern theatre installation. The manufacturer of Bowline Screen Frames and steel curtain track, installed his own devices, to make the theatre more inviting and comfortable. And he corralled the best first-runs for his own town and nearby Morgan county. The "Grand Opening" revealed a modern show house, with everything complete, to a stage attraction. The "plush-look" is carried out, all the way. Hank Farris is the manager, heading the team, on the home grounds.

It was 25 years ago that Hubert Mitchell was painting signs for the Coco-Cola Company—and now he's celebrating his 25th Anniversary in show business. He owns and operates two factories, employs 50 people, and supplies 300 dealers. His brother is general manager, and M. D. "Doc" Faige, whom we met at the convention, is New York representative and export distributor. As an avocation he runs the 25-acre outdoor amusement attraction in the Great Smokey's National Park, which in 1957, will house a pictorial history of the Cherokee Indians.

24-Sheet for Drive-In

Chet Philbrook, manager of the Meadows Drive-In, Hartford, Conn., pasted an eight-foot 24-sheet cut-out of Audie Murphy on beaverboard and erected the figure on his highway marquee in conjunction with the Connecticut premiere of "Walk the Proud Land."

Ask HIM...

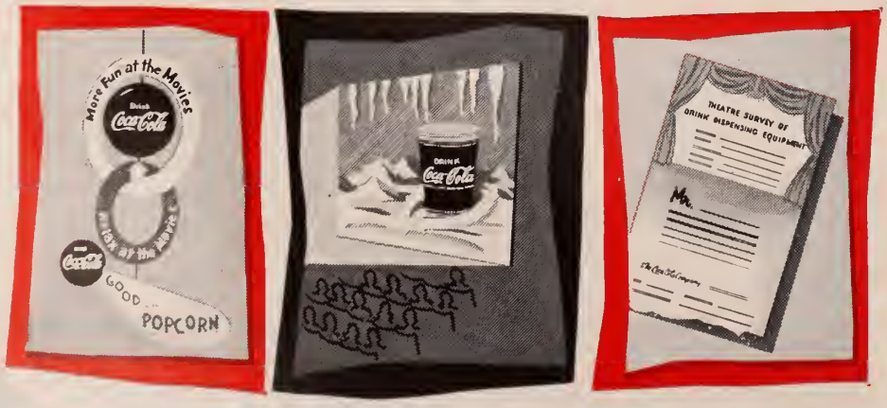
He'll Help!

The Coca-Cola Company representative who calls on you is a highly-trained specialist . . . not only in the operation of drink-dispensing equipment, but in the entire field of theatre refreshment service.

If you'll notice, he's the only national beverage-company representative who makes *regular* visits to your theatre. Why? Because he's interested in *your* problems and *your* profit.

With absolutely no cost to you, he offers these services: (1) Complete drink analysis; (2) Instruction and assistance in dispenser maintenance; (3) Colorful, sales-appealing advertising materials; (4) Experienced help with personnel training, special promotions, and all other elements of your refreshment business.

Next time he comes around on his regular call, ASK The Coca-Cola Company representative for any or all of these services.



HE'S THERE:
HE'S TRAINED:
HE'LL HELP!

Sell Coca-Cola

REG. U.S. PAT. OFF.

Right now The Coca-Cola Company representative will give you, *just for the asking*, attractive mobile popcorn displays, full-color intermission trailers . . . *and* the Theatre Survey: a complete and detailed report on your drink-dispensing equipment.

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

Copr. 1956 The Coca-Cola Company.

Better Refreshment Merchandising

CANDY.. POPCORN.. BEVERAGES.. FOOD.. AUTOMATIC VENDING

GEORGE SCHUTZ, Director ... GUS BACOLINI, Associate Editor

Promotion Exalts Even King Popcorn!

How Theatre Confections, Ltd., swelled sales still further among Canadians

Nothing in the theatre business sells itself. Not even delicious hot buttered popcorn. Popcorn, like everything else connected with motion pictures, needs to be pushed, promoted and propagandized. Once the importance of such a line of action is realized, various tie-ins as well as direct selling approaches may be found and invented to achieve the desired end.

To help stimulate further thought in this direction, the following examples are given of effective promotion, in which coloring cartoons, flags of the United Nations, a dog and a pretty girl in a bathing suit, were all used to increase appreciably the sale of popcorn in theatres.

Not long ago, Theatres Confections, Ltd., in Canada, Famous Players Canadian Theatres affiliate, conducted a Popcorn Promotion Week in a number of theatres. Results of the campaign ranged from "successful" to "exceptional." The theatres appealed directly to children and indirectly to adults with contests involving coloring cartoons and United Nations flags scrapbooks. Of the participating theatres, the promotion evolved by the Century theatre in Hamilton, managed by Mel Jolley, was by far the most elaborate and effective.

Coloring cartoons were obtained by the Century from the Popcorn Institute. With each box of popcorn sold at the refreshment stand, the purchaser received in addition one of these color cartoons.

Attention-getting promotion of UN flag contest at stand of the Capitol theatre, Brantford, Ont.

A cartoan calaring cantest was used by the Century theatre, Hamilton, Ont. (stand shown above), while the Capitol in Landan, Ont., used the UN flag callection, with all the prizes promated far a merchant's display in the labby (right).

Dubbed "Specartoons," the cartoons contained pictures of bears, giraffes, monkeys, hippopotami, etc., which required coloring by crayon. For the best coloring jobs, prizes such as dolls, model planes, cars, boats, flashlights with batteries, wallets and jacknives, were offered. All prizes were promoted at no cash outlay. Another prize classification was theatre passes, to encourage theatre attendance and repeat popcorn sales. Naturally, no limit was placed on the number of entries a participant could submit—each entry required purchase of a box of popcorn!

A neat tie-in was made with a local newspaper, the Hamilton Spectator. The Spectator, anxious to increase its Junior Press Club membership, gave ample free notice to the Century's coloring contest and urged the boys and girls of Hamilton to attend the theatre. The notice also explained that if the top winners, a boy and a girl, were members of the Junior Press Club, each would receive a wrist watch in addition to the announced prizes offered by the Century. Thus, not only was there an increase in popcorn sales at the Century theatre in Hamilton, but also the Hamilton Spectator benefited through increase of its Junior Press Club enrollment.

Excerpts of the notice in the Spectator read as follows: "At Century—colouring Contest has begun . . . Calling all boys and girls! . . . the Century theatre is sponsoring a giant colouring contest. With each box of popcorn you buy at the candy bar of the theatre, you will receive a 'Specartoon' which has to be coloured . . . When you have received the cartoons with each box of popcorn from the Century's candy bar, send as many entries as you wish to the Colouring Contest, c/o the Century Theatre. . ."

Two other theatres in the Theatre Confections group also used the coloring cartoons with success; the Park theatre in London, where Ralph Tiede is manager; and the Paramount in Brantford, with Mrs. Elsie Bradshaw as assistant manager. At the Park, the promotion was tied in

(*Continued on page* 42)

Eye-Popping Popcorn Promotion

Popcarn promotian on an adult level. When a new Manley Serv-O-Ramic concession stand unit was installed in the Family drive-in at Johnson City, Tenn., Manager H. M. Abbott conducted a contest ta find a girl for the title "Miss Serv-O-Ramic of East Tennessee." Miss Jo Ann Hensan, the winner—shown above with Mr. Abbott—gave aut free baxes af papcarn the night the unit was placed in operatian.

Giant Box for Lobby Display

During a recent popcarn drive at the Town theatre in Alexandria, Ind., an operation of Alliance Theatres, this facsimile of a large sized buttered popcorn bax was displayed in the labby. Constructed at a cast of $7.10, by the manager, Frank Lambertsan, Jr., the unit consists of a woaden frame with heavy cardboard glued to all four sides. Blue and yellow colars were used to simulate actual popcorn baxes. Dimensions are 18 inches at the tap, tapering down to 14 inches at the bottam, and 40 inches high. Sales af buttered popcorn, sold at 5c less during the drive, increased 69% the first week the unit was on display. Occasianally it was employed as a ticket bax.

People & products

by Gus Bacolini

• • •

Although the 1956 PCA convention is now history, its effects will be felt for a long time, judging from comments heard there and since. Much was accomplished to improve selling and merchandising methods.

Anyone walking among exhibits at the New York City Coliseum could readily understand why the concession business has grown into such an important part of the theatre owners' gross 'take,' and why it shows up so favorably in his net earnings. This is a business in which the exhibitor's percentage of gross box office revenue is more or less fixed. It is then up to the theatre owner to select those products which sell best in his theatre and merchandise them to the hilt.

Merchandising simply means to show products off advantangeously by improving the physical appearance of the refreshment stand, installing attractive and modern equipment and making the concession area inviting and stimulating to the patron. This may not be an easy task, but when accomplished it pays off in increased sales, and sales make profits. The manufacturers of equipment, beverages, foods and candy are ever-willing to assist by passing along merchandising ideas which have been tested and have proved to be effective selling methods. Planned merchandising is a sure profit-building system.

FROM PCA TO NAC

In voting to change the name from Popcorn and Concessions Association, to National Association of Concessionaires, the organization has acquired a title better identifying it with the interests of the entire vending field. It will be recalled that the original name was International Popcorn Association. The one adopted at the 1956 convention, being free of emphasis on any particular kind of merchandise, is in keeping with the broadened functions of the organization.

Lee Koken of RKO Industries, newly elected president of NAC, is certain that when a final count is made, the figures will show that more than 8000 buyers attended the segment meetings during the five convention days.

Bert Nathan, under whose direction the organization developed so rapidly, and now board chairman, commented, "the purpose of our association is to provide a medium for exchange of profitable ideas and to present the very latest developments in products and equipment," and that aim was further emphasized at the segment meetings, where some 75 speakers agreed at least on the point "greater sales potentials are ahead for alert merchandisers."

OFFICERS AND DIRECTORS OF THE NAC—Formerly the Popcorn and Concessions Association, now the National Association of Concessionaires, which named Bert Nathan of the Theatre Popcorn Vending Corp., Brooklyn, N. Y., chairman of the board; and elected Lee Koken, head of concessions for RKO Industries, president to succeed Mr. Nathan. Van Myers, concessions manager for Wometco Theatres, who could not join the group for this picture, was elected first vice-president. Shown seated (left to right) are Mr. Nathan, Mr. Koken, and Harold F. Chesler of Theatre Candy Distributing Co., Salt Lake City, second vice-president. Standing: Thomas J. Sullivan, executive vice-president, secretary and general counsel of the association; Irving Rosenblum, Savon Co., Paterson, N. J., Robert Condon, Condon's Concession Supply Co., St. Cloud, Minn.; Charles A. Darden, Dallas; Theodore O. Lelond of Albert Dickinson Popcorn Co., Chicago; Melville B. Ropp, Apco, Inc., New York; Nathan Buchmon, Theatre Popcorn Merchandising Corp., Combridge, Moss.; and Lester Grand, Confection Cabinet Corp., Chicago, 1957 exhibit chairman.

EXHIBIT RECOLLECTIONS

Mel Rapp of Apco, and his able assistant, Walter Sherman, saying how pleased they were with the way things were going. Sam Kresberg, Apco president, can feel satisfied with the reaction their massive display created.

At the *Associated Advertising* exhibit:

Chorlie Okun, theatre representotive of the Coca-Cola Company, and L. G. Hanna, New York regional sales monoger, in thot famous pause made refreshing by a certoin beveroge, ot the company's fountoin soles exhibit of the 1956 PCA Trode Show.

Jack Messer came all the way from Canada to show his back-bar and drive-in electric signs. He calls these merchandising aids "illuminated menus," which is exactly what they are.

Manley, Inc.: Charlie Manley, as usual, showed off his products to advantage—and, incidentally, introduced his charming sister, Pat, who is now taking an active part in the business.

Cramore Fruit Products, Inc.: Newton Wylie had an interesting report on the rapid growth of his business. His Dri-Syrup sales have caused the company to double manufacturing facilities.

Peter Paul, Inc.: The popularity of Peter Paul products was very much in evidence by the demands made upon Ed Dalton in the 'free' sample parade!

Eastern Management Corp.: Shelly Smerling and Bruno Kern, with the help of a "delovely," made quite a hit with their E-Z Go Foodmobile.

Harry P. Ritchie Co.: Dale Newbold started his Eastern sales trip right from behind Ben Newman's counter. He introduced new merchandising aids and did a bang-up good-will job.

Flavo-Rite Foods, Inc.: It appeared as though everyone at the convention had his fill of Shrimp Rolls and Turkey-in-a Bun, judging by how the Adler brothers and Ken Fell just kept on cooking and cooking. Larry Blumenthal, the speechmaker of the quartet, meanwhile kept on selling and selling.

Henry Heidi, Inc.: Every time we passed Gene Sullivan's booth he was greeting an-

(*Continued on page* 42)

STOP! THIEF!

Your Old Popcorn Machine is Robbing You of Profits!

If you ore still using on old, out-doted popcorn mochine, it is robbing you of profit potentiol.

Mochines produced prior to 1949 were of pre-war pottern . . . designed for outmoded open pollinoted popcorn. They will not produce the moximum popping potential inherent in new high expansion hybrids. You must have modern equipment designed for high exponsion hybrids to get the olmost fontostic yields quoted by seed companies, experimentol stotions ond popcorn processors.

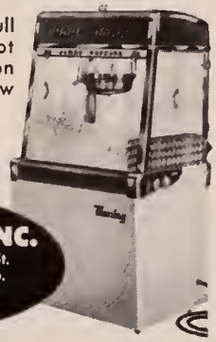
A $125 yield from a 1½ oz. box ond 100 lbs. of popcorn, formerly the epitome, is now os obsolete os o 1949 outomobile. If you hove on old "thief" in your lobby, here is the way to orrest him—

Get a New, Manley VistaPop®

Modern os today, this fine, new mochine hos oll the feotures to give you top popping profits ond sales potentiol; Controlled Popping, Hot Air Conditioning ond Animation.

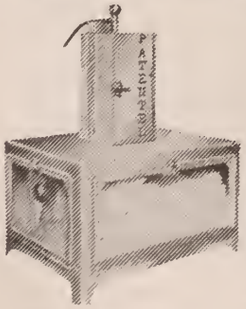
Write todoy for full informotion on how thot "thief" you moy hove con be troded in on o new Monley VISTAPOP.

Address Dept. MPH—1056



MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.
In New York
630 Ninth Ave.

PROFITS with "SNOW MAGIC"



THE NEW SNOW CONE MACHINE

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½¢ and usually sells for 10¢ . . . that's profit!

All Equipment Patented, Guaranteed and Backed by 37 Years' Experience

SAMUEL BERT MFG. CO.
Fair Park Station
Box 7803, DALLAS, TEXAS

F.O.B. Dallas
only $285.00

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

800-Cup Vendor with 7 Hot Drink Selections

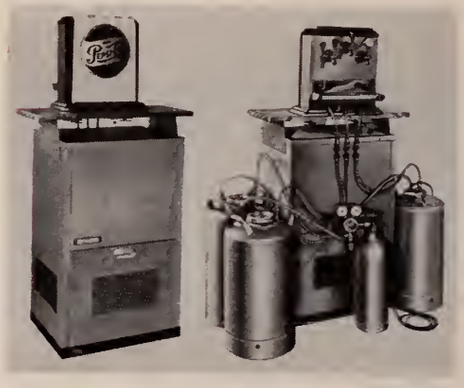
A hot drink dispenser, named the "Hot-Spa 7," capable of serving seven different selections of hot liquid refreshment, has been developed by the Cole Products Corp., Chicago. Among the selections is coffee available in four different ways — black, with cream, with sugar, with both cream and sugar. An added feature is extra cream and/or extra sugar push-buttons. Other selections available include hot tea, either plain or with sugar; hot chocolate, Sanka, Postum, and a variety of hot soups and similar food.

The 800-cup "Hot-Spa 7" incorporates two mixing bowls, a 6-gallon heater, and a Grameter, the latter described as a positive measuring device that gives exact ingredient throw. The initial drink is always delivered hot, according to the manufacturer, without build-up in the bowls, and without the use of air locks or bridging. The new unit has dimensions of 24x65x22½ inches and comes with multi-colored trim and full illumination.

Electric Premix Dispenser For 1, 2 or 3 Flavors

An electrically cooled, manually operated premix beverage dispenser has been introduced by S. & S Products, Lima, Ohio. Called the "Quikold Premix," the dispenser comes in three different models: 8600 E-1, with a single draft arm for one flavor; 8600 E-2, with a pair of draft arms for two flavors; and 8600 E-3, with three draft arms for three different flavors.

Each of the models is equipped with a 1/3 h.p. high-volume Copeland refrigeration unit and "Heat-X-Changer" beverage cooling unit. Capacity is said to be 9 gallons per hour, with chilling range between 80° room temperature and 40° beverage temperature. The accompanying photo shows front and rear view of Model 8600 E-3, equipped with a special plastic Pepsi-Cola counterhead dispenser. The cooling cabinet alone measures 17⅛ x 22⅝ x 36¾ inches, while the cooling cabinet with serving shelf and Pepsi-Cola head attached is 17⅛ x 22⅝ x 58¼ inches. The front cover of the counter head pictured is made of yellow and white plastic.



The manufacturer has announced that all three models are available without serving shelf for installation on existing counters or bars. It was pointed out that product containers as well as carbon dioxide cylinder tanks can be used remotely from the dispenser, if required.

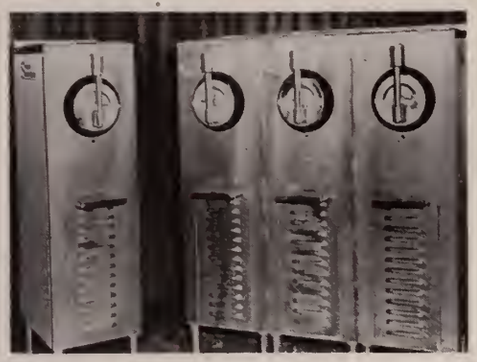
Milk Shake Machines and Ice Cream Servers Added

Four new pieces of equipment—two milk shake making machines and two soft ice cream dispensers—comprise the announced Silver Anniversary line of the Sweden Freezer Manufacturing Company, Seattle. Each machine is described as a complete unit in itself, but can be matched with any of the other three machines according to service requirements. Joining kits are available to tie the units together, with each maintaining its own individual power and water connections.

All four machines are of uniform size, 52⅝ inches high and 14¾ inches wide. The 204 ShakeMaker produces 44 gallons per hour, the 215 ShakeMaker 22 gallons per hour. Of the ice cream units, the 216 SoftServer and 208 SoftServer produce 10 and 20 gallons per hour, respectively.

Each machine contains an "Air-O-Metric" mix feed system, which meters mix and air from stainless steel mix supply

tanks. Sensitive plunger type gates are immediately ready to start the dasher motors and dispense the product. In addition, heavy-duty water-cooled hermetically-sealed compressors operate in each of the units. Power and water connections are designed for easy installation, according to the manufacturer.



Motorized Vending Cart For Drive-In Theatres

An automatic, fully-motorized vending cart for drive-ins has been introduced by the Confection Cabinet Corp., Newark.

Named the "E-Z Go Foodmobile," the cart consists of three-wheel tractor unit that draws a refreshment-laden trailer behind it. The trailer is equipped to serve hot and cold food items, including frankfurters, popcorn, ice cream and cold drinks.

According to the manufacturer, the new vending cart is designed for all-year operation to "pick up sales which would ordinarily be lost." The cart may be operated by one person, who maneuvers the Foodmobile among the ramps and serves patrons directly at their cars. Reports of field tests conducted with this equipment claim a 28% increase in concession sales.

THE SAVON COMPANY
CREATORS OF
FAMILY STYLE PIZZA
FOR
DRIVE-IN THEATRES
EXCLUSIVELY
Sold at 60¢ to 65¢
Complete equipment and ingredients available
WRITE FOR INFORMATION
286 PENNSYLVANIA AVE., PATERSON, N.J.

Hot Chocolate Dispensers In 3, 6, 12 Quart Models

A new line of hot chocolate dispensers, in serving capacities of 3, 6, and 12 quarts, has been introduced by Helmco-Lacy, Chicago. Each unit has a gold anodized finish and features a moving wig-wag sign on top which reads, "Delicious Hot Chocolate."

According to the manufacturer, all three models contain automatic "Dial-a-Heat" temperature control, automatic agitation, and fast flowing double-action faucets. Heating is described as waterless and fully automatic.

Faucets may be stripped down in seconds and then reassembled without tools, it is pointed out. All three sizes are set on circular bases and take up no more than 12 inches of back-bar space.

New Official Measure For Popcorn Expansion

A new official measure for expressing popcorn "poppability" and quality, developed by the Popcorn Processors Association for use by the entire industry, went into effect October 1st, according to William E. Smith, executive director of the PPA.

The new instrument, called the "Revised W.V.T. Tester" (weight-volume tester) measures expansion in terms of cubic inches per pound of raw corn. The previously employed O.V.T. (official volume tester) made use of an arbitrary volume ratio in expressing expansion of popcorn popped. A plastic tube replaces the metal tube that was used in the O.V.T. The revised tester, perfected after many months of research, was approved at a recent meeting of the Popcorn Processors Association. Director Smith declared:

"By using the new W.V.T., popcorn people can now measure expansion and convert it to approximate realizable dollars per hundred-weight by merely knowing the cubic content of their popcorn box."

The original O.V.T. tester served the industry for a decade through many changes and developments in hybrid popcorn. It was pointed out, however, that the more recently developed hybrids of much higher expansion made it advisable to improve the original tester. Working directly with the manufacturer in developing the new W.V.T. tester, the PPA was instrumental in bringing about the few minor changes that were needed in the measurement tube and the popper housing.

New Candy Bar with Caramel-Nougat Center

A new chocolate-coated bar, called the Nut Patti, has been introduced by the Hollywood Candy Company, Centralia, Ill. Described as "first cousin" to the company's Tafy-Nut bar, the Nut Patti consists in a layer of dairy butter caramel and a chocolate nougat center wrapped in milk coating, with almonds. It comes packed in both 24's and 120's.

•

NEW FRANCHISES ISSUED

The Orange-Crush Company, Evanston, Ill., has announced the signing of five new franchises with the following firms: Deep Rock Bottling Company, West Palm Beach, Fla.; Star Bottling Company, Peru, Ill.; Charles A. Bernick, Inc., St. Cloud, Minn.; Norfolk Coca-Cola Bottling Company, Norfolk, Neb.; and Phillips Coca-Cola Bottling Company, Phillips, Wis.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

Heide
JUJYFRUITS
Advertised
HENRY HEIDE, INC. • NEW YORK, N.Y.

People & Products

(Continued from page 39)

other of his many friends. After getting over the setting-up jitters, experienced by everybody else, he proceeded to keep the name of Heidi high on the exhibit billing.

Maryland Cup Co.: Here was another example of the thought and money that goes into getting concession sales through merchandising. Curt Richardson had an extremely interesting story to tell, and he must have told it often, judging from the crowds at his booth.

Nehi Corp.: It was good to see and talk to J. B. Cooper. He was well pleased with the show and projects it presented.

Ben Newman Associates: Well, now we know what Ben means by "associates." Ben had the able assistance of all the heads of the companies whose products he represents. It was a smooth working arrangement that got results.

Rowe Manufacturing Co.: Watching "Brinkey"—Charles H. Brinkman, that is—on the job, makes one understand what is meant when people say a guy is *dynamic*. He and his men seemed to be solving many a theatre owner's beverage machine problem.

Not everybody was happy about the concessions exhibit, however. The people who run the Coliseum refreshment stands found it too much competition.

•

Popcorn Promotion

(Continued from page 38)

with a local store that sold painting and drawing supplies. A mutually beneficial arrangement was worked out whereby the store received a one-sheet lobby display in return for supplying all the prizes.

Meanwhile, the Capitol theatre in Brantford, under the direction of Bill Burke, exploited the United Nations flags contest to its fullest. With every sale of a box of popcorn, a United Nations flag was given away free to the purchaser, usually a youngster. The children were urged to save their flags in a scrapbook. Owners of the best scrapbook were then awarded attractive prizes, all of which were obtained at no charge to the theatre.

In a special tie-in the manager's dog got into the act—and into the newspaper as well. During a special three-day showing, the Capitol theatre played "The Painted Hills," starring Lassie, the favorite dog star of every child. Manager Bill Burke exhibited his own lovely collie, "Shawn," inside the lobby as a further attraction to children, who flocked to the theatre to see the live dog with a string of United Nations flags around its neck. A major triumph was scored when a two-column photo of "Shawn," with the flag collar, appeared in the *Expositor*, Brantford newspaper.

The UN flag idea was also used by the Capitol theatre in London, where Murray Summerville is manager. Mr. Summerville was able to promote all his prizes by providing display space in his lobby to local merchants.

•

New Food Warmers in 6- and 12-Quart Sizes

New food warmers in 6- and 12-quart sizes have been marketed by Helmco, Inc., Chicago. The new units, though having more capacity than former models, use only 12 inches of back-bar space. They are made of 18-8 stainless steel with removable stainless steel bowls for easy cleaning and refilling. They have Helmco's

automatic "Dial-a-Heat" thermostat control, and use the waterless heating principle. Four-ounce stainless steel ladles are furnished with the warmer for accurate portion control.

The units are said to be ideal for soups, stews, chili, chili bricks, and other food specialties. They are UL approved and meet sanitary code requirements, according to the manufacturer. Literature is available on request.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.	Page No.
1—SAMUEL BERT MFG. CO.	40
2—THE COCA-COLA CO.	36
3—HENRY HEIDE, INC.	41
4—MANLEY, INC.	40
5—THE SAVON CO.	41

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin	109—Custard freezers	118—Popcorn machines
101—Beverage dispensers, counter	110—Films, snack bar adv	119—Popcorn warmers
102—Candy bars	111—Food specialties	120—Popping oils
103—Candy Specialties	112—French fryers	121—Scales, coin operated
104—Candy machines	113—Grilles, franks, etc.	122—Soda fountains
105—Cash drawers	114—Gum, chewing	123—Soft drinks, syrup
106—Cigarette machines	115—Gum machines	124—Showcases
107—Coffee-makers	116—Ice cream cabinets	125—Vending carts
108—Cups & containers, paper	117—Mixers, malteds, etc.	126—Warmers, buns, etc.

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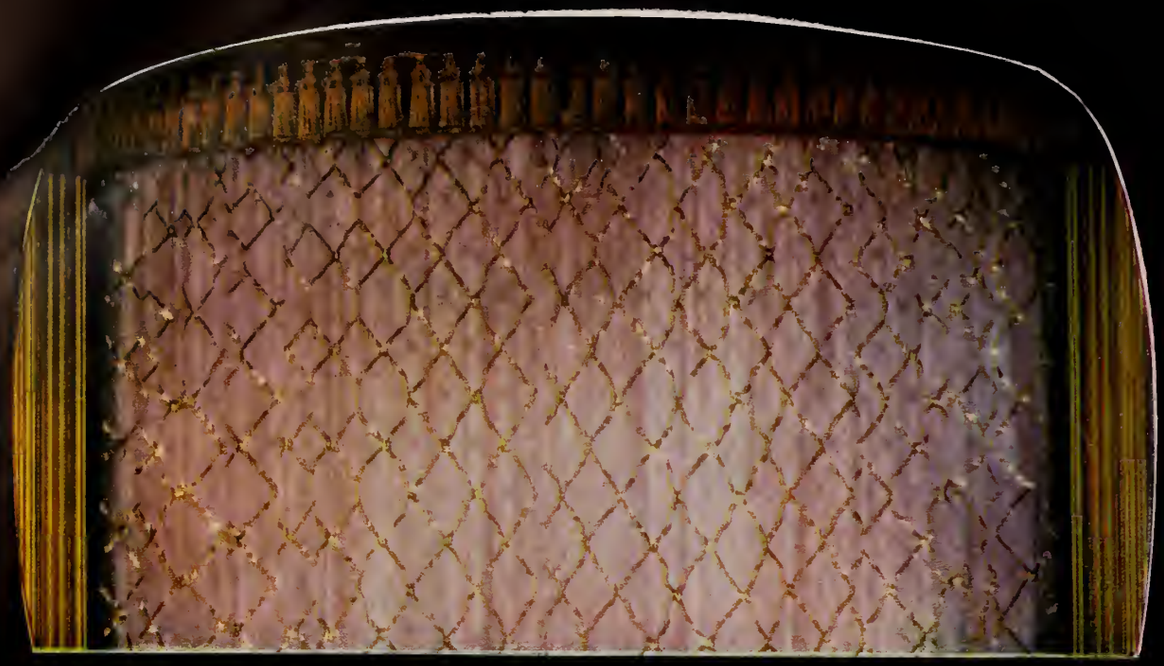
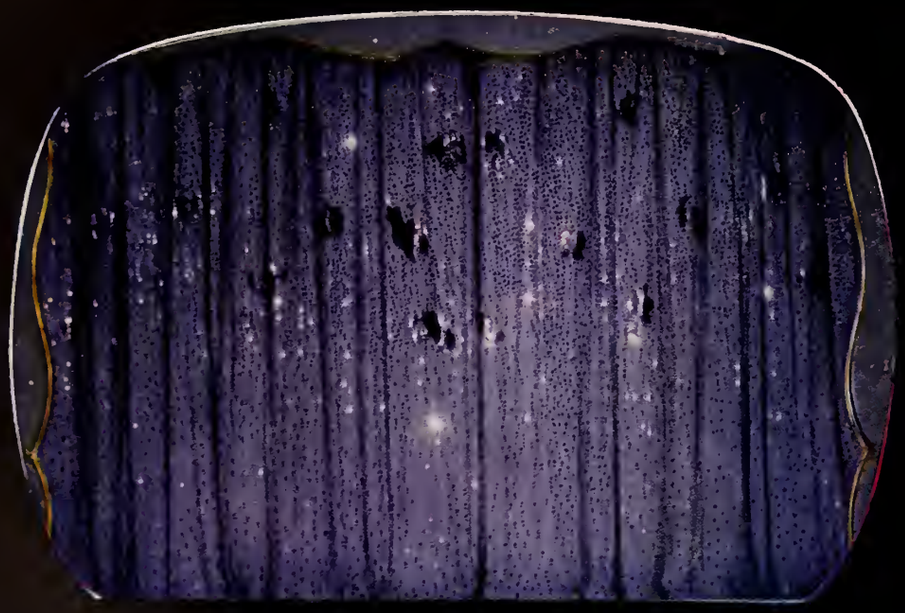


GAUMONT-KALEE glamour curtains



Sequins give a dazzling, shimmering blaze of colour with every movement of the curtains. They add a rich, extravagant appearance to your decor; but they only look extravagant, they are not high priced. For fabrics you can have silk, satin, spun-glass, velvet, cotton, or the new flame-proof nylon net.

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Wagner Boards can be furnished without limitation of size . . . large enough for plenty of powerful sales copy. They are readily serviced without removing frames.

Wagner Changeable Letters, in the widest selection of sizes and colors, permit more attractive displays and better emphasis where desired. They are the only letters with the tapered slot, are immovable by wind or vibration, yet are easier to change. Copy changes can be made without the use of ladders when you have Wagner Letters. The "mechanical hand" makes changing safe—avoids falls. Only Wagner Plastic Letters can be stacked in storage without danger of warping.

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Please send free literature on
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Let us show you how to

PUT COLOR TO WORK

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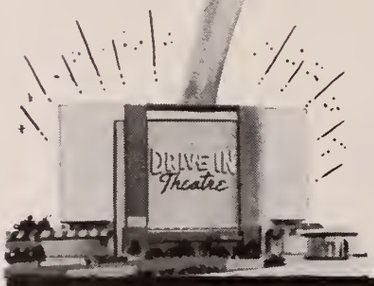

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I want to take advantage of your free color styling service. Enclosed are pictures of my Drive-in theatre.

Name of theatre_____
My name_____
Address_____
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About People of the Theatre

•

AND OF BUSINESS SERVING THEM

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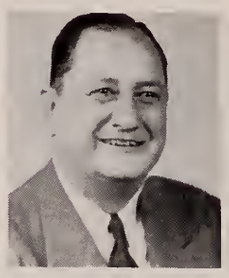


T. H. Neely, Sr.

T. H. Neely, Sr., manager of the National Theatre Supply branch in New Orleans, recently observed his 25th anniversary with the company. *Walter E. Green*, head of National, presented him with a handsome gold wrist watch on the back of which had been inscribed the company's expression of appreciation of his long term of loyal service.

An employee of the National Carbon Company since 1936, *J. W. Scales* has been named manager of the mid-eastern division of the carbon products sales department, with headquarters in Pittsburgh.

Nevin McCord, formerly manager of Durwood Theatres' television station, KEDD, is the new manager of the circuit's Missouri theatre, St. Joseph, Mo.

William R. Rowell, retired exhibitor of El Dorado, Kans., recently died. Mr. Rowell opened the Gem in El Dorado, the first theatre in that city, many years ago.

Don Landers has reopened the Weona theatre in Weona, Ark.

Paul Shafer has purchased two theatres from Strand Enterprises, Inc., one in Clinton, Ky., the other in Ripley, Tenn.

The head of the Massachusetts Theatre Equipment Company, *Eddie Comi* was appointed chief projectionist at the new Saxon theatre in Boston, for the run of "Oklahoma!"

Gerald R. George

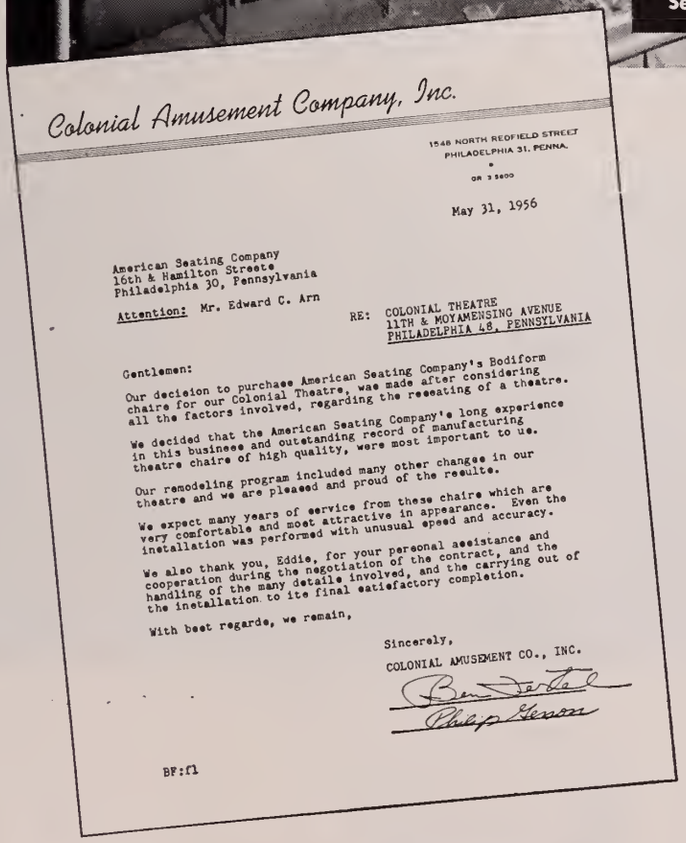
Appointment of *Gerald R. George* as branch manager of National Theatre Supply's Buffalo branch has been announced by *J. W. Servies*, vice-president in charge of the central district of the company. Mr. George has been associated with the Buffalo branch since January 1939, and has been a field salesman since 1945.

Ned Calvi, who used to run the Plaza theatre in Hawthorne, Calif., has teamed up with *Al O'Keefe* and *Judy Poynter* to operate the Sunset drive-in, at Taft.

Walter Kesteloot has been appointed assistant to president *John Brown Cook* of the Whitney Blake Company., New Haven, Conn., leading manufacturers of underground electric cable and coiled cords. A veteran in the field, Mr.

Colonial Theatre studied them all, then chose Bodiform® Chairs!

The Colonial Theatre, Philadelphia, Pa.; Management: Colonial Amusement Co., Inc.; Seating: American Seating Bodiform Chairs, No. 16-001, End No. 123.



Colonial Amusement Company, Inc.

1548 NORTH REDFIELD STREET
PHILADELPHIA 31, PENNA.

May 31, 1956

American Seating Company
16th & Hamilton Streets
Philadelphia 30, Pennsylvania

Attention: Mr. Edward C. Arn

RE: COLONIAL THEATRE
11TH & MOYAMENSING AVENUE
PHILADELPHIA 48, PENNSYLVANIA

Gentlemen:

Our decision to purchase American Seating Company's Bodiform chairs for our Colonial Theatre, was made after considering all the factors involved, regarding the reseating of a theatre.

We decided that the American Seating Company's long experience in this business and outstanding record of manufacturing theatre chairs of high quality, were most important to us.

Our remodeling program included many other changes in our theatre and we are pleased and proud of the results.

We expect many years of service from these chairs which are very comfortable and most attractive in appearance. Even the installation was performed with unusual speed and accuracy.

We also thank you, Eddie, for your personal assistance and cooperation during the negotiation of the contract, and the handling of the many details involved, and the carrying out of the installation to its final satisfactory completion.

With best regards, we remain,

Sincerely,

COLONIAL AMUSEMENT CO., INC.

Ben Talal

Philip Green

BF:fl

Colonial Amusement Company, Inc., Philadelphia, made a careful study of theatre chairs before remodeling the 1,034-seat Colonial Theatre. Their choice: American Seating Bodiform Chairs, on the basis of quality and comfort . . . backed by American Seating's outstanding record and long experience in theatre seating.

The Colonial Theatre is one of thousands of theatres throughout the nation that have selected the inviting, luxurious comfort of new American Seating Bodiform Chairs. They all applaud the spring-arch seats, upholstered with full-rubber pad and an extra thickness along front and rear edges for added softness; the backs, designed to fit the body contours perfectly; the automatic, silent, ¾-safetyfold seat action that allows more room for passing and easier housekeeping; the wide selection of chair styles, aisle standards, and upholstery fabrics that fit their decorating schemes.

For full information on Bodiform Chairs for your theatre, contact an American Seating representative today.

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There's a Lorraine Carbon for your particular lamp
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FREE!
new LORRAINE CARBON CHART of recommended amperages voltage and arc gaps.
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Kesteloot previously was general manager of the wire and cable plants of Electric AutoLite Company.

Vernon G. Sandford, manager of the Buffalo branch of National Theatre Supply, recently died after two months' illness at the age of 58. He had been associated with National since the company was organized in 1926, and had been manager at Buffalo since 1936.

James Paige has bought the Savoy theatre at Blytheville, Ark., and *Lee Beecher* has reopened the Little Rock Air Force Base theatre at Jacksonville, Ark.

In Tyronza, Ark., *J. E. Singleton*, has unshuttered his Tyro theatre on a part time basis.

Augustine Cianciolo has opened his 1000-seat Northgate theatre in Memphis.

Following remodeling, *William Lakie* has reopened the Bijou theatre at Barnesville, Minn. The house formerly belonged to *W. B. Stratton*, who has taken over the Capitol in Bismarck, N. D.

James Randgaard, Jr., has been appointed manager of the Hayes theatre in St. Cloud, Minn,. a unit of the Minnesota Amusement Company.

Allen Evans is now operating the Ulen theatre at Ulen, Minn., on lease from *A. A. Bulleyment.*

The International Seat Division of the Union City Body Company, Union City, Ind., has appointed *W. V. Toney* sales manager, replacing

David H. Dewey and W. V. Toney

D. H. Dewey, who resigned to become general manager of Canadian Seating Company, Ltd., Toronto, licensee of International in Canada. Mr. Toney was previously associated with National Theatre Supply and with Paramount Affiliates, and latterly with Wil-Kin Theatre Supply, Atlanta.

Robert L. Kline has been named general sales manager of the Breuer Manufacturing Company, Chicago. Mr. Kline will supervise all sales for the company's line of heavy-duty vacuum cleaners, floor scrubbing machines, portable electric blowers, and dust collectors.

Two New Tesma Board Members Named at Convention

Twa new members were nomed, ond two others re-elected ot the 1956 convention af the Theatre Equipment ond Supoly Monufacturers Association in New York last month. The new members ore Arthur J. Hatch, Strong Electric Corporation, Toledo; ond Mortin W. Wolf, Altec Componies, Inc., New York ond Los Angeles.. Clorence Ashcraft, C. S. Ashcraft Monufocturing Company, Long Island City, N. Y., and M. H. Stevens, Bausch & Lomb Optical Company, Rochester, N. Y., were renomed. Other directors, ond the officers, carry over from last yeor, while J. Robert Hoff, The Bollontyne Company, Omaha; Fred C. Motthews, Motiograph, Inc., Chicogo; and Oscar F. Neu, Neumode Products, Inc., New York are honorary members as past-presidents, Mr. Neu being olso president-emeritus. Boord members pictured are (seated, left to right) Merlin Lewis, executive secretary; Mr. Neu, Lee Janes, president; Thamos LaVezzi, vice-president; Mr. Motthews, Ben H. Adler (Adler Silhouette Letter Company, Los Angeles), (stonding) Mr. Wolf, Mr. Ashcraft, Larry Davee (Century Prajectar Corporatian), Fred Wenzel, Wenzel Projector Corporotion, Chicago, Mr. Hatch and V. J. Nolan (National Carbon Company, New York). Boord members missing are J. A. Fetherston, Kollmargen Optical Corporotian, Narthampton, Mass.; A. E. Meyer, Internotionol Projector Corporotion, Bloomfield, N.J.; J. F. O'Brien, RCA, Comden, N.J.; Mr. Stevens ond Mr. Hoff.

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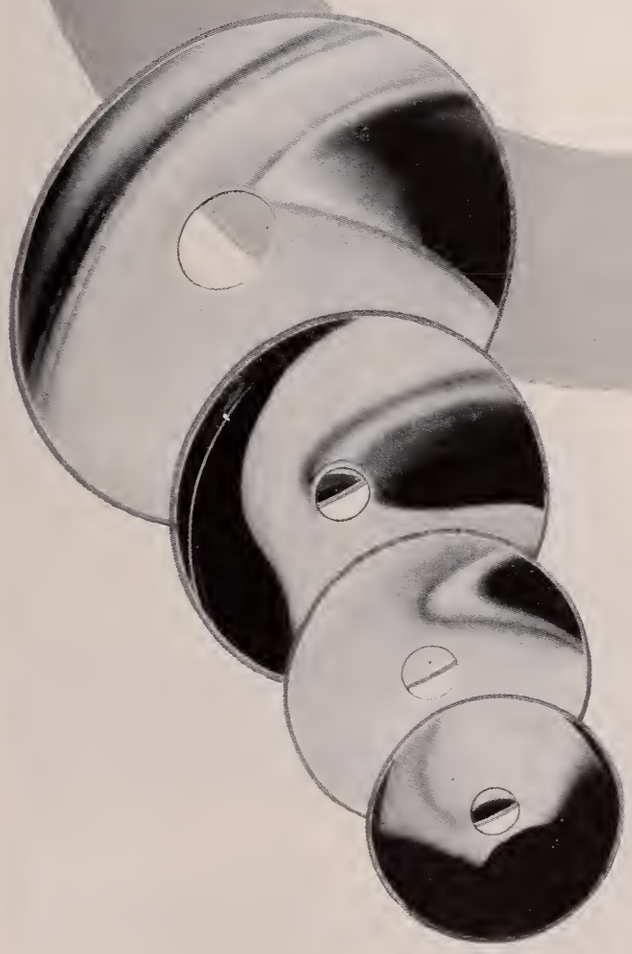

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Full sized, damp-prooled selenium stacks. Dependable operation in damp climates. Convenient amperage output control while lamp is operating. Adjustment to compensate for line phase unbalance. Glass-type transformer insulation withstands much higher operating temperatures, permits emergency operation of two lamps on one rectifier. Ventilated by heavy duty fan.

Line control relay.

Four models: 90 to 135 ampere and 120 to 180 ampere three-phase, and 70 to 90 ampere and 90 to 135 ampere single phase.

3 year guarantee.

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Better Theatres

for OCTOBER 1956

GEORGE SCHUTZ, Editor

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100. Ray Gallo, *Advertising Manager*. Hollywood: Yucca-Vine Building; HO 7-2145.

1957 Trade Show

With the 1956 Trade Show a thing of the past, we look toward a 1957 exhibition at least as extensive and stimulating, with a return to conditions that make viewing the displays convenient and that allow theatre people and manufacturers and dealers to get together easily and often to mix business with pleasure. That is to say, a trade show where the members of the organizations live while convening, in or close by their hotel accommodations.

That is the prospect of the 1957 gathering in Bal Harbour, Fla. At the moment in which these lines are written, it is only the manufacturers—Tesma—who are definitely scheduled to meet there. Tesma, however, has invited the exhibitor organizations, and the Popcorn and Concessions Association, to associate their conventions with the Tesma Trade Show according to the custom of the past five or six years.

With this possible difference, it may be hoped: *Both* exhibitors' organizations to do so, possibly with one meeting during the first half of the exhibition, the other during the second half. Common sense urges it.

Response to Change

The desperate need to modernize the exhibition plant and to help in that effort by settling upon a process by which theatres generally can present a finer performance, is discussed elsewhere in this issue. Here we refer to it in a left-handed way, taking a look at how another field highly sensitive to public taste and habit has dealt with competition developed by these changing times.

The president of the American Travel Association is reported to have said recently, "The motor court has been the best thing that ever happened to city hotels, big and little. Needled by competition, city hotels have taken a new lease on life."

City hotels, the report continues, are providing for motorists—"building parking lots and garages adjacent to their properties, some with facilities so you can park on the same floor as your room." Some hotels are putting in a "motor lobby," permitting a guest to check in direct from his car, and other hotels are doing likewise.

Millions of dollars are being spent to modernize hotels, a large number, if not the majority, of which are as old and outmoded as thousands of motion picture theatres. The hotel business also has many properties where people ain't, and none where their travels sometimes take them. Hotels are going up near airports, for example.

As the report adds evidence of change and response of the hotel business to it, the more that field seems akin to the theatre business . . . except for the response.

Response of the hotels to the changed and changing social scene of course is conditioned by quite different circumstances from those plaguing the motion picture industry. Still, with city congestion getting worse and the motels becoming fancier, the hotel people are doing a bit of gambling, and a pretty penny it is, too —must mean hundreds of millions of dollars in capital expenditures over a period of five or ten years.

To fit our antiquated exhibition plant into the new pattern of population and recreation would be a greater gamble, no doubt. There is, however, no alternative. And the gamble is only increased by the present trend of technical compromise, sloughing off on the advancement of the art the industry so dynamically, so promisingly began only three years ago.

—G. S.

It's Time to Face Up to the Price of Progress

By GIO GAGLIARDI

AT A MEETING held during the recent TOA-Tesma conventions, some very highranking motion picture industry engineers made some statements to the effect that today motion picture film had stored upon it a greater amount of information than the present-day motion picture theatre projection equipment is capable of deploying on the screen.

These statements inferred that present day 35mm positive film, especially that which is printed down from larger negatives, could be blown up to the sizes required on our new large theatre screens without any danger of quality deterioration, *if all the theatre projection elements could be made to operate at their theoretical peak of perfection.*

This would be really very heartening news, if we could foresee any possibility of taking present-day equipment and, by modifying, strengthening, or rearranging it, attaining the perfection required to equal the quality of the film. But let us look over the staggering problems confronting the projection engineer at the present time.

We all know that in order to produce the necessary picture brightness required for good presentation, a *tremendous amount of light* is required from the projection lamp. Unfortunately, an increase production of light on the film carries with it an *increased amount of heat* upon that same film. This heat causes the film to buckle and pin-cushion in the projector gate to such an extent that the entire area of the film frame cannot be held inside the depth-of-focus limits of the projection lens. This causes *certain sections of the picture* on the screen to be almost always out of focus!

Further complications are encountered because the amount of film deformation is not constant; it changes value during the entire time in which the picture is projected. This causes almost the *entire picture* to be out of focus during *some* part of the projection cycle.

Since the entire problem is aggravated even further by the use of high-speed lenses which, because of their very nature, have extremely narrow limits of depth-of-focus, it can be seen that at best the projectionist can maintain only a partial focus over the entire field of the screen, and only an average focus during the open-bladed portion of the projection cycle.

The tremendous enlargement required by the new screens are now demanding much smaller tolerances in the accuracy of film registration, film weave and film shake in the projectors. Projectors have been designed for the smaller screens and most of those in use cannot meet these new requirements of mechanical accuracy.

OPTICAL LIMITATIONS

Althought many new lenses have recently been announced by various manufacturers, it is well understood that present-day projector construction is antiquated enough to place very definite limitations on the design of really high-speed, high-resolution distributing lenses which should materially assist in the projection of good-quality pictures.

If we consider all these problems carefully, we should see that all of them are pretty much interlocked one with the other. Poor design, or deterioration, of any one section of the projection train will nullify the improvements produced in others. It is quite evident that projectors, lamphouses, lenses and screens must be carefully and accurately designed and constructed if they are to fall within the close tolerances required for the high-quality projection of the new large pictures.

The above discussion leads up to conclude that great quantity of our projection equipment is either being misused, or is entirely inadequate to meet the new conditions. These are rather cold and cruel "facts of life," but they must be faced, and *conquered,* if we are to maintain our superiority over televised competition.

If we accept as fact the thesis that standard 35mm positive reduced prints contain a great quantity of unused information, we should then proceed with the design of an ideal prejection system which would be able to exploit this film to its fullest extent.

However, there exists a school of thought which claims that such absolute perfection in projection equipment cannot be attained commercially, and for that reason the use of larger-sized positive film in the projector gate is recommended, especially where huge picture sizes are considered. The large-area positive frame, since it would require considerably lower amounts of enlargements, would not demand such extreme accuracy in projector design, construction and operation.

We all recognize the fact that motion picture exhibition is facing another crisis in its long and variegated career. Inequitable television competition has reduced the proportion of the amusement dollar which formerly found its way into the motion picture theatre. The only weapons which can arm our industry against this competition is *high quality.* We must be able to offer the public a quality and sumptuousness of entertainment in our theatres which can never be equalled on the home television screen. All theatres must be capable of presenting the best product available with the highest-fidelity projection and sound.

VARIETY AND CONFUSION

To accomplish this goal we must give very serious thought to refurbishing and replacing equipment. However, for our own salvation it is extremely important that, when a program of replacement is considered, we should proceed carefully and cautiously and not repeat any of our former mistakes.

Many of the film companies have been

. . . time, that is, to adopt the techniques which give the theatre screen performance utmost impact and conviction . . . and to equip for the exploitation of those techniques as a new standard of the art.

To balance the natural advantages of home television, motion picture theatres — if they require frequent attendance of a majority of the population to prosper — must look attractive, be comfortable. Modernization in style, facilities and location is urgently needed. But prerequisite to an economically sound program of general modernization is a decision of the industry really to elevate the art to its full potentialities, then to activate that decision in the establishment of a technical system offering exhibition some certainties to build on.—G. S.

experimenting with various improvements in production, in film processing, in film size, in lamphouse, projector and even in lens design. They are highly concerned with the technical problems which have besieged the exhibitor, but unfortunately their research has taken various and ofttimes diametrically opposite directions.

We now have 35mm film with the small positive frame area of .368-square-inch as recommended by VistaVision, and the larger positive frame area of .632-square-inch as recommended by CinemaScope. We have film with two distinct sizes of sprocket tooth perforations. We have film with four types of sound recording—one track optical, one track perspecta, four track magnetic, and a combination of all three. We have film *with* and *without* anamorphic compression. We have specialty film such as Cinerama, with three 35mm strips; and Todd A-O with 70mm film at 30 frames per second. We also have the possibility of CinemaScope 55mm and MGM 65mm positives.

The exhibitor, having received this spate of non-standard film product, has proceeded to equip his theatres for its exploitation. Since there are possibly over 15,000 indoor and outdoor theatres in the U.S., it is quite conceivable that some of this equipment not only was chosen unwisely, but is being operated poorly.

A great number of exhibitors who went to the expense of installing excellent new equipment, now have good grounds for their complaints that most of this expensive equipment, especially for magnetic stereophonic sound and CinemaScope, are practically useless most of the time because the producers will not take advantage of the new media and the distributors are cutting corners on the number and availability of proper prints.

The producers and distributors in turn contend that this condition results mainly from the fact that the majority of the smaller exhibitors have been recalcitrant in making any type of conversion which, since it would benefit the entire industry, would eventually bring benefit and relief to themselves.

All the above discussion would lead up to the conviction that the only solution to the crisis now facing the industry is a unification of thought and of action on the part of every section of the industry. It is evident that certain changes and certain standards must be made in the film processes and in theatre equipment if we are to have and to uphold a high-fidelity policy.

It is absolutely imperative that such changes in film and in equipment be evaluated thoroughly by engineering and executive leaders from production, distribution, manufacturing and exhibition. Now, if ever, is the time for upper-level conferences to work out, implement and enforce comprehensive long-range planning for the future of the industry.

The creative and technical processes which we now have in chaotic variety, burdening the industry from studio to theatre, must be guided toward standardization. That should not mean, however, adoption of a simple, narrow, rigid system which does not permit the medium to cope with special situations and to adapt itself to developments of the future. From experience of the past several years it should be possible to settle upon a *basic* technique of cinematography and sound without falling back into a compromise with the old channels which are now being copied by the television industry.

PROGRESS—BUT HOW MUCH?

During the last two years there has been a tendency among exhibitors to resent and reject many of the changes and improvements which have been proposed. An example of this lethargy was the slow-down of magnetic stereophonic sound installations, and the refusal to convert projection equipment to the use of the new small-perforation film. As a result, the producers and distributors are practically abandoning the recording of full four-track stereophonic sound, and they may even be reducing the production of pictures in the full-sized CinemaScope process.

Their reasons are quite simple: the costs of production required for the anamorphic larger film area are higher, the expense of making and distributing so many different types of prints is greater —and *the exhibitor is not too critical!* They point to the assertion of exhibitors, that the public is unaware and unappreciative of high-fidelity sound, and that subject matter on the screen is much more important than picture dimensions —*and even color.*

It is just this pessimistic and defeatist line for reasoning which has brought the industry to the present impasse. We cannot afford to hinder or to strangle artistic and technical progress. It has become our very life-blood and it is the only thing which will permit us to win over our competition.

POSSIBLE STANDARDIZATION

What, then, are some of the principal fields in which this beneficient, progressive standardization should take place? After three years of field experience, it has been proved that full-range stereophonic magnetic reproduction is vastly superior to single-track optical sound. True, more technical care is required in magnetic equipment maintenance, but the results now obtained and promised in the future are entirely worth it. All theatres should convert to the use of magnetic film.

Most of us are familiar with the improvements in picture quality brought about by using larger-than-print negatives and optically reduced prints. The

(*Continued on page* 26)

A 30-year-old theatre begins a new career

Gallery lounges of the Coronet theotre—the new outer lobby ond (top view) inner lobby.

Casual Comfort for "Art Film" Patrons

How Milwaukee's Coronet smartly serves the elite after reaching skid row as the city's old Hollywood.

It is axiomatic among recognized theatre architects and designers that new theatre construction and the remodeling of old theatres should carefully take into consideration the kind of showplace a specific establishment is to be. This includes, among other things, careful weighing of the type of patronage to be served as well as the kind of product to be shown. A good example of sound remodeling along these lines is the new 800-seat Coronet, formerly the Hollywood, in Milwaukee.

The Coronet is a 30-year-old house, and when Edward Shulman and Louis Sher took it over not long ago, it was in sad need of repairs, especially so in view of the fact that these gentlemen wanted to operate it as a modern "art" theatre. Renovations were very much in order then, but these had to be in keeping with a policy that would draw an artistically inclined clientele.

The old Hollywood theatre had shabby auditorium chairs, damaged walls, and a rather garish red and pink color scheme, not to mention a run-down air-conditioning system. About $30,000 was put into the remodeling job, which included replacement of damaged seats, installation of adequate air-conditioning, new fixtures, new flooring and carpeting, wall painting, new projection equipment, and the latest in lounge furnishings. Most of the structural work was concentrated in the inner and outer lobbies.

As the accompanying photos show, the lobby area of the Coronet now provides, in addition to a spacious, comfortable lounge in itself, an artistic atmosphere that enhances the basic objective of this type of theatre—which is, patrons' enjoyment of the "fine arts," on the screen and elsewhere.

ART EXHIBIT IN LOBBY

It is generally understood that "art theatres," for the most part, attract a particular kind of moviegoer, usually with definite creative interests. With this in mind, Barbara Hanley, the new manager of the Coronet, arranged with the Bresler Galleries in Milwaukee to supply the theatre with a new art exhibit at intervals of from four to six weeks, or whenever there was a change of feature. The galleries make their own selections, then mount the pictures and hang them in the lobby of the theatre. Spun aluminum spotlights in the ceiling are directed at the pictures so that they show to their best advantage. Audience reaction, judging from the messages slipped into the suggestion box Mrs. Hanley has conveniently placed inside the lobby, is extremely favorable

To achieve the desired informal gallery-like effect, the walls of the outer lobby were painted pearl grey, except for the section opposite the entrance, which was done in sky blue. The ceiling was painted white, and block lighting fixtures were installed. Also in the outer lobby, a new covering of black and off-white vinyl plastic tiling was laid over the beat-up terrazzo floor.

The arrangement and color combinations of the lounge chairs throughout the lobby contribute much to the feel-

ing of relaxation and casual comfort patrons can enjoy. To the left, after entering the outer lobby, is a group arrangement that includes a gold sofa, a sky blue chair, and a pair of modern wrought-iron barrel chairs, with black tops and white net undersides. A long-leafed rubber plant on a circular white-topped table, along with a selection of magazines, are also part of the grouping. On the walls above this arrangement are hung pictures of the current exhibit.

Prior to the remodeling, two old doors led from the outer lobby to the inner lobby. These were removed and now a pair of simple archways provide ample, smooth flow of traffic.

INNER LOBBY

Immediately upon entering the inner lobby, one encounters an intimate seating arrangement, consisting in a black sofa, a gold chair, and two white leather chairs. A coffee table and corner table in black and white Formica are also present, on which may be found such reading matter as *Punch, House Beautiful,* and the *New Yorker.*

At the other end of the inner lobby is a second group setting that includes two large sofas in black and gold, a pair of yellow leather chairs and a white chair. Along the wall between the two group settings is a long yellow leather bench with four small metal and tile tables. On each of these tables is a modern black and white lamp for additional lighting and for atmosphere.

Carpeting in the inner lobby is in red and gold design. The walls are white, except for selected panels near the group seating arrangements, which are yellow to pick up the gold in the rug. The low ceiling is done in gray to carry out the gray color scheme from the outer lobby. All old lighting fixtures were removed and modern brass side lights installed, along with the directional ceiling spots.

FREE COFFEE SERVICE

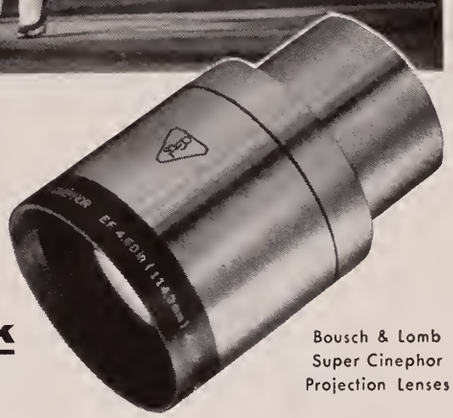
Like some other "art houses," the Coronet has no concession stand, but provides free coffee service to patrons. The coffee bar is located in the outer lobby and is in operation from opening to closing of the theatre. One girl is always in attendance, heating the coffee on an electric two-burner plate, and serving it.

Although the bulk of the refurbishing centered in the lobby, other parts of the theatre also were revamped. Entry into the auditorium is now made

(*Continued on page 25*)

Scene from "Bus Stop," 20th Century-Fox CinemoScope Production

Bring 'em in with Marilyn... Bring 'em back with the



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The many little things that make up a

BIG WELCOME FOR PATRONS

Everything counts—the "good host" functions of management and staff as well as picture, comfort, technics—in making theatregoing fun.

By CURTIS MEES

WE'VE SAID IT before and we'll say it again, since it bears repeating: You have only two things to sell in a motion picture theatre—*Pictures,* over which you have absolutely no control; and *Service,* which is your entire responsibility.

With the opening of school you possibly acquired a completely new floor staff, all of whom need indoctrination in your service policies. For the permanent employees a gentle reminder is in order as you go into the winter season, to suggest they think back on what they *know* should be done as compared with what they are actually doing. Clip this out and pass it around among your employees. If even one improvement is arrived at, or one complaint eliminated, it will have been justified.

FOR THE STAFF

Every member of the theatre staff, without exception, contributes something to the service of your patrons and therefore it is the members of the house staff who build the character your house is known by. Each man and woman, boy and girl, is a walking public relations representative of the theatre—good or bad—and it is to your advantage to see that they are fully aware of their responsibilities and opportunities regarding their place of employment.

Pride and loyalty may have an old-fashioned sound, but they are as significant today as ever. We can all be proud of our theatres and our work—if we cannot, then it is time to make a change! And loyalty is certainly due those who pay us our wages, which is small enough return for the responsibilities we expect of them. When for any reason that loyalty cannot be freely given, again it is time for a change.

But as proud and loyal members of the theatre staff, we can all contribute to the welfare of our own house as well as to the motion picture industry as a whole. The public concept of any business is constantly subject to pressure and changes, and it is made up, not of any one big item, but many, many small and seemingly insignificant matters. What *you* do, therefore, is most important and may have far-reaching effect on community attitude toward the theatre!

Courtesy is the hallmark of good service, and one upon which we are all held in constant judgment. Courtesy costs nothing other than your thoughtfulness and consideration in dealing with others. Why courtesy is not more freely extended on all sides is one of the major mysteries of life. Perhaps it is lost or simply overlooked in the fast pace of modern living. Whatever the reason, however, attention should be invited to its absence, and corrective action taken, to make all service *courteous*—the kind which encourages patrons to return.

Are you courteous as you answer your phone while trying to deal, at the same time, with other problems at the theatre? Do you show the patience expected when fatigue and tedium set in late in the day? Do you answer respectfully, no matter the age or status of your questioner? Are you likewise courteous in your dealing with your associates?

Regardless of your position in theatre business, you should be able to grade yourself fairly high in such a self-examination, or else you should set yourself the task of improving your own actions. Then you will be in a position to expect the same of others and to make a positive contribution to your organization's well-being.

So that each department of the theatre may be reminded of some of the more important elements of their service, we are listing herewith a number of items with which might begin a self-inventory of vices and virtues of which every member of the staff should be made to be keenly aware.

FOR THE CASHIER

The box office is the first and probably most important point of contact between the potential patron and the theare. Do you greet your patrons with a smile and "Good evening"? Remember they sometimes have difficulty hearing what you say through that small speaking tube in the glass, so speak carefully and clearly, repeating cheerfully when the occasion demands.

When there is a line, call someone else's attention to the need for assistance in answering the telephone, and if that is not possible, answer the last call and then leave the receiver off the hook until you can give it your personal attention. Remember, the patron at the box office has his money in his hand and we want to sell him *first!* After we get those immediate patrons taken care of we then can turn our attention to answering telephone inquiries.

Getting back to the telephone, it is one of the most wonderful sales mediums we have, so treat it accordingly. A pleasant voice and manner is essential, together with a cheerful rundown of the information requested. We've heard cashiers who give the necessary information but in such a surly manner as to be offensive to the patrons! Are you guilty? Let's abolish that condescending manner in dealing with telephone inquiries. You are *not* doing the patron a favor in giving out theatre information; on the contrary, they are doing *you* a favor in calling for the information!

Children's tickets are another source of much complaint from irate parents who think their children have been treated like juvenile delinquents when asking for minor tickets. Bear in mind that some children are big for their age, and scales of admission prices generally

take a big jump from the children's price to that for adult tickets!

Those same children are your *best potential adult patrons of tomorrow*—which comes all too quickly—and it behooves us, as an industry, to gain as many friends who will stick with us as it is possible to have. It is our opinion that if there is any question of doubt, the child should be given the benefit of the lower price.

Naturally, this means there should be some common sense used; in the event of serious question you should call the manager or his assistant. That is what they are there for—to settle just such difficult questions. And if it is a parent who requests the children's ticket, by all means sell it without question! If a parent will lie in front of his child for such a small sum of money, what good can come of an argument on your part? Encourage children to attend the theatre, make friends of them—very soon you'll be selling them full fare tickets—and, in any event, you'll get most of their spare change as they pass the refreshment counter.

When it comes to real problems, such as rowdies, drunks and others who visibly offer room for argument, do not, as the cashier, become involved yourself, if you can help it. Call the manager. Likewise, get him to handle refunds or complaints from those who would otherwise tell them to you.

Your job, as cashier, is to be a *smiling* ambassador of good will for the theatre, and you can do more than most anyone else in the theatre to win friends—or to create enemies—for the business!

FOR THE DOORMAN

Second in line of contact with theatre patrons is the doorman. Yours is a most important post for many reasons. You control the actual entrance to the theatre of our paying guests, and upon you rests the responsibility of seeing that each and every one coming in has a ticket or a valid pass. And upon you also rests some of the responsibility regarding the admission of children of questionable age on the minor admission charges.

To you, also, it should be pointed out that a certain amount of discretion must be used in deciding whether or not admission should be granted on a child's ticket, bearing in mind the fact that these are your future adult patrons and there is no excuse for antagonizing them. Be guided by the policies established by your own manager in questioning these youngsters, but always be courteous and polite with them regardless of their age.

If in doubt about whether someone has the right to enter the theatre without a ticket, such as to see someone in the office or if the person claims to be a privileged individual (private detective, press pass holder, etc.) by all means call your immediate superior, stopping the individual in question right there at the door. If there must be any argument of any sort, let the management handle it.

Which reminds us that there are, over the country, hundreds, if not thousands, of individuals selling magazines for various companies and they often have some form of "Press Pass." They have absolutely no legitimate standing as press representatives and you will be doing yourself, as well as *real* reporters, a favor by pointing out the fallacy of their claim and refusing admission. Likewise, in many communities some civilians carry *"deputy sheriff"* badges, largely as an honor, or for special emergencies. These have no legitimate claim to free theatre seats unless you feel generous enough to allow their admission as general policy (which should be dictated by the management.) Off-duty police, detectives and fireman are sometimes admitted upon showing their badges, while at other times they may be admitted only when in uniform, or upon the issuance of a courtesy pass.

(*Continued on page* 20)

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Called "The Drive-In that Censorship Built"

. . . the Sunset theatre at West Memphis, Ark., is building patronage on its own merits.

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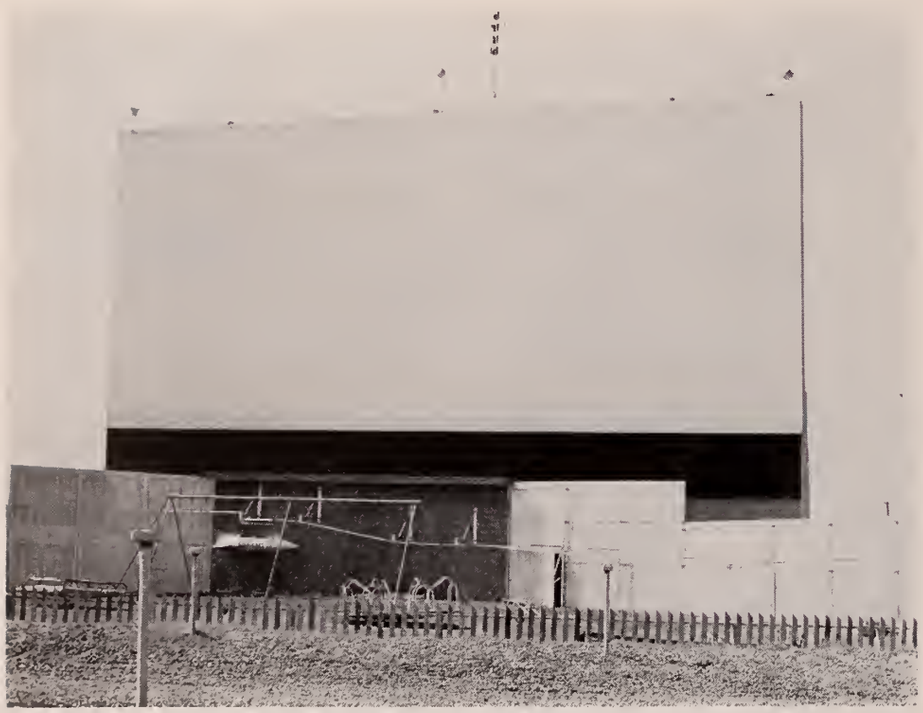

Memphis is in Tennessee, and West Memphis is just across the Mississippi River in Arkansas, but between the two is a world of difference in the matter of film censorship. Memphis has a 28-year record of severe censorship, while West Memphis' outlook in this regard is relatively liberal. This set of circumstances led to the construction of the 532-car Sunset drive-in theatre in West Memphis, which policy is the general run of screen attractions, with special emphasis on films banned in Memphis. The Sunset is thriving.

The jump across the river was made by the Kenn Corporation of Memphis, by way of Harahan Bridge, five miles into Arkansas territory. Managed by Robert M. Kilgore, with special field supervision under Harvey Carter, the Sunset has quickly developed a reputation in and around the tri-state area of Tennessee, Arkansas, and Mississippi, as "the theatre that censorship built."

Among recent improvements at the Sunset is a screen tower for a CinemaScope picture 105 feet wide and projection lamps of increased output. Plug-in speakers are used, handed patrons as they enter. At right Harvey Carter, field supervisor, holds a plug-in cable. A terrace spans the refreshment building (below) with chairs for an out-of-car audience of 400.

OUT-OF-STATE PATRONAGE

Given the proper promotional send-off, the Sunset immediately began to draw carloads of moviegoers across the state line. A breakdown of patronage in the beginning showed 95% from Memphis, and only 5% local. Gradually, however, the tide is changing. The latest reports indicate that local trade now constitutes 35% of the total, leaving 65% from out-of-state. The Sunset management views this as a good sign, testifying to the success of a policy of programming and service that has not been content to exploit merely the incidental advantage which promoted prosperity at the beginning.

Recently the Sunset underwent a series of improvements to insure its popularity. "Dyn-Arc" lamps were installed to go with RCA Century projectors. A new screen was constructed for a CinemaScope picture 105 feet wide. The playground at the base of the screen was expanded, with new equipment includ-

ing a fire engine ride and a rocket ship.

Free admission is offered to all children under 12 years of age. Parents, or theatre attendants, escort the children to the playground, where two attendants are in consant supervision.

TRAFFIC CONTROL

With a heavily concentrated influx of vehicles arriving from Memphis in a relatively short time, traffic at the Sunset presented a problem at first, such pile-up not having been anticipated in the original layout. Cars of course had to be moved off the highway as soon as they arrived. The problem was met by setting up a new traffic control system under the guidance of Harvey Carter, field supervisor.

During the busy period, highway patrolmen are assigned to the theatre entrance. Two theatre attendants work with the patrolmen, routing cars through the four entrance lanes served by two box offices. Once inside, each car is directed to a ramp by a "flagger," after which two "parkers" direct the cars into proper viewing position along the ramp. When only one of the box offices is open, cars are parked beginning at the *opposite end* of the open ramp. With both box offices in use, cars are parked beginning at the *center* of each ramp and the ramp being filled outwardly toward the ends.

PLUG-IN TYPE SPEAKERS

Plug-in speakers are employed at the Sunset drive-in. These are Eprad speakers and are issued at the box offices. Field supervisor Carter points out the following advantages to this method of procedure; speakers are not left out overnight and therefore escape damage from adverse weather conditions; they can be conveniently tested and serviced before distribution; and since departing patrons must turn them in, theft has been eliminated.

Like other drive-ins in the tri-state area, the Sunset had the mosquito problem to deal with. This has been largely solved through application of a Buffalo-Turbine duster-sprayer treatment of the field every night.

The large volume of out-of-state patronage regularly enjoyed by the Sunset drive-in can be traced to early showings of such films as "The Blackboard Jungle," banned by the Memphis censorship board, which was headed by Lloyd T. Binford. Although Mr. Binford no longer heads the Memphis censorship board, restrictions remain too severe for the tastes of many people, who continue to cross over the bridge to attend West Memphis theatres.

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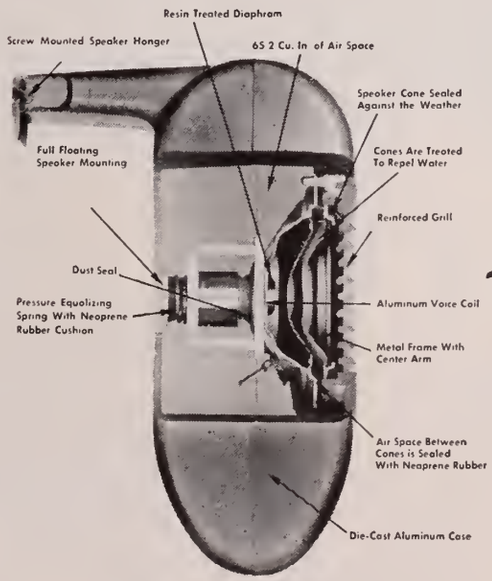

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Ghosts of Yesteryear; or What Makes Charlie Run

by Charlie Jones

. . . owner-manager of the Northwood theatre in Northwood, Ia.

DOG DAYS have come and gone this year and I just got through them by the skin of my teeth. An exhibitor don't need Dog Days to drive him mad. If it isn't the heat, the humidity or the mosquitos, it's the terms, the policies or the bats in the auditorium. They've all had me down at one time or another the past month. That's why I took a whole weekend off and went back "home" in Southern Iowa to my high school class's 25th anniversary reunion.

Going back to see a bunch of people you haven't seen for 25 years isn't all it's cracked up to be. It's unbelievable the way that cute little mite of a brunette, that we never had nerve enough to date, has spread all over the place. And it's amazing how some of those guys could have lost so much hair in such a short time.

We were a depression class and jumped out of school into the deepest economic pit this country had ever known. I had a moral victory that weekend. I had more hair than anyone in the class, had sired more children, and had had more fires. I was dragging my feet, though, when it came to the grandchildren. Some of 'em had grandchildren older than my eldest girl. I wasn't about to start digging my own grave back in those days of the '30s with a family, a war coming on and all that. Oh, no, I was smart; I waited until times were *good* to dig mine. If things don't improve this winter over last I may have the janitor push *me* in it, too!

•

While I was back home I went to visit the old theatre that first dampened my soles in this great big wonderful wacky business right after I got out of school. As I toured the old place I thought of a thousand things that made me attach myself to it. If you don't mind a personal review of some highlights of what is almost industrial ancient history, we'll go back to the early '30s in the Broadway theatre in Audubon, Ia.

Harry Pace, who recently retired at Sumner, Ia, after 35 years of nightly standing in the foyer, owned the theatre in Audubon in those days. He fell heir to a run-down place with no business, and along with it went a small battalion of high school graduates all out of work. We used to have nightly bull sessions up in the office after the second show until it's a wonder he had any home left to go to. His wife always beat him home by five hours and would sometimes lock him out in an effort to break him away from his juvenile delinquent friends.

We delinquents learned to diagnose trade papers, investigate the yearly deals, criticize the pictures (there's nothing smarter than an 18-year-old even today, you know), and sit in on the salesmen's pitch much to their chagrin and sometimes sorrow.

•

I suppose six or eight of us young blades screwed up more deals for salesmen back in those days than the most imaginative sales manager could dream up. Salesmen had to sell to a gang of at least six and sometimes ten. When you're trying to sell "Barrets of Wimpole Street" or "Queen Christiana" or "Smilin' Through" to a bunch of teenagers who wanted to see Eddie Cantor, W. C. Fields and Jean Harlow, you were bucking a pretty tough iron curtain twenty years before it descended in Europe. A salesman had leeway in those days or he didn't sell Audubon.

•

I remember the film companies used to put out fancy books telling of their coming year's product. One of our gang who professed to love opera talked Harry into buying "One Night of Love," starring Grace Moore. That was probably the only picture Columbia got played off the whole year deal. Great show, at that. Remember it? Another production I remember was "Ivanhoe" —somebody listed it for about three years straight but never got it produced. Old Harry was never one to hob nob with the literati and kept asking, "Whatinell's 'Ivanhoe' about?" I *still* wonder, and I've both seen it and read it!

The office of that old theatre opened out on a canopy via a set of French windows. It's since been encased in glass blocks, but when the weather was hot in the old days and the windows were all open, many's the night I've seen the night marshal come up and tell the manager and the salesman, "Either stop screaming at each other in that kind of language or I'll throw you both in jail." Chances are he would then sit down, light up his stogie and listen in on the buying session.

The salesman even had to argue against the law in that town. The old marshal would reminisce about Francis X. Bushman and Henry B. Walthall, the Little Colonel in "Birth of a Nation." He was a great show fan, a great old guy, but a helluva poor marshal. He never arrested a single salesman.

The old projection room, in which I ran my first picture, solo, looked just the same except where we used to have a turntable they had a wrack of stereophonic sound. We were greater in the eyes of the patrons with our disks than they are with their magnetism.

•

I'll never forget that first picture. The projectionist called me just before Sunday school. Said he was sick and that I'd have to take care of the show. Of course I said I couldn't, but he said I was *it*. And I was. My heart was in my throat from 1:30 to midnight that day, but I never missed a changeover. "Roaring Twenties" with Jimmy Cagney, Frank McHugh and Priscilla Lane. I swear it's the same story line Metro had last year in "Love Me or Leave Me."

•

I remember one epic we screened one night after the second show, called "Death on the Diamond." We sat and hollered at the umpire, smoked in the theatre and hooted when the action left the playing field. I think Robert Young made it. What a pitcher! Beaned the would-be murderer from the pitcher's mound. Incidentally, how about that for a title? You think they have bad titles now? They were no better 25 years ago. You've just forgotten them.

Do any of you remember a picture called "Eskimo"? That was the name of a real "biggee" back in the early '30s. I remember we put on a colossal campaign with prepared newspaper heralds for it and ran it four big days. I was sold on it long before seeing it and worked hard to put it over. When playdate came, I had intestinal flu so bad I couldn't eat and was bedfast the first three days. On the fourth night I struggled down to the theatre and got my head in the aislehead just as this big Mala—that was the name of the Eskimo hero (I've got a memory like an elephant)—was taking a big bite of dog. Seems he'd had to kill it to have something to eat himself. Needless to say this did less than a whole barrel of the then non-existent penicillin would have done to cure my flu. After I came back from the restroom the impact of "Eskimo" was somewhat less than terrific on my dim and dizzy consciousness.

•

It was fun going back a quarter of a century with my old classmates, but I think it was more fun just spending a couple of hours in the old theatre, chasing the ghosts that started haunting me in those hopeless depression years and which still are chasing and beckoning me on today.

I guess I'm just in love with the motion picture business.

Charlie

BIG WELCOME FOR PATRONS

(*Continued from page 15*)

The doorman must also have at his finger tips all information relative to schedule times and coming attractions, as well as the methods of handling lost and found articles for which people may call. He, as well as the cashier, should try at all times to know where the manager and his assistant are in case they are needed for any reason. (The manager should be careful to make his presence known to them and advise them where he can be located when he moves about the theatre or goes outside, if he wants this system to be effective.)

Sometimes people will ask to be allowed to go in and look for someone, or to use the restrooms. Courtesy dictates that they be allowed to do so provided this privilege is not abused. Likewise, patrons desiring to leave the theatre for a few minutes (to put a coin in the parking meter, etc.) need to have some means of identification for returning in case another doorman may be on duty. Usually a punched or marked ticket stub suffices, though your own theatre may use some other method.

By all means follow the accepted policy, if it be in effect in your house, of tearing tickets and returning a stub to each patron. By so doing you can never be accused of holding out and reselling tickets! Naturally this is a most serious offense for it is tantamount to stealing, as admission to the show is basically what the theatre has to sell.

All of this adds up to a common-sense approach to the psychological problem of dealing with many different people. Remember, therefore, that courtesy pays off in very real dividends, and your personal knowledge of the names and habits of your patrons will soon mark you for eventual promotion.

Keep up the habit of *smiling*. No one comes to the theatre to be surrounded by gloom. People want to be *entertained*. And the first requisite is that they be made to feel as honored, welcome guests.

FOR THE USHERS

Neat appearance, shined shoes and well-pressed uniforms go a long way towards creating a good impression for the floor staff, but nothing will take the place of a smiling personality in making patrons feel at home. Move briskly, do not dawdle in walking up and down the aisles as this is disconcerting to those watching the picture. Keep your aisles clean, kicking popcorn boxes out of the way or picking them up and depositing them in a trash can.

It's most important to report any defects in carpets, seats or lighting which comes to your attention. When there is a rip in the carpet, report it *now* to the management so corrective action may be taken before someone stumbles and falls down, with a lawsuit against the theatre as a possibility. Broken seats, likewise, should be reported before someone's clothing is torn. Chewing gum should be removed *immediately* from seats, or the seat roped off so no one can sit in it until the gum has been removed. (Incidentally, some of the new gum remover which theatres now are using must be used very cautiously *on patron's clothing* as the new synthetic fabrics may not take it. Test a small piece first where it will not show; you may find that the fabric dissolves under the gum remover!) Dead aisle lights present a hazard of sorts and should be mentioned so that the electrician can change the lamp first thing in the morning.

Since the ushers do not have a schedule to refer to, they must memorize show times for each change of pictures so that they, too, have this information at hand when a patron requests it.

Nowadays, a primary problem facing ushers seems to be that of "policing" the aisles, to keep down noise, slow down the heavy necking parties, and make the teenagers (and some adults) keep their feet off the seats. Most patrons will respond to polite suggestions that these things be done. If they do not on the *second* warning, then the matter should be brought to the attention of the Chief Usher. If he cannot deal with the unruly patron, the manager should be promptly notified.

One of the most serious police problems in a theatre involves men who molest young children, girls and women, even other men. Proving such charges is often very difficult, unless the patron who has been molested is willing to press charges, and all too often they withdraw their charges later rather than appear in court. The situation should be reported to the management *immediately* so that he either can call the police or can deal with the matter personally.

What the usher should look for is men who change their seats time after time, moving close to children, girls, or women.

The homosexual usually tries to make an approach in the restrooms or lobby, where it can be covered up as casual conversation. This is *not* something for the *usher* to deal with; it should be reported promptly to the management for action.

In those cases in which patrons register complaints of *any* nature with the ushers, they should be conducted to the manager, if possible, so that he may receive the complaint direct and take whatever action may be indicated to retain the patron's goodwill. If the patron will not go to the manager under your gentle prodding, then the complaint itself should be transmitted by you to the manager as soon as possible.

Remember always to render *service with a smile!* And that the customer is always right. . . . Well, *almost* always.

FOR SNACKBAR ATTENDANTS

Yours is essentially a business within a business. To you also falls the responsibility of rendering fast, courteous service to *theatre* patrons. Should you, or anyone else in the chain of contacts with patrons as they enter the theatre, antagonize one of them, either deliberately or inadvertently, that person's entire opinion of the *theatre* might be changed and his or her anticipation of a good show could be changed to irritation and fault-finding with everything the theatre has to offer. And that is the sort of thing which encourages people to stay home and watch free television!

Refreshment sales should be handled quickly and in the order in which the patrons approach, when that is possible. In the crush of a "break," that is difficult to determine, and it is then you must "charm" your way out of situations where you are accused of selling out of turn.

Never sell stale or questionable merchandise. If such a question exists, let the manager determine the course of action. Likewise, turn over to him any complaints.

One of the regrettable charges made against the young ladies who handle refreshment sales is that they are sometimes inclined to become temperamental, talking back to patrons in an irritable manner. The best sales girls are able to control their tempers, even under severe provocation, and you should strive to put yourself above argument and hide any irritation which you may feel. If you cannot "smile your way" out of an unpleasant situation, refer it to the manager and let him deal with the complainant.

Girls at the refreshment stand should also have theatre schedules handy for reference, adequate change on hand so that no one has to wait for it, and always be neatly uniformed, with clean hands.

In this issue we have taken up the problem of service as seen from *front house* operation. Next month we will go behind the scenes and observe how equal responsibility for good service rests on those who do not come in such close contact with the public.

about Products . .

★ news and views of the market and its sources of supply

TO PROCURE FURTHER INFORMATION about products described editorially, postcards of the Theatre Supply Mart *insert (pages 27-28) may be employed. Convenient reference numbers are given in the insert (page 28).*

Theatre Chair with Adjustable Standards

A NEW auditorium chair with adjustable standards, cataloged as the "Diplomat," has been brought out by the Gaumont-Kalee Division of Rank Precision Industries, London, England. The standards of the new chair may be adjusted to any slope of floor, according

to the manufacturer. Height and width of the seat are also variable, the latter ranging from 19½ to 20½ inches. From back to front, the chair measures between 17½ and 19½ inches, adjusted to tilt.

Construction of the "Diplomat" includes an extra-long steel back panel, a steel seat pan, and aisle panels for aisle seats, all finished in beige, gray or maroon. The standards are cast iron with open panel design and come in beige, maroon, gray, silver or gold finish. A dual choice of cushions is offered—Dunlopillo foam rubber, or a 16-coil spring unit.

Two selections of back units are also offered—upholstered Dunlop foam rubber ¾-inch thick, or upholstered washed wool flock. Similarly, there are two types of armpads—upholstered moulded latex foam rubber on hardwood base, or selected finished hardwood, both 10½" long.

A wide range of covering materials are available for the "Diplomat," and upholstery units are said to be interchangeable to equalize wearing. Replacement of parts is accomplished by ordering part numbers. An optional feature is interior counterweights that tip the seat automatically.

Two New Basin Type Liquid Soap Dispensers

TWO REDESIGNED basin type soap dispensers for liquid soap—the Bobrick-829 and 829-MG models—have been announced by Bobrick Dispensers, Inc., New York and Los Angeles. A new feature, according to the manufacturer, is an extension adapter designed for on-the-spot attachment to the standard dispenser. This long shank is said to solve the problem of poor clearance under the basin.

The new models retain the force-pump principle of operation actuating the precision valve. Refilling may be accomplished either from the top or by unscrewing the globe under the basin. The Bobrick-829 is available with a 14-ounce glass globe, while the 829-MG model comes with an 18-ounce copper and nickel-plated metal globe.

Electronic Film Splicer For All Types of Film

A FILM SPLICER that operates electronically has been marketed by the Neumade Products Corporation, New York. Listed as the Neumade Shepard film splicer, it is designed to handle all types and sizes of film stock now in general use, including 35-mm, 16-mm, 8-mm, with magnetic or optical sound,

of acetate or Cronar stock, with either CinemaScope or standard perforations.

In less than a second's time, it is said, intense high-frequency energy is applied to the overlapped area of two strips of film causing the film to be fused by internally generated heat. The original molecular orientation of the film remains substantially unchanged, it is pointed out, while the strength and durability of the film are also retained. Splices are measured three-hundredths of an inch. No cement or solution of any kind is used.

Stubs Joined to Make Carbon for Full Reel

JOINING STUB to produce a carbon long enough for a single reel has been reported by Nels Matheson, inventor of the Eureka carbon saver recently put on the market by Economiser Enterprises, Los Angeles. The reconstructed carbon, the report states, burned continuously in the lamp "without impairment of light beyond the tolerable limit as burning progressed from one section to the next."

As for the possibility of continuous

NEEDED! — Top Presentation at Inviting Theatres

. . . this was the theme of the speech by J. F. O'BRIEN which keynoted the Forum of the TOA-Tesma-Teda-PCA convention and trade show in New York last month. Below is the major portion of that address. Mr. O'Brien is manager of the theatre and industrial marketing division of RCA.

THERE HAS BEEN an upswing in box office receipts. The figures show that the motion picture industry in recent years has been recapturing a more healthy share of the entertainment dollar.

Various factors are involved in this return to improved business. Motion pictures look, sound, and *are* better than ever. More and more people are re-discovering the enjoyment of out-of-home entertainment. Family groups, in increasing numbers, are responding to the economy and informality of drive-in movie entertainment. And important above all, the entertainment-conscious public is becoming more and more aware that the talent, experience, know-how and facilities of the broad motion picture industry produce a particular form of entertainment which is available only in the indoor or drive-in theatre.

Of course, when we speak of increased box office receipts, we refer to the national average. The individual exhibitor, understandably, is considerably less interested in national averages than he is in the volume of people purchasing tickets at his box office.

The importance of national figures to the individual exhibitor lies in the picture they paint of business potential. It remains for the individual exhibitor to do what is necessary in his neighborhood and with his particular theatre to assure that he is capturing his share of the national motion picture volume.

Unfortunately, there are too many exhibitors who expect the picture to do all the work in attracting patrons. They read in trade journals that such and such a picture has broken records, or is doing high volume business in this city and that. Encouraged by these reports, they book the picture and sit back, waiting for capacity crowds.

If they don't attract high volume business with the picture, as other exhibitors have done, they will very likely claim that trade reports were out of line, that business was milked dry before the picture became available to them, or that it wasn't the type of picture for their audiences.

There is the possibility, of course, that any one, or combination, of these factors might apply in some degree for a given picture at a given theatre. However, when an exhibitor fails to do good business consistently with pictures that have established audience appeal, he must look to other causes. *One prime factor may be that the theatre is not as attractive as the picture.*

Today, as a result of recent technical advances, exhibitors can offer patrons motion pictures which look, sound and are better than ever. New scope has been added to the width and depth of motion pictures. Stereophonic sound has added new dimensions to the audio enjoyment of pictures.

In recent years, too, there has been a parade of advances in theatre furnishings designed to make the given theatre a more comfortable, attractive and relaxing place in which to enjoy these technical advances.

The difference between good business and fair may very well be correlated to the exhibitor's use of advances in both the technical and furnishing categories.

Most exhibitors, of course, recognize the importance of equipping their theatres with the latest in screen, sound and projection improvements. However, it is the showmen who appreciate that the latest and best in theatre furnishings represent sales promotional tools which are as important as wide-screen and other technical advances in attracting patrons to a given theatre.

All of us believe in spending money where it will do us the most good. However, the trick is to view the situation objectively, to avoid the fallacy of false economy. For example, it is an easy matter for an exhibitor to convince himself that he can get one more year out of his worn carpets or patched seats. Sure he can. However, it takes an exhibitor with business understanding to recognize that a delay in needed refurnishing will undoubtedly mean an even lower business volume and a much longer period for liquidating his investment when he finally gets around to installing new carpets and chairs.

Today patrons will not tolerate inconvenience and lack of comfort in any entertainment medium. They don't have to. There are too many places in which to spend the entertainment dollar. The alert exhibitor realizes that it behooves him and all exhibitors to re-encourage the movie habit by offering patrons good pictures in bright, modern, comfortable surroundings. To do that, the exhibitor must be alert to latest developments in technical equipment and furnishing which make his theatre inviting to the public.

carbon burning, Mr. Matheson said that this "awaits further research and development to bring it within the cost limits and booth conditions under which it must perform without special attention and concern of the theatre projection staff"

The Enreka "carbon extender," as it is called, consists in a metal shaft of the same diameter as the carbon, into the end of which is drilled a hole 5/8-inch deep into which fits an expandable stem. The latter fits into the shaft, loosely to dissipate heat, it is pointed out, and also to make the shaft and carbon self-aligning in the course of travel.

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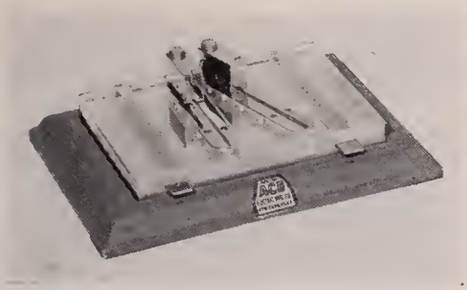
EXHIBITS HIGH-FIDELITY UNITS

A complete line of high-fidelity equipment was presented by the Altec-Lansing Corporation at the recent High-Fidelity Show in New York. The line includes the 901 record reproducer, the 700B Melodist speaker system, the 306 AM-FM and the 305 AM tuner, as well as a series of high-fidelity speakers, consisting of the 824A Iconic, the 826A Iconic, the 820C corner enclosure speaker system, and the A-7, which is a smaller version of the Altec-Lansing Voice-of-the-Theatre system widely used in small theatres.

Splicer for 8mm to 70mm Film Using Mylar Tape

A NEW MODEL film splicer, non-magnetic and designed to accommodate any film size from 8mm to 70mm, and using Mylar splicing tape instead of cement, has been announced by the Ace Electric Manufacturing Company, New York. It is now in production and will be



available for national distribution in October. The new model has a redesigned rigid base and a non-warping Lucite pressure plate to permit unobstructed visibility during the splicing operation.

Film edge guides and blade slots are milled to close tolerances to achieve the greatest possible degree of accuracy, the announcement points out, while cutting blades are heat-treated stainless steel. A piano hinge runs the full length of the splicer for accurate alignment. Blade carriers, set into the pressure plate, are free-running and return to safe rest position automatically when the plate is raised. Pins conform to SMPTE standards for film cutting—straight cut or diagonal, with perforation dimensions for standard and CinemaScope film.

The new model has a thumbscrew arrangement in the base which, when turned, recedes the pins (one line or all) into the base, out of the way to facilitate operation regardless of the type or size of film. On both sides of the working plate are hinged arms which come down when the cover is dropped, remaining in down position when the cover is raised. This holds the film down so that work is uninterrupted until the editing and splicing processes are completed.

Cleaning Agent Adaptable To Many Theatre Surfaces

"RANDU," an all-purpose concentrated cleaning compound, has been introduced by the Kusiel Chemical Company, New York. Said to be especially effective for difficult cleaning jobs, the new cleaner may be used on linoleum, wood, leather, asphalt and vinyl tile, upholstering, carpeting, painted surfaces, and any other materials not harmed by water.

The compound contains no lye or abrasives and requires no rinsing; in

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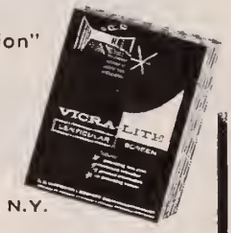

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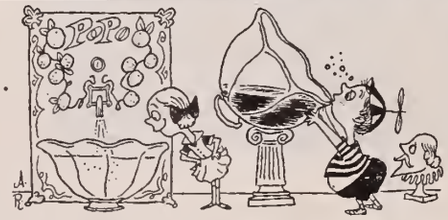

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addition, it is anti-slip and functions as a disinfectant and water softener, reports the manufacturer. "Randu" comes in standard 1-gallon and 5-gallon cans as well as 30- and 55-gallon drums. It is available either odorless, or scented with pine, mint, lilac or sassafras. Free samples may be obtained.

Silicon Stack Rectifiers To 180-Amp. Capacity

CURRENT rectifiers with silicon stacks have been placed on the market by Doc Faige & Associates, New York. Announcement of this type of equipment for conversion of a. c. to d. c. to supply projection arcs states that it is available in capacities up to 180 amperes.

It is pointed out that the silicon stacks are relatively small and can be operated at such high temperatures that blowers or fans are not necessary. Efficiency is rated at 15-20% greater than that of other types of conversion, allowing, it is said, a saving in current drawn from the a. c. line.

The stacks are hermetically sealed, which is cited as protection from dust and moisture, while ability to operate at relatively high ambient temperatures permits small ventilation openings, minimizing collection of dust in the unit. Field tests, it is stated, have indicated long life expectancy of the silicon stacks.

Two Admission Control Systems Added by NTS

TWO NEW systems for admission control have been marketed by National Theatre Supply, one for drive-ins, one for indoor theatres. The drive-in system, developed for National by the General Register Corporation, provides for mechanical registration, with counter-checking features to give a complete record of admissions without possibility of tampering and collusion.

The indoor theatre method called a "2x1" ticketing system, consists in a two-part perforated ticket with each ticket number in sequence for checking against registration of cash receipts. The tickets have holes punched in them so that they slip on to a rod and remain in sequence.

•

MAGNETIC FILM CLEANER

Freon-113 (trichlorotrifluoroethane), originally developed as a refrigerant, has been found to be a safe and efficient cleaner of magnetic sound film, according to the Du Pont Company. Chemists at the Du Pont laboratories have declared that the compound is relatively non-toxic, in addition to being non-flammable. It was pointed out further that the compound will not soften magnetic striping or cause warping of the film base.

Cut-Proof Seat Bottom Of Woven Steel Alloy

A SEAT BOTTOM of woven steel alloy, developed especially for replacement of theatre chair seat bottoms where they are subject to mischievous

cutting and similar damage, has been added to the line of National Theatre Supply. Called the "Texteel No-Cut" seat bottom, it has the appearance of finely woven cane-bottom chair seat. An incidental advantage cited is coolness in hot weather and in climates consistently warm and humid.

•

THIRD ALTEC-LANSING PLANT

Ground-breaking ceremonies mark start of construction of a new Altec-Lansing sound equipment factory at Anaheim, Calif. From left to right, the happy spaders are A. A. Ward and A. K. Davis,

Altec executives; G. L. Carrington, president of Altec Companies, Inc.; Richard Gay, industrial chairman of the Anaheim Chamber of Commerce; Keith Murdock, Anaheim City administrator; and George Strachan, Chamber of Commerce manager. Augmenting Altec-Lans-

ing's plants in Beverly Hills and Los Angeles, the third one at Anaheim will cover 15 acres.

Carbon Saver Devised For Rotating Carbons

A CARBON saver that can be used with 9, 10, 11 and 13.6-mm positive carbons has been introduced by Doc Faige & Associates, New York. Manufactured by Howard Neilson, the new device is adaptable to both Ashcraft and Strong rotating carbon lamps.

"Use-a-Stub," as the carbon saver is called, is factory adjusted for normal

carbon diameter; however, for abnormally thick or thin carbons, the device is adjustable by a quarter-turn of a screw. "Use-a-Stub" rotates with the carbon stub until the holder reaches the jaws, after which a recessed stud continues to feed the stub forward inside the silver jaws for another three-quarters of an inch.

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SCREEN TYPES WITHDRAWN

Poblocki and Sons, Milwaukee, has announced cessation of its efforts to develop a practicable drive-in screen of anodized extruded aluminum, which was announced for the market under the name "Permalum." The company found that the material employed "will not survive the usual elements." Another Poblocki drive-in screen, made of white vitreous procelain enamel on steel and called the "Permascreen," also has been withdrawn.

•

CASUAL COMFORT FOR "ART FILM" PATRONS

(Continued from page 13)

through new natural-wood flush doors. New RCA sound and RCA projection apparatus has been installed.

An interesting aspect of the operating policy of the Coronet is non-admittance of children under 17 unless accompanied by their parents, in which case they are admitted *free*.

The career of the Coronet goes back 30 years. Named the Hollywood theatre, it was owned by the Nathan Trust Company and leased to Standard Theatres. Ben Marcus was the next owner, followed by Barney Sherman, the present owner, who has leased it to Edward Shulman of Cleveland and Louis Sher of Columbus, Ohio.

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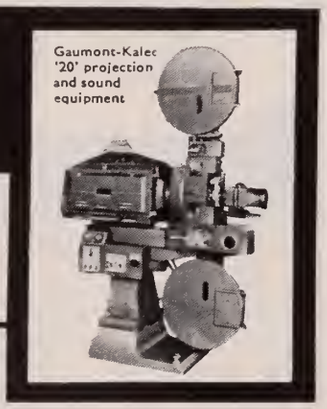

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IT'S TIME TO FACE UP TO THE PRICE OF PROGRESS

(*Continued from page* 11)

VistaVision process has shown increase in quality, and CinemaScope 55 has produced wonderful results; MGM's proposed 65mm print-down release and a recent announcement of a new Technicolor print-down process all point to the possibility of future acceptance of this technique on the part of the producers.

We have seen the improvements in large picture quality brought about by using the larger picture frame area of CinemaScope as compared to the smaller area of the so-called "standard" frame. Certainly this must be an indication, a promise, that larger frame areas on larger positive prints would produce even superior results. This, indeed, is proved by the wide-film projection of Cinerama, Todd A-O, horizontal VistaVision and MGM's 65mm tests.

TWO KINDS OF PRINTS?

It should not be unreasonable to visualize a future when there will be a choice of *two* standard releases: one on wide positive film for presentation of top productions at relatively high admission prices; and one on 35mm film for less expensive pictures or for subsequent-run theatres. But in either case, these releases would use the best form of anamorphic compression and expansion in order to cover the greatest range of field, and would have multi-track magnetic recording.

The theatres exhibiting these films would have the best of projection equipment, which would meet specifications laid down by industry technical organizations. The first-run theatres using the wide film would be equipped with dual purpose projectors and associated apparatus capable of operating with both sizes of positive film and of giving performances that could not be copied in any other medium.

All of these progressive improvements can be achieved only if exhibition is preponderantly unified in a genuine desire for such progress. We have reached a point where we must decide whether we shall plan and work for the long-range well-being of the theatre business and all its members, or for the temporary gain of a few individuals. It should be quite evident that the motion picture exhibitor must demand from the producers, not discourage, the improvements and changes which will keep him in business for the years to come.

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THE STANDARD TEXTBOOK on motion picture projection and sound reproduction

. . . extensively revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture.

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Better Theatres THEATRE SUPPLY MART

WITH BUSINESS REPLY POSTCARDS FOR CONVENIENT INQUIRY

- **INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE: refer to Advertisers Index for postcard reference numbers.**
- **INDEX OF PRODUCTS DESCRIBED EDITORIALLY in this issue (following page) with postcard reference numbers.**
- **KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.**

ADVERTISERS

NOTE: See *italic* type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Ladder Co. — *Changeable letter signs: Front-lighted panels for drive-ins (1A), backlighted panels (1B), and changeable letters (1C). All dealers.*	26
2	American Seating Co. — *Auditorium chairs. NTS.*	5
3	Ashcraft Mfg. Co., C. S. — *Projection arc lamps. Unaffiliated dealers*	15
4	Ballantyne Co., The — *In-car speakers. Unaffiliated dealers.*	17
5	Bausch & Lomb Optical Co. — *Projection lenses. Direct, branches and unaffiliated dealers.*	15
6	Carbons, Inc. — *Projection carbons. Franchise dealers.*	20
7	Carpenter & Co., L. E. — *Projection screens. Direct.*	23
8	Eprad — *In-car speakers. Direct.*	24
9	F & Y Building Service, The — *Architectural design and building service.*	25
10	Faige & Associates, Doc — *Distributors.*	26
11	Florman & Babb — *Film cement. Direct.*	18
12	International Projector Corp. — *Projection and sound systems. NTS.*	26
13	LaVezzi Machine Works — *Projector parts. All dealers.*	19
14	Manko Fabrics, Inc. — *Custom made covers for auditorium chairs. Direct.*	26
15	Mitchell Industries, Inc., Hubert — *Stage equipment. Direct.*	24
16	National Theatre Supply — *Distributors.*	4, 8
17	Rank Precision Industries — *Projection and sound systems. Direct.*	2nd Cover, 25
18	RCA Service Co. — *Projection and sound equipment maintenance service.*	23
19	Robin, Inc., J. E. — *Rectifiers. Unaffiliated dealers.*	24
20	S. O. S. Cinema Supply Corp. — *Distributors.*	25
21	Star Cinema Supply Corp. — *Distributors.*	26
22	Strong Electric Corp. — *Reflectors. Unaffiliated dealers.*	7
23	Theatre Seat Service Co. — *Theatre chair rehabilitation service. Direct.*	18
24	Wagner Sign Service, Inc. — *Changeable letter signs: Front-lighted panels for drive-ins (24A), backlighted panels (24B), and changeable letters (24C). Unaffiliated Dealers.*	3
25	Westrex Corp. — *Foreign distributors.*	25

For information concerning products, write corresponding reference numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for October 1956—

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NAME .....

THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for October 1956—

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NAME .....

THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

Market Information Service

CONTINUED FROM PRECEDING PAGE

PRODUCTS DESCRIBED EDITORIALLY IN THIS ISSUE:

THEATRE CHAIR with adjustable standards: *Story on page 21* . . . . . POSTCARD REFERENCE NO. E26
BASIN DISPENSERS for liquid soap: *Story on page 21* . . . . . POSTCARD REFERENCE NO. E27
ELECTRONIC FILM SPLICER for all film: *Story on page 21* . . . . . POSTCARD REFERENCE NO. E28
CARBON SAVER with metal extender: *Story on page 21* . . . . . POSTCARD REFERENCE NO. E29
FILM SPLICER employing Mylar tape: *Story on page 23* . . . . . POSTCARD REFERENCE NO. E30
CLEANING COMPOUND for theatre surfaces: *Story on page 23* . . . . . POSTCARD REFERENCE NO. E31
CURRENT RECTIFIERS with silicon stacks: *Story on page 24* . . . . . POSTCARD REFERENCE NO. E32
ADMISSION SYSTEMS for ticket control: *Story on page 24* . . . . . POSTCARD REFERENCE NO. 16
SEAT BOTTOM of woven steel alloy: *Story on page 24* . . . . . POSTCARD REFERENCE NO. E33
CARBON SAVER for rotating carbons: *Story on page 25* . . . . . POSTCARD REFERENCE NO. 10

CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

ADVERTISING

101—Display frames
102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY

201—Air-conditioning, complete
202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHIT'RE & DECORATION

301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Wall paneling

DRIVE-IN THEATRES

401—Admission control system
402—Electric cable (underg'd)
403—In-car heaters
404—In-car speakers
405—Insect control
406—Lighting fixtures (outd'r)
407—Screen paint
408—Screen towers
409—Signs, ramp and traffic
410—Stadium seating
411—Vending carts

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Linoleum
505—Mats, rubber

GENERAL MAINTENANCE

601—Blower, floor cleaning
602—Carpet shampoo
603—Ladders, safety
604—Lamps, germicidal
605—Sand urns
606—Vacuum cleaners

LIGHTING

701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires
(See also Advertising Stage)

PROJECTION and SOUND

801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Carbon savers
807—Effect projectors
808—Exciter lamps
809—Fire shutters
810—Hearing aids
811—Lamps, reflector arc
812—Lamps, condenser
813—Lenses, condenser
814—Lenses, projection
815—Lenses, anamorphic
816—Magazines
817—Microphones
818—Motor-generators
819—Non-sync. turntables
820—Photoelectric cells
821—Projectors, standard
822—Projectors, 16-mm.
823—Projector parts
824—Rectifiers
825—Reels
826—Reflectors (arc)
827—Rewinders
828—Rheostats
829—Screens
830—Screen frames
831—Speaker systems (screen)
832—Speakers, surround
833—Splicers
834—Splicing cement
835—Soundheads, optical
836—Soundheads, magnetic
837—Stereopticons
838—Rewind tables

SEATING

901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC

1001—Crowd control equip't
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

STAGE

1101—Curtains and drapes
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

TICKET SALES

1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS

1301—Hand driers, electric
1302—Paper dispensers
1303—Soap dispensers
(See also Maintenance)

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 113 attractions, 3,424 playdates.

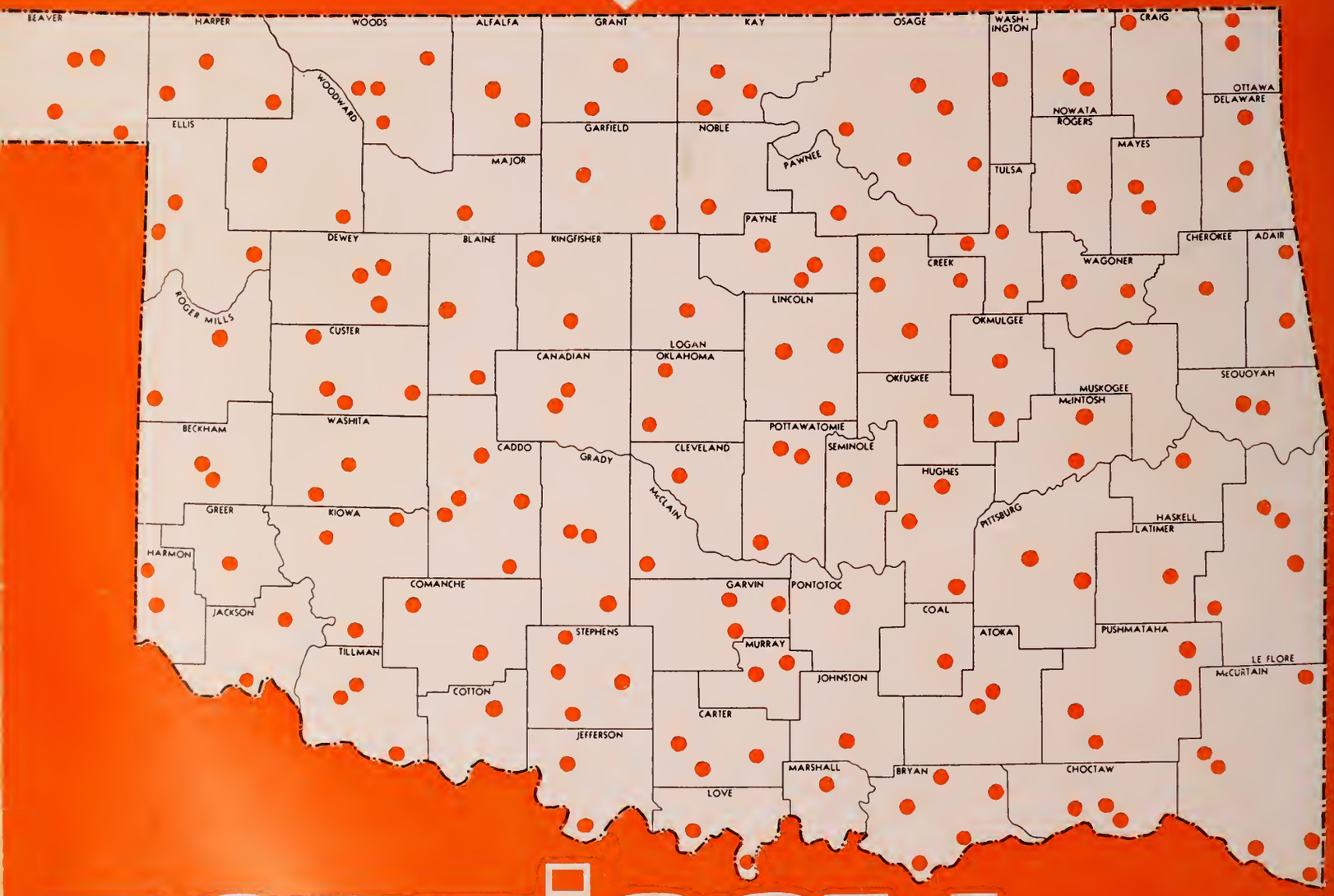
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	—	10	11	8
Ambassador's Daughter, The (U.A.)	—	3	5	5	9
Animal World, The (W.B.)	—	5	8	17	3
Anything Goes (Par.)	3	3	4	16	16
Autumn Leaves (Col.)	—	3	7	2	3
Away All Boats (U-I)	24	21	10	1	1
Backlash (U-I)	—	18	4	23	7
†Bad Seed, The (W.B.)	4	—	1	—	—
Bandido (U.A.)	—	—	4	3	2
Bhowani Junction (MGM)	1	6	6	13	6
†Bigger Than Life (20th-Fox)	—	—	1	—	4
Birds and the Bees (Par.)	2	12	19	5	11
Blackjack Ketchum Desperado (Col.)	—	3	1	1	5
Bold and the Brave (RKO)	1	15	3	11	1
Burning Hills, The (W.B.)	—	1	3	13	—
Bus Stop (20th-Fox)	27	7	5	2	—
Carousel (20th-Fox)	1	17	5	31	22
Catered Affair, The (MGM)	—	10	3	9	9
Cockleshell Heroes (Col.)	—	1	7	7	—
Comanche (U.A.)	—	1	7	15	21
Come Next Spring (Rep.)	—	1	5	27	5
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	1	14	4	7
Conqueror, The (RKO)	17	13	14	14	12
Court Jester, The (Par.)	—	10	9	13	10
Crashing Las Vegas (A.A.)	1	3	1	1	—
Creature Walks Among Us (U-I)	1	5	5	3	1
†Creeping Unknown, The (U.A.)	—	—	4	1	—
Crime in the Streets (A.A.)	—	3	9	4	1
D-Day the Sixth of June (20th-Fox)	—	9	24	2	3
†Dakota Incident (Rep.)	—	1	3	4	—
Davy Crockett and the River Pirates (B.V.)	—	—	3	8	9
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (Col.)	—	17	9	3	—
Eddy Duchin Story, The (Col.)	2	23	23	1	—
Fastest Gun Alive (MGM)	3	18	11	3	—
First Texan, The (A.A.)	—	2	3	7	1
Forbidden Planet (MGM)	1	18	15	4	6
†First Traveling Saleslady (RKO)	—	—	—	3	1
Foreign Intrigue (U.A.)	—	—	3	1	3
Francis in the Haunted House (U-I)	—	12	13	3	2
Gaby (MGM)	—	1	13	15	5
Girls in Prison (A.I.P.)	—	6	1	1	—
Godzilla, King of the Monsters (Trans.)	—	1	4	5	1
Goodbye, My Lady (W.B.)	—	4	11	11	6
Great Day in the Morning (RKO)	—	1	9	5	2
Great Locomotive Chase, The (B.V.)	—	14	14	13	6
Guys and Dolls (MGM)	20	11	9	6	9
Harder They Fall, The (Col.)	—	5	4	27	21
High Society (MGM)	13	4	1	—	—
Hilda Crane (20th-Fox)	—	—	9	9	8
Hot Blood (Col.)	—	5	15	15	7
Hot Rod Girl (A.I.P.)	—	7	1	1	—
I'll Cry Tomorrow (MGM)	11	37	11	1	1
Johnny Concho (U.A.)	1	4	2	16	1
Jubal (Col.)	1	21	3	30	2
Kettles in the Ozarks (U-I)	2	18	13	16	3
King and I, The (20th-Fox)	28	10	16	10	1
†Last Wagon, The (20th-Fox)	—	2	4	—	—
Leather Saint (Par.)	—	3	3	4	5
Lisbon (Rep.)	—	1	—	24	2
†Magnificent Roughnecks (A.A.)	—	—	6	—	1
Man in the Gray Flannel Suit (20th-Fox)	21	29	13	7	8
Man Who Knew Too Much (Par.)	1	14	20	5	2
Man Who Never Was (20th-Fox)	—	2	20	15	15
Maverick Queen, The (Rep.)	—	4	2	7	2
Meet Me in Las Vegas (MGM)	6	9	23	17	16
Miracle in the Rain (W.B.)	—	6	10	20	26
Moby Dick (W.B.)	5	5	12	7	2
Mohawk (20th-Fox)	—	3	6	4	1
Never Say Goodbye (U-I)	—	12	27	23	16
On the Threshold of Space (20th-Fox)	—	9	7	13	16
Our Miss Brooks (W.B.)	—	—	9	11	12
Pardners (Par.)	7	25	11	2	—
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	24	46	15	2	—
†Pillars of the Sky (U-I)	—	—	2	3	1
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	15	10	1	1
Proud Ones, The (20th-Fox)	—	24	16	13	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Rawhide Years, The (U-I)	—	4	20	5	7
Red Sundown (U-I)	—	11	8	9	5
Revolt of Mamie Stover (20th-Fox)	—	11	23	10	1
Rock Around the Clock (Col.)	22	17	13	1	1
Run for the Sun (U.A.)	—	2	4	3	—
Safari (Col.)	—	6	18	10	—
Santiago (W.B.)	—	1	15	7	9
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	2	5	7	3
Searchers, The (W.B.)	6	16	11	1	—
Serenade (W.B.)	—	1	4	8	18
Seven Men From Now (W.B.)	—	5	9	1	1
Somebody Up There Likes Me (MGM)	2	2	8	18	2
Star in the Dust (U-I)	—	1	6	16	—
Star of India (U.A.)	—	—	1	5	—
Storm Over the Nile (Col.)	—	—	2	4	3
Stranger at My Door (Rep.)	—	2	2	3	3
Swan, The (MGM)	3	11	17	14	7
That Certain Feeling (Par.)	—	11	12	21	8
These Wilder Years (MGM)	—	3	2	3	2
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	1	10	19	9	1
Trapeze (U.A.)	7	23	32	3	—
Tribute to a Bad Man (MGM)	—	2	13	14	14
23 Paces to Baker Street (20th-Fox)	1	3	12	9	18
Uranium Boom (Col.)	—	—	—	4	5
Vagabond King, The (Par.)	—	—	4	3	2
†Walk the Proud Land (U-I)	—	3	3	2	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	3	18	4
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	—	4	1	2

THIS WEEK COLUMBIA'S 'REPRISAL' STARTS PLAYING 168 IMPORTANT SITUATIONS IN THE STATE OF OKLAHOMA!

And we've already gotten more than 300 dates in DENVER, SALT LAKE, OMAHA, KANSAS CITY and DES MOINES!



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OUT OF A BEST SELLER . . .
STARTLING SCREEN DRAMA!

TECHNICOLOR®

GUY MADISON · FELICIA FARR · KATHRYN GRANT with MICHAEL PATE

Screen Play by DAVID P. HARMON, RAPHAEL HAYES and DAVID DORTORT · Screen Story by DAVID P. HARMON · From the Novel by ARTHUR GORDON

Produced by LEWIS J. RACHMIL · Associate Producer: HELEN AINSWORTH · Directed by GEORGE SHERMAN

OCTOBER 20, 1956

MOTION PICTURE HERALD

Trading Stamps Offer Possible New Avenue For Patron Promotion

—A HERALD Report

◆ ◆ ◆

The HERALD INSTITUTE of Industry Opinion

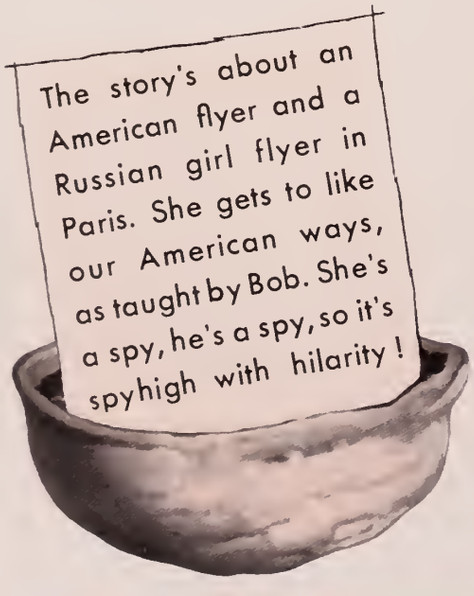
EXHIBITION SEEKING BUSINESS STIMULATION

"AROUND THE WORLD IN 80 DAYS" —A Review

REVIEWS (In Product Digest) TEAHOUSE OF THE AUGUST MOON, SECRETS OF LIFE, CALLING HOMICIDE, FRONTIER GAMBLER

Entered as second-class matter January 12, 1931, at the Post Office New York City, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co. Inc. 1270 Sixth Avenue, Rockefeller Center New York 20, N. Y. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1956 by Quigley Publishing Company, Inc.

BOB and SIMPLY



THE STORY IN A NUTSHELL!

Bravo to the wise showmen who put BOB HOPE and KATHARINE HEPBURN together in the BIG comedy "THE IRON PETTICOAT." They're positively the funniest pair in pictures.

KATE GREAT!

THERE'S MONEY IN THIS FUNNY, FUNNY SHOW!

M-G-M presents in VISTAVISION and TECHNICOLOR®

BOB HOPE · KATHARINE HEPBURN

in

"THE IRON PETTICOAT"

with

NOEL MIDDLETON
JAMES ROBERTSON-JUSTICE
ROBERT HELPMANN

Produced by **BETTY E. BOX** · Directed by **RALPH THOMAS**

A REMUS FILM

Produced in association with **HARRY SALTZMAN**

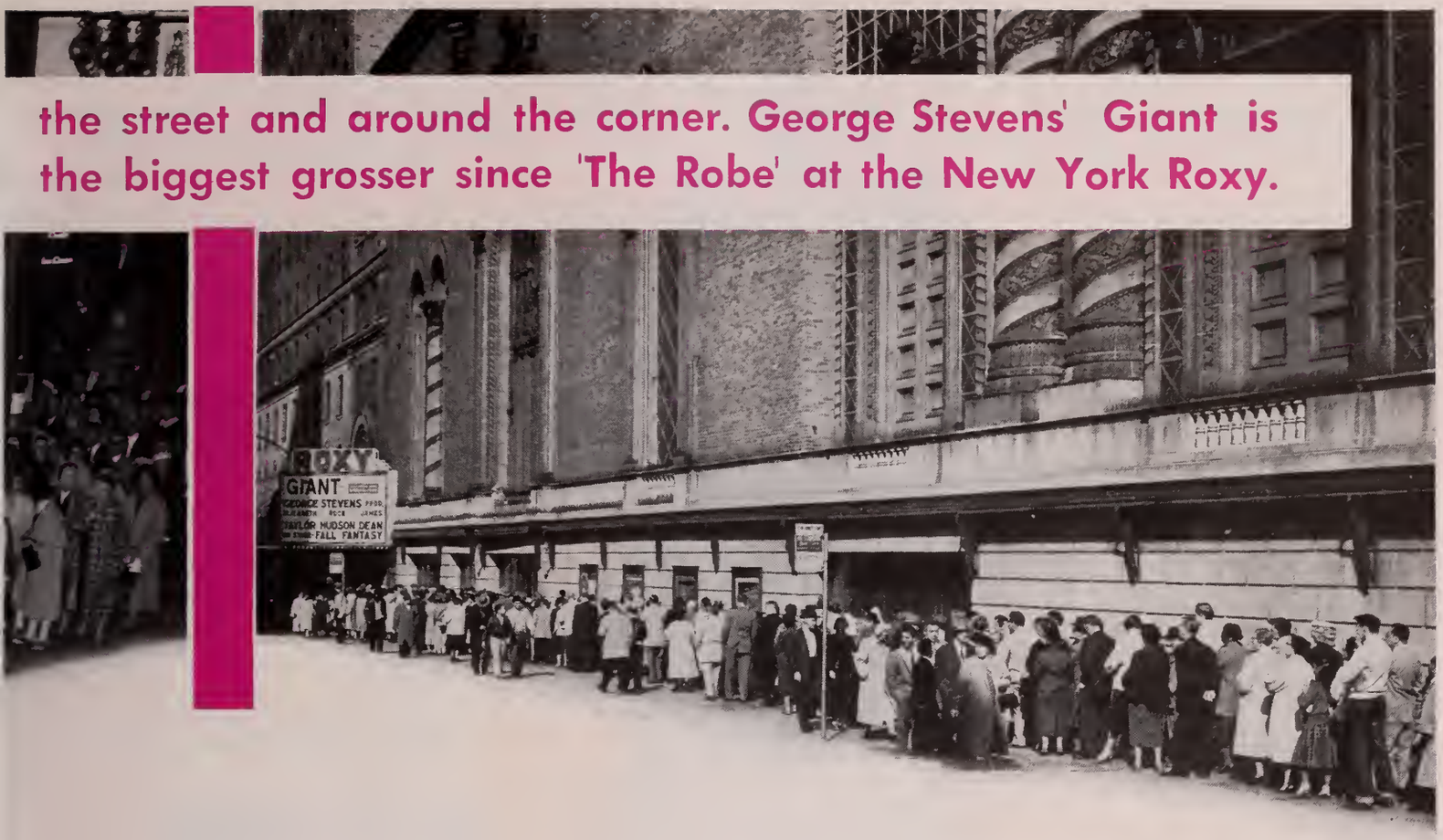
An M-G-M Release

At practically every performance since it opened to the public Thursday, Oct. 11, lines start in the lobby and continue up

PRESENTED BY WARNER BROS. IN WARNERCOLOR STARRING

ELIZABETH TAYLOR · ROCK HUDSON · JAMES DEA

the street and around the corner. George Stevens' Giant is the biggest grosser since 'The Robe' at the New York Roxy.



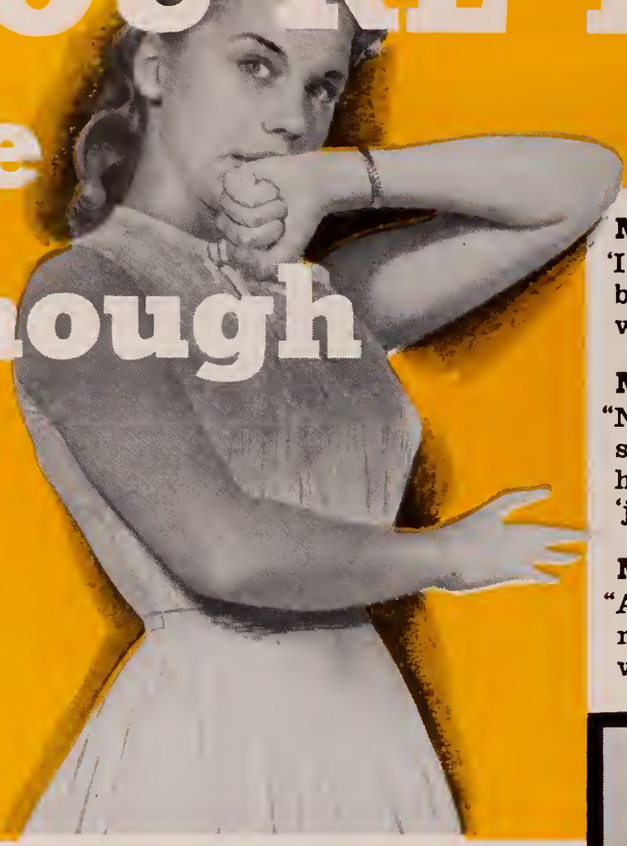
GIANT

GEORGE STEVENS' PRODUCTION

FROM THE NOVEL BY EDNA FERBER

Watch her! New star!
↘ AND PRESENTING
V. CARROLL BAKER · ALSO STARRING JANE WITHERS · CHILL WILLS · MERCEDES McCAMBRIDGE · SAL MINEO
WITH DENNIS HOPPER · JUDITH EVELYN · PAUL FIX · SCREEN PLAY BY FRED GUIOL AND IVAN MOFFAT · PRODUCED BY GEORGE STEVENS AND HENRY GINSBERG
DIRECTED BY GEORGE STEVENS PRESENTED BY WARNER BROS. MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

IF YOU'RE 16 you're old enough to see it!



MY MOTHER –
'I call her Mother only because I don't know what else to call her."

MY FATHER –
"Now there's always some woman at the house–he says they 'just drop in'!"

MYSELF –
"All I know is–no matter what I do it's wrong!"

A grown-up motion picture for grown-up emotions!

20th Century-Fox presents

TEENAGE REBEL

starring

GINGER ROGERS · MICHAEL RENNIE with MILDRED NATWICK

and three stars of the future

BETTY LOU KEIM · WARREN BERLINGER · DIANE JERGENS

CINEMASCOPE

Produced by CHARLES BRACKETT · Directed by EDMUND GOULDING · Screenplay by WALTER REISCH and CHARLES BRACKETT

AVAILABLE TODAY FROM 20th!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 205, No. 3 — October 20, 1956

A Winning Team

DURING this season, when the public's attention has been alternating between the recent World Series, key football games and the Presidential election campaign, everywhere emphasis is placed on "a winning team".

The phrase "a winning team" implies not only a combination that happens to achieve success but one that deserves victory through the intelligent, aggressive fight waged. There is no "winning team" without cooperation between the members of the team. The very word "team" implies a group working for a common aim under unified command and discipline.

The single most important battle to be fought in the motion picture industry is the one to achieve greater attendance at the box office. It is, of course, a battle that never ceases. However, plans are being made now—on several fronts—for special campaigns to win new theatre patrons and make present patrons return more often.

It is of prime importance that at the appropriate time the various plans be fused and that "a winning team" be established. In this situation, as on a field of battle, it is not the plan alone that is crucial. Of equal importance is the way a plan is executed. The best plan, poorly carried out may be no better, even worse, than a poor plan, brilliantly followed up.

All branches of the industry have a stake in the success of any new or revitalized efforts to increase attendance. It is understandable that both exhibitors and producer-distributors should be formulating plans. However, no plan can succeed without the wholehearted cooperation of all branches of the industry.

THIS week, under the sponsorship of the Motion Picture Association, officials of the major producer-distributors are scheduled to consider a business building program carefully worked out during the Spring and Summer by the Association's advertising and publicity directors committee. The Theatre Owners of America also has recommended that a box office promotion program proposed by a COMPO committee be considered. Many good ideas have been suggested from different sources. A number of them are worth trying. No one of them has a chance of full success unless exhibitors and distributors cooperate to the fullest degree.

The board of directors and the executives of the Motion Picture Association presumably had their own good reasons for drafting the business-building program without the active participation of exhibitors in the deliberations. Presumably there were good reasons why the whole project was not put under COMPO from its inception. With the MPA and exhibitors sharing COMPO financing and one of COMPO's basic aims, i.e., box office promotion, it is perhaps surprising that the MPA carried out its preliminary deliberations on the subject independent of COMPO.

The MPA has taken "a calculated risk" in considering business building projects without exhibitor participation. How quickly exhibitor cooperation can be arranged for the carrying out of the program will depend upon the nature of the final proposals and the way in which they are presented to the industry. Exhibitors, understandably enough, want to know who is paying for what. Moreover, they have a real interest in making sure that a fair share of any increase in box office receipts stays in the theatre.

One of the troubles with the business today is that many exhibitors feel there is little incentive for extra effort when the profit of engagements of hit attractions is not enough to cover losses of other films and provide for necessary rehabilitation and improvement of the theatre.

The exhibitor wants to be on "the winning team" as much as a member of any other branch of the industry. He deserves the chance. He should be accepted as an equal partner in any business-building program. His efforts are essential to the success of any such project.

■ ■ ■

COMPO Audience Awards

THE plans have now been organized for the second annual Audience Awards campaigns, under COMPO sponsorship. Leonard H. Goldenson and Elmer C. Rhoden will be co-chairmen. According to a survey of the panelists of The Herald Institute of Industry Opinion printed elsewhere in this issue, 71 per cent of the exhibitors participated in the campaign last year and nearly 80 per cent expect to do so this year. This is a concrete vote of confidence.

Like most promotional activities, last year exhibitors benefited from the Audience Awards in proportion to the effort put into them locally. It will be the same story again this year.

■ ■ ■

Quotable Quote: "In the years ahead the future of motion pictures and motion picture theatres will depend on the degree of aggressive, resourceful and enthusiastic merchandising coupled with intelligent community relations." *—William Holden at the TOA President's Banquet.*

■ ■ ■

Food for Thought: The average annual per person expenditure for motion picture theatre admissions in the United States is approximately $7.50. On the basis of four persons to a family, the average family spends considerably more on cigarettes than on films.

—Martin Quigley, Jr.

Letters to the Herald

Public's Habits

To the Editor:

It should be common knowledge that it is very rare for any writer or other artist to have his creation approached by the public and appreciated in the manner in which it was intended.

There is really no way to achieve the ideal which you have suggested for motion picture presentation. (Editorial, "Disjointed Presentation," HERALD, September 22.) Even if you ran only one showing of the feature, people would still come late and others would be running to the refreshment stand or the lounge while the picture was in progress. If you strapped them in their seats, they might still choose to sleep or turn their heads and talk, and regardless of the physical restraints imposed, you could never guarantee any artist that the viewing public approached his film in the manner he intended.

Your editorial appears to assume that the majority of the public attends the theatre in an attempt to appreciate the motion picture as an art form. Yet, as you and your staff have so often pointed out, the principal function of the motion picture is to entertain and one of the functions of the exhibitor is to build the idea of his theatre as a place of glamour and excitement where the mere act of coming in and buying a ticket is kind of a passport to heaven.

People go to the movies for a variety of reasons and few of these depend very heavily on the viewers' appreciation of the film as an art form. A film that is entertaining, romantic, or exciting will demonstrate its quality in any 10-minute sequence. The general public knows this. Prevent the public from seeing motion pictures the way it wants to see them and you will shutter more theatres in a week than in 10 years of television.—*ROBERT E. SCHREIBER, Northern Illinois State College, DeKalb, Ill.*

•

Stereophonic Sound

To the Editor:

Your editorial, "Sound a New Note," in the September 15 issue of Motion Picture Herald is well put. The facts, however, are even more disconcerting than you state.

In our newspaper theatre advertisement heading we are proud of our excellent stereophonic sound and the ability we have to reproduce four-track magnetic sound. Alas! As the days go by more and more our system is becoming retired—and so very soon in its useful lifetime.

Only 20th Century-Fox ever now gives us a four-track print and these are becoming few and far between even from them. They send us optical prints under the pretext they have no stereophonic print available for our playdates. I have protested to our booker only to be told if I insist on a stereophonic print we will lose the opportunity to play promptly as we should—especially during the Summer past when we need to play early for our Summer clientele.

And so our heading for our ads becomes increasingly pointless and folks cannot get what we spent so much money on to give them the best.

I agree with you there's so very much improvement with the magnetic sound that it is inconceivable we are to lose all we've gained purely because some won't provide better than optical sound reproduction . . . and even more discouraging when a house set up to present cannot for lack of the right prints.

I sincerely hope your editorial is read by someone who cares and can do something realistic about it.—*ARTHUR K. DAME, Manager, Strand Theatre, Rockland, Maine.*

•

Shorts Appeal

To the Editor:

Many shorts possess a wide range of audience appeal: the CinemaScope Specials from 20th Century-Fox, Paramount's meticulously produced VistaVision travel subjects, the inimitable Mr. Magoo series, and the Pepe Le Peu cartoons from Warners, to mention a few. Yet many theatres playing these subjects fail to capitalize on their potential by neglecting to mention them in lobby, newspaper or front advertising. Good shorts mean extra revenue if properly exploited, and most audiences would certainly rather see several good shorts with the feature in preference to an inferior co-hit. I might mention that I consider it a distinct pleasure reading the Herald each week; it is by far the best of the trade publications.—*MELVIN ARONSON, New York, N. Y.*

•

Australian Entry

To Walter Brooks:

Delighted to acknowledge receipt of your letter and citation for the "Francis in the Navy" campaign, for the second quarter of 1956 (Managers Round Table). These awards are valued very highly in Australia, and coveted particularly by all managers of the Greater Union group. I will continue to forward entries regularly in the hope of success in the winning of further rewards.—*R. M. RICHARDS, Manager, Majestic Theatre, Melbourne, Australia.*

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On the Horizon

MORE TV SALES

Twentieth Century-Fox is negotiating with National Telefilm Associates and other television film distributors for the sale of more of its film library to TV, it is reported. According to a 20th-Fox official, the NTA offer under discussion is for NTA to pay about $12,000,000 in cash for 156 pre-1948 20th-Fox features and to split the gross TV income after a certain figure has been reached. Another offer involves the sale of the entire film library, it was said. Earlier this year, 20th-Fox released 52 films to NTA on a rental basis similar to the terms now offered for the 156 features.

LESS VIOLENCE

The Association of Motion Picture Producers in Hollywood has been urged to reduce the violence in American motion pictures to the end that American product may obtain more family acceptance abroad, according to Geoffrey Shurlock, vice-president and director of the Production Code Administration. Mr. Shurlock said in New York that his recommendation to the producers followed observations he had made on a recent tour of Europe. He said the trip had been designed primarily to study censorship in foreign countries and its effect on U.S. motion pictures. "Seventy per cent of our films are receiving family classifications abroad," Mr. Shurlock said, "and we can boost this percentage figure if our producers reduce the violence in films."

HAPPY HOLIDAY

Box office grosses along New York's Broadway over the Columbus Day weekend were "brisk" with October 12 receipts "very much higher" than on Columbus Day last year, which came in the middle of the week, according to the exhibitors. Theatre attendance in New York reportedly showed no significant cut because of local television, which carried some "big" films recently acquired from the major studios.

CLOSINGS, BUILDING PREDICTED

Between five and six thousand of the nation's present theatres will close in the next three years, but two thirds of them will be replaced by drive-ins and new, modern houses, according to Frank H. Ricketson, Jr., vice-president and general manager of National Theatres. He said that NT's own 335 theatres may be reduced about 10 percent during the next 36 months, taking into account closings of certain obsolete houses and replacement with up-to-date theatres. Mr. Ricketson said his circuit spends about $2,000,000 annually on theatre repair and modernization.

NO MERGER

A denial that there has been any discussion of a merger of Allied States Association with Theatre Owners of America has come from Ruben Shor, Allied States president. Mr. Shor added: "Rumors of the kind that have been circulating regarding Allied and its chairman and general counsel—whatever their their source or inspiration — are calculated to weaken Allied and embarrass its officers at a time when they are bending every effort to serve Allied, its members, and the industry in general."

WHEN and WHERE

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayosa, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 27: Annual dinner dance of the Los Angeles Motion Picture Salesmen, Ambassador Hotel, Los Angeles.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, to be held at Deshler-Hilton Hotel, Columbus.

November 19: Annual convention of the Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

November 20: Annual convention, National Committee of Motion Picture Exhibitor Associations, King Edward Hotel, Toronto.

November 21: Annual meeting of the Motion Picture Industry Council of Canada, King Edward Hotel, Toronto.

November 22: Annual dinner of the Canadian Motion Picture Pioneers, King Edword Hotel, Toronto.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

VOGEL PRESIDENT OF LOEW'S, INC.

Joseph R. Vogel, industry veteran, who has been president of Loew's Theatres since 1954, Thursday was elected president of Loew's, Inc., at a meeting of the board of directors in New York. He was named to succeed Arthur M. Loew, who, effective immediately, becomes chairman of Loew's, Inc. Nicholas Schenck, who has been chairman, becomes honorary chairman of the board of Loew's, Inc. At the same time, Leopold Friedman, vice-president of Loew's Theatres, was named president of Loew's Theatres, to succeed Mr. Vogel. Mr. Loew will continue as president of Loew's International. Mr. Vogel's election climaxed several weeks of uncertainty, as several persons were reported scheduled to get the post. The most recent was producer Sol Siegel, who earlier this week asked that his name be withdrawn from those being considered.

JOSEPH R. VOGEL

This week in pictures

IT'S A DEAL for "South Pacific" in Todd-AO, and that handshake (and document), in New York, means an investment of $5,000,000. Oscar Hammerstein poses with George Skouras, Magna Theatres head. Mr. Hammerstein begins work in March, and meanwhile on a business trip to Australia will keep a sharp eye out for a suitable tropical island. With Magna as investors are 20th-Fox and United Artists Theatres. See page 28.

HERALD picture

CULTIVATING the youngsters — some high echelon help at 20th-Fox. General sales manager Alex Harrison and starlet Betty Lou Keim visit with school editors at a New York preview of "Teenage Rebel."

HERALD picture

NICK PERY, right, resigns in mid-November as Columbia's Continental manager, after 22 years, and will turn to what he long has wanted: the making of pictures independently. He is returning to Paris to unravel his affairs, and in January probably will be making news.

HERALD picture

FIRST PRESS CONFERENCE for the new president of the Theatre Owners of America. In New York headquarters Ernest G. Stellings faces always inquisitive and sometimes bothersome newsmen. With him, general counsel Herman Levy and vice-president Albert Pickus. He advocates for practicality one exhibitor organization but TOA has more important problems, he said. See page 24.

AIM AT THE TEENAGERS is the advice of Samuel Arkoff and James Nicholson of American International Pictures, which has been making low budgeters. The men spoke to the press in New York last week, and stressed "action and exploitation."

ROGER LEWIS, left, now heads the Motion Picture Association of America advertising-publicity directors' committee. He is United Artists director of advertising, publicity, and exploitation, and succeeds Jerry Pickman, Paramount's advertising-publicity chief.

HERALD picture

HERE IS THE EXECUTIVE LEADERSHIP this coming year for the Society of Motion Picture and Television Engineers. Below, the men elected at the recent Los Angeles convention: G. Carleton Hunt, convention vice-president; Wilton R. Holm, secretary; Barton Kreuzer, president; Norwood L. Simmons, executive vice-president; and Glenn E. Matthews, editorial vice-president.

AS "GIANT" opened in New York's Roxy for the Muscular Dystrophy Associations: Warner president Jack L. Warner, actress Virginia Graham, and little Murray Scheckter. The George Stevens-Henry Ginsberg epic had another giant audience on Wednesday evening at Grauman's Chinese, Hollywood.

ANNOUNCING Melville Productions' first, "Thieves' Market" for United Artists: in Hollywood, president Gregory Peck with producer Sy Bartlett and UA's Robert Blumofe. A romance, it will be made in Spain entirely, beginning February 4, and Mr. Peck will star.

PRODUCER AND STAR. In New York, waiting to hear a playback of the title song in "Island in the Sun"; Darryl F. Zanuck and singer Harry Belafonte.

GLENN FORD at ease in MGM's "Teahouse of the August Moon," the Christmas picture for the Radio City Music Hall, New York. See page 113 of the Product Digest.

The HERALD INSTITUTE of Industry Opinion

EXHIBITORS SEEK WAYS OF STIMULATING THE BOX OFFICE RESPONSE

by JAMES D. IVERS

Any sound plan for building attendance on a general basis for motion picture theatres if proved sound will receive enthusiastic support from motion picture exhibitors.

Exhibitor panel members of the Herald Institute of Industry Opinion are strongly of the belief that any credit card system of admissions would be impractical.

They are critical of local newspapers because they feel less space is being given to motion pictures than there used to be and far less than television gets.

Almost three quarters of them participated in last year's Audience Awards plan and more than that expect to this year.

Only slightly less than half of them favor a survey by a research organization to find out why attendance is off.

Those are the conclusions of Part III of the Institute's study of factors affecting attendance and what is to be done in that direction. Part I, covering suggestions on the types of product needed, appeared in The HERALD for September 8, and Part II, covering theatre operating practices, was published last week.

The vote against credit card systems, now considered by a committee of the Motion Picture Association of America, was heaviest in the smaller towns but even in large cities it averaged more than 70 per cent.

On the other hand, of those who favored it, some felt strongly. George Diamos of Tucson, Arizona, considered it the most important of the questions considered in the study. "American business is conducted on credit," he said, "and your most successful businesses are strictly on a credit basis at the retail level. I believe that a large majority of our attendance illness could be cured by issuing credit cards to the public."

Tommy James of St. Louis suggested the sale of coupon books at $5 or $10 with each coupon good for one admission at a ratio slightly lower than box office.

A great many panel members were convinced that newspaper space devoted to motion picture publicity has declined in the last 10 years and that the decline is especially notable in the face of the amount of space allotted to television programs and publicity. Over 48 per cent of them felt that newspaper space was not satisfactory and another 36 or 37 per cent felt that while the situation was not too bad it could stand some improvement.

In this connection a Missouri exhibitor suggested that more and better publicity might be obtained if theatres, in cooperation with distributors, ran more benefits—he suggested about six a year—for local Red Cross drives, Boy Scouts or others.

On this phase also several panel members enlarged on the need for more and better advertising. "Present advertising is trite and misleading," an Oklahoma City exhibitor charged. An important Georgia owner said there is great need for an impartial appraisal of our advertising in newspapers and magazines.

A Massachusetts exhibitor said, "The really successful pictures since TV and the era of the family staying at home, were the pictures that have been widely advertised in all media. Any picture that is good enough to be made is good enough to be advertised in a way that is especially suited for that picture. One style ad in one magazine does not make a campaign nor does one small ad in one day's paper make business get anything but worse. Advertising built this business and careful, freshly styled group advertising will reach and attract more patrons."

An average of 71.1 per cent of the panelists said they participated in last year's Audience Awards plan sponsored by the Council of Motion Picture Organizations. Here, however, the smaller situations differed sharply, most of them contending that the cost did not warrant participation in small situations. A parallel ratio held true for the question of whether or not they would participate this year. An average of 79.4 per cent said they would, again mostly from the larger situations.

On this point George Riester of Shamokin, Pa., asked, "Why not have some sort of giveaway contest on a national scale, making it compulsory to get applications at local theatres. It appears good enough for the auto industry, why not ours?"

Also Pearce Parkhurst, operating a drive-in at Lansing, Mich., urged the timing of the Audience Awards be moved to early September or late Spring so that more drive-ins could participate.

PANELISTS' VIEWS ON BUSINESS-BUILDING

Question: What is your attitude toward a credit card system for theatre admissions?

	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Total Exhibition
Interested	18.4	—	27.7	28.6	18.7
Believe it impractical	81.6	100	72.3	71.4	81.3

Question: Is the volume of space in your local newspapers devoted to motion pictures satisfactory by comparison with 10 years ago and compared to free space given television?

Yes	16.7	10	19	13.3	14.8
No	47.9	45	47.6	53.3	48.5
Needs improvement	35.4	45	33.4	33.4	36.8

Question: Did you participate in the 1955 Audience Awards plan?

Yes	47.9	66.7	85	84.6	71.1
No	52.1	33.3	15	15.4	28.9

Question: Do you expect to participate in this year's Audience Awards?

Yes	58.1	78.9	94.4	86.3	79.4
No	41.9	21.1	5.6	13.6	20.6

Question: Do you favor a survey by a research organization to ask the public why they do not attend movies more frequently?

Yes	41.4	40	40.6	48.5	42.6
No, such questions would accent the decline in attendance	13.8	24	9.4	14.3	15.4
Would favor asking why people like to go to the movies	37.9	36	46.9	37.2	39.5
No opinion	6.9	—	3.1	—	2.5

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great news for every exhibitor!

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Pre-sold in roadshow release for two years!
(*roadshow release limited to a few cities*)

The whole country is waiting to see the most talked of motion picture of the generation at popular prices!

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Now in CinemaScope (and available with Stereophonic, monoaural or optical soundtracks) so that every theatre can play it!

Available for a few engagements at Thanksgiving – WRITE, WIRE, PHONE 20TH TODAY FOR THE VERY FIRST PLAYDATES! Available everywhere soon thereafter.

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OPE AT ONCE!

popular prices!

RODGERS & HAMMERSTEIN *present*

OKLAHOMA!

in the wonder of

CINEMASCOPE

color by TECHNICOLOR

starring

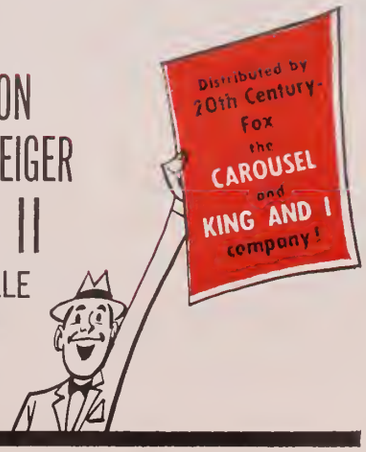
GORDON MacRAE · GLORIA GRAHAME · SHIRLEY JONES · GENE NELSON
CHARLOTTE GREENWOOD · EDDIE ALBERT · JAMES WHITMORE · ROD STEIGER

Music by RICHARD RODGERS · Book & Lyrics by OSCAR HAMMERSTEIN II

Screenplay by SONIA LEVIEN and WILLIAM LUDWIG · Dances Staged by AGNES DE MILLE

Produced by **ARTHUR HORNBLOW, JR.** · Directed by **FRED ZINNEMANN**

A MAGNA PRODUCTION



Trading Stamps Win Attention of Exhibitors as a Business-Getter

by **WALTER BROOKS**

Director, Managers' Round Table

A timely topic at the recent TOA convention was a discussion of the potential value of trading stamps as a business stimulant at the box office. A confidential report was submitted, but no decisions were handed down.

Since then, the *New York Times* has had a business story, "Trading Stamps: Who Foots the Bill," and the *Reader's Digest* for October carries a special report to consumers with the title "Trading Stamps—Bonus or Bunkum?"

Currently, Dr. Persia Campbell, consumer counsel to the State of New York, has ordered an inquiry to collect facts on the controversial fad. We can quote Dr. Campbell, who says, "Just mention trading stamps, and you'll get a quick, fiery argument among merchants. And wide disagreement on the facts."

Dates Far Back

The distribution of trading stamps dates back more than 60 years and among the very first were Thomas H. Sperry and Shelley B. Hutchinson, who launched their "S & H Green Trading Stamps" in Bridgeport, Conn., in 1896. They reasoned that since the manufacturers, wholesalers and retailers got discounts when they paid their bills in cash, the housewife should have the same benefit. Currently, "S & H" Green Trading Stamps are advertised with a color-spread in the *Saturday Evening Post* in which they boast that over 20,000,000 smart women save their stamps, which they receive in over 60,000 stores and redeem for their choice of over 1500 costly items "that don't cost a penny."

That's one of the matters in disagreement, because it is quite obvious that trading stamps do cost something more than two per cent, consequently such great food chains as the A & P won't give stamps on a profit margin which they claim is less than one per cent of volume sales. Some investigations have shown that saving women have paid as much as over eight per cent over the lowest prices to get a two per cent benefit in trading stamps. A merchant who charged 98 cents for an item was accused of "a sneaky plan of cheating us out of an extra stamp!" Many independent store owners contend the stamps are an unusual expense but housewives generally think they are "just dandy." It is estimated that six out of 10 families in the United States save stamps. The cause of this fever is apparently the desire to get something for nothing.

One St. Louis store is reported as having offered 50 extra stamps on any purchase of $1 or more—and this was advertised just once in a newspaper with 65,000 circulation. But the next morning, women from all over the city were massed 10 deep waiting for the store to open. And before they closed, more than 32,000 women had obtained this "bargain"—which was worth exactly 12½ cents, as the actual value of the bonus given. Other stories are told, of the little boy who coveted an official football in a store window, and his mother bought it with stamps, so it cost nothing. But, the story goes, over 6,500 mothers in the same trading area bought the same football for the same reason and with the same currency.

Redemption Problem

The matter of redemption is a moot question—for the opponents of trading stamps, who are legion, say the rate runs as low as 30 per cent. But Sperry & Hutchinson say it is actually 97.487 per cent, according to their tax study over the past 15 years. S & H say their nationwide network of 450 redemption stores lift their average above the others.

There are more than 20 different stamp concerns who operate in the State of New York, and in the 1956 legislature two anti-stamp bills were introduced, both of which died in committee. These would have ordered regulation as to the value and disposition of unredeemed stamps—in the manner of unpaid mutuel tickets at the race track. Trading stamp operators are not licensed, so there's no official record of their business. But, across the country, 50 anti-stamp bills were introduced in 28 state legislatures, and laws were passed in Kansas, North Dakota and Utah, but some statutes held in abeyance.

Pertinent to Theatres

Dr. Campbell says the New York state inquiry into the trading stamp situation is because "we had so many complaints from merchants." The state hopes to find the answer to these questions: Do stamps raise consumer prices? What percentage of stamps given are actually redeemed? How large are the reserves now in the hands of stamp companies operating in the state? Do trading stamps accentuate a trend from small to big business? Is the stated value of premiums comparable to prevailing prices? How do the stamps affect consumer habits?

All of this is particularly pertinent to the motion picture industry, and the giving of trading stamps at the box office. Here the differences in opinion are probably greater than among retail merchants. It would amount to a slight reduction in admission prices—it might result in a tremendous urge to "go out to the movies" in order to fill stamp books. Some theatre men accomplish a quite similar result by issuing their own version of trading stamps, which pay off in free admissions.

Report to TOA

At the TOA convention, a report was given to committee member Walter L. Morris, of the Pike theatre, Knoxville, Tenn., by the distributors of "Prudential" and "Gold Arrow" stamps and a survey was ordered, in Fresno, California, as to the results obtained. This company does business in 44 States their stamps are redeemable for nationally advertised premium merchandise. But they do suggest a "stamp book"—the cover of which is worth 50 cents as admission to any theatre in their plan, and the book must contain 420 stamps, which are distributed through retail stores on the basis of one stamp for each 10 cents purchased. If the admission price is less than 50 cents change is given; if more, an added difference is charged in cash.

Experiment Is Cited

This plan is prospective, and depending on the outcome of the Fresno experiment. TOA and the committee members are waiting for the results to show favorably for national adaptation. Other theatre men have gone far issuing their own stamps which do not involve premiums or awards beyond free admissions. Some monthly program calendars—put out by small theatres and drive-ins, are good for two admissions when stamped to show attendance four times in any month, as a reward for regular weekly attendance. It is unusual for any family to actually "go to the movies" four times a month.

The Independent Theatre Owners of Ohio, in their service bulletin of October 8, cite the TOA variation as an experiment, but say frankly, "the ordinary giveaway of stamps means little to theatres" because stamps do not attract new patrons. They suggest that theatre owners inquire about the kind of stamps most common in their areas—and that in Columbus there are S & H, TV stamps, Buckeye and a few smaller outfits now distributing stamps.. There could be a lot of confusion where many kinds of stamps were in local circulation, and the retailers were obviously interested in furthering their own brands, rather than joining big chains.

Even the supermarkets are finding that the stamp fever subsides when their com-

(*Continued on page* 18)

Lucy ...Her husband's money couldn't buy her, nor another man's love make her unfaithful!
FOUR STAR PERFORMANCES... ONE DARING MOTION PICTURE... UNIVERSAL'S
Written on the WIND
TECHNICOLOR®
Mitch ...Who gave his best friend the woman he wanted for his own!
Kyle ...Who hid his secret behind a bottle and a hundred million dollars!
Marylee ...Who couldn't have Mitch—so she sought love when and where she could get it.
A Universal-International Picture starring
ROCK HUDSON
ROBERT STACK
LAUREN BACALL
DOROTHY MALONE
with Robert Keith Grant Williams Directed by DOUGLAS SIRK Screenplay by GEORGE ZUCKERMAN Produced by ALBERT ZUGSMITH
AVAILABLE DECEMBER 25TH
Universal International

MGM Has 24 Films Ready Or Planned

HOLLYWOOD: Recent acquisition of additional big-scale story properties brings to 24 the total of major motion pictures in preparation for MGM's studio schedule for 1956-57 and into 1958, it is announced by Dore Schary, vice-president in charge of production. These new projects for the early future follow some 15 pictures currently in release or in final stages of production, and are in addition to 14 pictures for MGM by independent producers.

Two recently announced productions are Feodor Dostoevski's classic, "The Brothers Karamazov," to be produced by Pandro S. Berman with an all-star cast and a screenplay to be written by Millard Kaufman, and "Stay Away, Joe," a broad comedy with music to be produced by Cy Feuer and Ernest H. Martin of New York musical comedy fame.

Six Are Now Shooting

Six productions are currently before the cameras. Four will be completed in October: "Raintree County" starring Montgomery Clift and Elizabeth Taylor, is produced by David Lewis and directed by Edward Dmytryk. "Something of Value," starring Rock Hudson, Dana Wynter and Wendy Hiller, is produced by Pandro S. Berman and written and directed by Richard Brooks. "The Wings of Eagles" starring John Wayne, Dan Dailey and Maureen O'Hara, is produced by Charles Schnee and directed by John Ford. "Harvest Thunder," starring Pier Angeli, Mel Ferrer and John Kerr, is produced by Edwin H. Knopf and directed by Jeffrey Hayden.

Two productions will be completed in November. They are: "Designing Woman," starring Gregory Peck, Lauren Bacall and Dolores Gray, produced by Dore Schary, directed by Vincente Minnelli. "Ten Thousand Bedrooms" starring Dean Martin and Anna Maria Alberghetti, produced by Joe Pasternak, directed by Richard Thorpe.

During the next sixty days, three more MGM productions will go before the cameras. These are: "This Could Be the Night," starring Jean Simmons, Paul Douglas and Anthony Franciosa, to be produced by Joe Pasternak and directed by Robert Wise. "Gun Glory" starring Stewart Granger, Rhonda Fleming and Burl Ives, to be produced by Nicholas Nayfack and directed by Roy Rowland. "The Painted Veil," starring Eleanor Parker and Bill Travers, to be produced by David Lewis and directed by Ronald Neame.

The over-all production schedule also includes: "Don't Go Near the Water," "Tip on a Dead Jockey," "Until They Sail," and "The Flood."

Kintner Quits ABC; Goldenson Takes Over

Robert E. Kintner has resigned as president of the American Broadcasting Company, a division of American Broadcasting-Paramount Theatres, Inc., it was announced this week by Leonard H. Goldenson, president of the corporation. Mr. Goldenson will assume direct supervision of the broadcasting division in addition to his present duties as president of AB-PT. John H. Mitchell, who has served for the past two years as head of the television network, has been named a special assistant to the president. Named head of the ABC Television Network is Oliver Treyz. Mr. Treyz is resigning as president of the Television Bureau of Advertising, Inc. In his letter of resignation, Mr. Kintner referred to "differences on policy" relating to the organization and operation of ABC, as the factor responsible for his decision to leave. His contract with the company was to have run until December 31, 1957. He had been with ABC since 1944, having served as vice-president. Later he was named executive vice-president, and in 1949 president.

TRADING STAMPS

(*Continued from page* 16)

petitors take up with rival stamp outfits, and thus the vicious circle starts all over again, of finding and keeping new customers as well as the old ones. You can go around and around and discover that this is where you came in. However, in hundreds of stamp-swamped towns, consumers have little choice but to join the stampsaving brigade. *Reader's Digest* says "they can be wise by following a few commonsense rules." They urge the public to "Shop for value; always take the stamps you are entitled to, and spend your filled stamp book as carefully as you would cash."

Theatre owners and managers can apply the same good sense in joining the trading stamp movement, which was practically dormant through the war years, but is now reaching new peaks in public acceptance. It seems the more there is of the public, and the more money they have to spend, the more they are bitten by the trading stamp bug—that virus that sends them so far and wide in their search for "something for nothing."

It's really not so, as the theatre man will find out for himself. But we have a very special status that doesn't apply in supermarkets. We can well afford to find ways to distribute free admissions, when these beneficiaries spend more for concessions in our theatres than they save on the price of tickets. That's the big item in our favor—if the stamp-bug gets going in motion picture theatres. Trading stamps can be both a discount to the customer for the payment of cash and a sharp promotion tool for the building of new business. But look out for the pitfalls.

TOA to Play Independents Says Stellings

Theatre Owners of America will support all forms of independent film production to alleviate the product shortage by encouraging its membership to play such pictures, Ernest Stellings, TOA president, said last week. Mr. Stellings, speaking at a press conference in New York, also reiterated TOA's position of favoring one national exhibition association. He also disclosed that TOA has conferred with a management consultant firm in its search for an executive director and that TOA is considering several men for the post.

Mr. Stellings added that he already has conferred with two independent producers who told him of their main problems —liquidation and distribution of their product. "We can offer independent producers assurances concerning liquidation," he said, explaining that the organization would "act, if necessary, as a clearing house between producer and exhibitor." Mr. Stellings pointed out that TOA's activities in this field would be governed by the trade association's charter.

Mr. Stellings said that TOA's immediate plans for encouraging independent production do not include financing. He indicated, however, that the TOA-sponsored Exhibitors Film Financial Group, the inactive investment group, could be revived.

Commenting on the organization's search for an executive director, Mr. Stellings said that Herman Levy, TOA general counsel, and Walter Reade, Jr., TOA executive, have interviewed a number of qualified personnel, but thus far "haven't come up with the right man." Discussing the formation of one national exhibition association, he said, "one group would enhance the industry if it speaks for all retailers, which exhibitors are." He added that he has not met with any leaders of Allied States Association concerning "a merger," but "will meet with anyone, anywhere, at all times, in the interests of exhibitors." Mr. Stellings also reported that within a short time TOA will announce the members of its standing committees and representatives of the committees which will attempt to meet with the distribution sales chiefs and set up a new arbitration plan.

Kanin Owns TV Rights

Columbia Pictures has announced that its option on TV rights to the property, "Born Yesterday," expired in 1954 and all TV rights reverted to the author, Garson Kanin. Accordingly, Columbia states, it was not involved in the live TV version of the play scheduled for NBC telecasting October 28.

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ON THE SCREEN AND AT THE BOXOFFICE!
No camera has ever before captured the savage struggle when man and the deadly tiger shark collide head-on in the underwater jungles!
SAMUEL GOLDWYN, JR. presents
VICTOR MATURE
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THE SHARKFIGHTERS
co-starring
KAREN STEELE · JAMES OLSON
and introducing
with
PHILIP COOLIDGE · RAFAEL CAMPOS · CLAUDE AKINS · GEORGE NEISE
Screenplay by LAWRENCE ROMAN and JOHN ROBINSON
Produced by SAMUEL GOLDWYN, JR.
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Goldenson, Rhoden Head Audience Awards

. . . Agree to serve as chairmen of COMPO project in the second annual campaign, with 10,000 houses expected to participate

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and Elmer C. Rhoden, president of National Theatres, have agreed to serve as co-chairmen in the film industry's second annual Audience Awards campaign, it was announced in New York this week by Sam Pinanski and Robert Coyne, members of the governing committee of the Council of Motion Picture Organizations, which sponsors the campaign.

Served Last Year

Mr. Rhoden was chairman of last year's Audience Awards campaign, in which 6,500 theatres participated and more than 16,000,000 votes were cast by the public. It is expected that nearly 10,000 theatres will take part in this year's election, to be held in the 10-day period from Christmas Day to January 3. The public vote this year is expected to be more than double last last year's vote, it is said.

After canvassing the results of last year's voting, the Audience Awards planning committee, composed of theatre representatives from all over the country, made some changes in this year's procedure. The date of the voting was changed from November 17-27 to December 25-January 3 so that all pictures released during the year ended September 30 will have had a chance to be played by participating theatres.

Another change is that this year all distributors were asked to put into competition only those pictures, performances and new personalities that they believe will have good chances of winning. As a result, the distributors have named only 65 pictures this year, against 192 last year.

On One Ballot

These pictures and personalities will be submitted to the country's theatre operators on one nominating ballot. Last year all pictures released during the year were put into competition and were submitted to exhibitors for their nomination on three nominating ballots. This, it was said, caused some confusion.

This year the ballot submitted to the public will list 10 nominations made by exhibitors in each of five categories. The categories are: best picture of the year, best performance by an actor, best performance by an actress, most promising new male personality, most promising new female personality. Last years' ballot listed 20 nominations in each of the five categories.

COMPO announced Tuesday that the ballots would be put in the mail late this week through National Screen Service exchanges to more than 17,000 theatres. Besides the distributors' choice of 65 pictures, the ballot will list performances by 56 actors and 50 actresses, 28 as the most promising new male personalities and 28 as the most promising new female personalities.

Distributors who are presented on the ballot, and the number of pictures listed by each, are: Allied Artists, five; Columbia, six; MGM, 12; Paramount, 11; RKO, three; Republic, three; Trans-Lux, two; 20th Century-Fox, four; United Artists, three; Universal, 10; Warner Brothers, six.

Tri-States Exhibitors Meet Opens Monday

MEMPHIS: The annual convention of Tri-States Theatre Owners, TOA affiliate, convenes Monday and Tuesday at the Hotel Gayoso here with 300 to 400 delegates and their wives expected from all sections of the Memphis trade territory. There will be a luncheon Monday with welcome speeches and reports, a business session at 2 P.M. for a discussion of small business administration loans, a board meeting at 4 P.M., and a dinner at Hotel Claridge given by Film Transit, Inc., at 7:30 that night. Tuesday, a 10 A.M. business session for election of officers and a discussion of the Exhibitors Motion Picture Association plan will be held. Dick Kennedy, Birmingham, will speak on industry problems at Tuesday's luncheon. A banquet and dance Tuesday night will close the convention.

Embargo on U.S. Film Is Lifted in Burma

The two-month embargo on U. S. films in the Burmese market has been lifted, with American distributors assured of a "virtually free' remittance arrangement and a "very liberal" allocation plan, it was announced last week by a representative of the Motion Picture Export Association. Irving A. Maas, vice-president of MPEA, who has been in Rangoon for the past few weeks, wired the organization's headquarters that agreements have been reached with the Burmese Government which will allow an import of 2,100,000 feet of film from the seven major companies operating in Burma.

Says Allied Eager to Aid In Recovery

WINCHENDON, MASS: Allied States Association is pursuing a constructive policy in a conciliatory manner in hope of contributing to the business recovery of the industry, along with other elements desirous of bringing about a healthier business state for production and distribution as well as exhibition, Abram F. Myers, Allied chairman and general counsel, told the 25th anniversary convention of the independent Exhibitors of New England at its opening session here Monday.

Mr. Myers said that there are many subjects on which all exhibition can and should agree and cooperate. Among them, he said, is support for Federal authorization for divorced circuits to engage in production to help relieve the product shortage.

While calling for increased exhibitor organization cooperation in all matters on which they see alike, Mr. Myers said that this is not the time for merging all exhibitors into a single organization. He also declared that the policy of fewer pictures at higher prices would be one of a number of subjects which might be properly discussed at a joint meeting of exhibitor leaders with top company executives, such as suggested by Ruben Shor, Allied president.

Says Board Will Decide

Whether or not Allied would agree to individual meetings with distribution company heads, rather than joint meetings, said Mr. Myers, was a matter to be decided by the Allied Board, which meets in Dallas November 25-26.

Edward W. Lider, IENE president, introduced the Myers keynote speech.

Tuesday morning Phil Lowe, of Theatre Candy, Inc., and Nap Buchman, of Theatre Merchandising Corporation, led the open discussion on concessions, and Jack G. Wallen, vice-president of A. Yarchin and Company, spoke on the insurance problems of conventional theatres and drive-ins.

William C. Gehring, vice-president of 20th Century-Fox, gave the major address of the day. Introduced by Nathan Yamins, Allied States leader, Mr. Gehring stressed the importance of uniting all exhibitors into one organization for strength and survival. He claimed the key to TV competition was in theatre comfort and convenience, since the product was superior, and urged small town exhibitors to ally themselves with other mechants and to get children to become "movie conscious." The convention closed Tuesday night with a manquet at which George Roberts was toastmaster.

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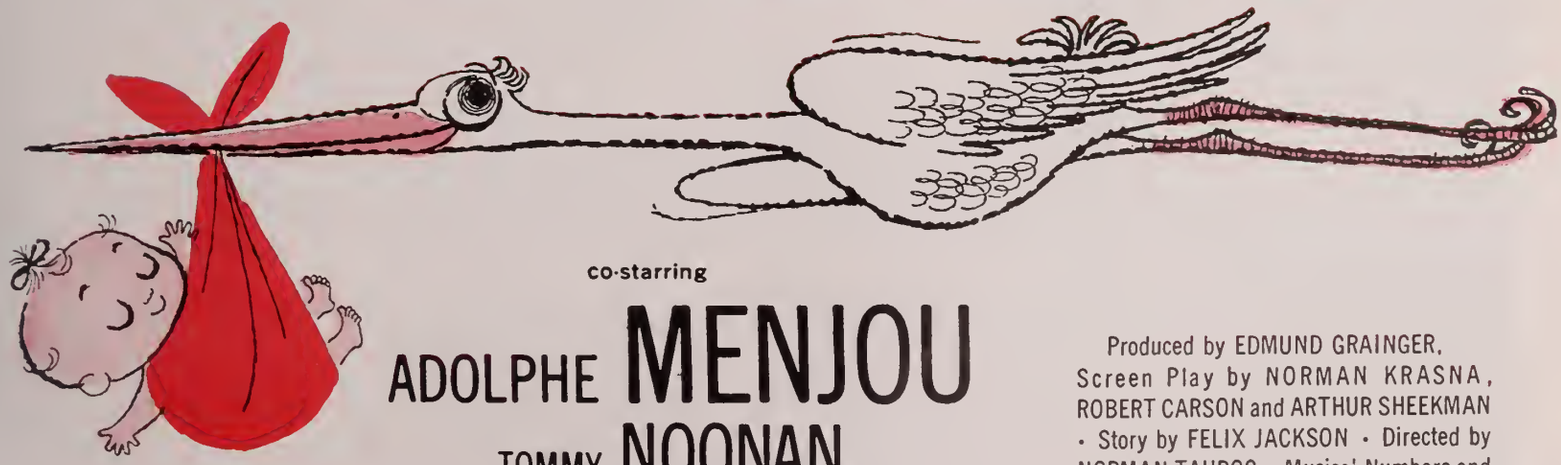

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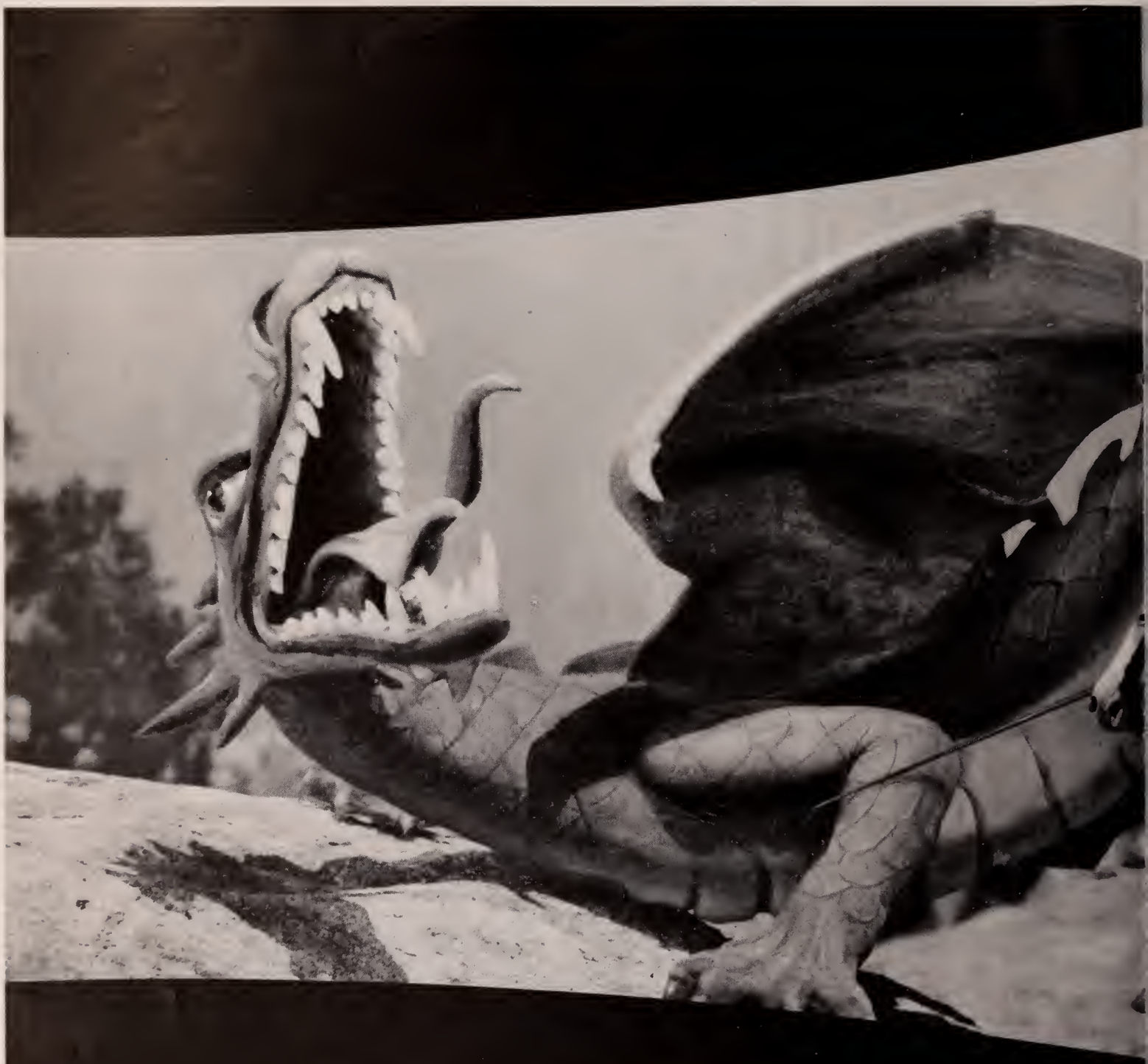

St. George and the dragon

. . . *Continuous show — entire week*

Battle the wicked dragon . . . save the lady fair! That's what we'd all like to do—and can—on the wide, wide-screen where everything's close-up and adventure's real and earnest. Product of modern

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Around the World in 80 Days

United Artists-Michael Todd—Mammoth Extravaganza

(Eastman Color—Print by Technicolor)

For close to three hours, Michael Todd, Showman Par Excellence, takes his audience on a jumbo extravaganza-expedition around the world, and the myriad of sights, sensations, lavish settings, thousands of people and breathtaking locations, photographed in most instances in authentic locales, make the sum total a pretty awesome—but richly entertaining—experience.

Technically superb, with all the clarity and beauty of Todd-AO and Technicolor, replete with a trenchantly humorous screenplay by S. J. Perelman based on the Jules Verne novel, music by Victor Young, direction by Michael Anderson, and associate producer's chores handled by William Cameron Menzies, the sum total shapes up as a mightily ambitious tour de force.

Words of commendation are due Lionel Lindon, director of photography, and Kevin McClory, foreign location director; also Miles White for his handsome costuming and Paul Godkin for some sharp choreography. Despite its 178 minutes running time, the plot moves rapidly, with a succession of breathtaking, interest-holding incidents bursting on the viewer like firecrackers, one by one. And to cap this rich entertainment confection with some really super icing, Todd engaged half a hundred internationally-famed personalities to appear in what he styles "cameo" roles, in sequences laid in some 25 locales around the world. Four leading personalities seen throughout are David Niven, Cantinflas, famed Mexican comedian, the late Robert Newton and Shirley MacLaine. All are execellent. As for the "cameo" folk, all of whom are seen in brief flashes, they get into the spirit of the merry doings with appropriate gusto, and all are effective.

The plot, on which the series of incidents is strung, deals with a bet made by an English gentlemen, Niven. He sets out round the world with his man servant, Cantinflas, after wagering members of his London club that he can circle the globe in 80 days flat. As this is 1872, that represents quite a feat. The stake is £20,000.

Niven and Cantinflas win their bet, but not before they have undergone some exhausting trials by water, fire, assorted international villains, a beautiful Indian Princess, Miss MacLaine, and a suspicious detective, Newton, who thinks Niven has robbed the Bank of England. Delayed by an avalanche that seals a railroad tunnel in France, the pair buy a balloon and fly south. Blown off course to Spain, they persuade a rich sheik to lend them his yacht in return for Cantinflas' appearance as matador in a bull ring. At Marseilles, they board a steamer for India, encountering at Suez the suspicious detective, who henceforth becomes their nemesis.

Their adventures in India consist of such hairbrained incidents as rescuing an Indian princess from a funeral pyre where she is to be sacrificed with her husband, and her inclusion in the party for the remainder of the journey. The rest of the itinerary includes political rallies in San Francisco, Indian fighting on the train ride across the western plains, a slow steamer across the Atlantic which runs out of fuel and which Niven has to buy outright and stoke with the furnishings and other appurtenances, the arrival in England, and, after some final twists and turns that make the winning of the wager temporarily doubtful, a successful conclusion.

On hand for recognition every few minutes by the delighted audience are such as Frank Sinatra (a piano player); Marlene Dietrich (mistress of a Barbary Coast dive), Ronald Colman (an Indian railroad official), and Charles Boyer, Noel Coward, Joe E. Brown, Victor McLaglen and Edmund Lowe, Charles Coburn, John Carradine, Sir John Gielgud, etc., etc. All are showcased against exciting locales, some of them richly enhanced by James Sullivan's fine art direction, and all fit their "cameo" bits like gloves. Especially fine are Miss Dietrich, Beatrice Lillie (riotous as a revivalist leader in London) Boyer, Hardwicke, Noel Coward and Peter Lorre.

Niven is on hand for almost all of the action, and his flavorful portrait of an 1872-vintage Englishman, stuffy and punctilious but full of a zest for life, is the welding agent for the entire proceedings and one of Niven's best performances. Mike Todd has himself a piece of solid showmanship of the first order.

Special praise is due Cantinflas, whose soft, unassertive comedy style rises to a crescendo of rich humor.

Seen at a press preview at the Rivoli theatre, New York, with an audience that applauded frequently and seemed highly pleased with the goings-on. Reviewer's Rating: Superior.—LAWRENCE J. QUIRK.

Release date, not set. Running time. 178 minutes. General audience classification.

Phileas Fogg ..... David Niven
Passepartout ..... Cantinflas

Robert Newton, Shirley MacLaine, Charles Boyer, Joe E. Brown, Martin Carol, John Carradine, Charles Coburn, Ronald Colman, Melville Cooper, Noel Coward, Finlay Currie, Reginald Denny, Andy Devine, Marlene Dietrich, Luis Miguel Dominguin, Fernandel, Sir John Gielgud, Hermione Gingold, Jose Greco, Sir Cedric Hardwicke, Trevor Howard, Glynis Johns, Buster Keaton, Evelyn Keyes, Beatrice Lillie, Peter Lorre, Edmund Lowe, Victor McLaglen, Col. Tim McCoy, A. E. Matthews, Mike Mazurki, John Mills, Alan Mowbray, Robert Morley, Edward R. Murrow, Jack Oakie, George Raft, Gilbert Roland, Cesar Romero, Frank Sinatra, Red Skelton, Ronald Squires, Basil Sydney, Harcourt Williams

Shirley MacLaine, David Niven and Cantinflas debate on the itinerary of their fabulous 80-day world tour in Michael Todd's new cinematic adventure.

"80 Days" in Big Opening

Amid premiere hoopla in the grand tradition, Michael Todd's ambitious film venture, "Around the World in 80 Days" made its debut at New York's Rivoli theatre Wednesday night before an audience of celebrities. All the customary appurtenances were on hand. A special showing of the film was held Thursday night at the Rivoli for the benefit of the Will Rogers Memorial Hospital Fund. Attendance at the special showing was by invitation only.

The picture will run at the Rivoli on a two-a-day, reserved seat basis, with national release planned for 1957. Mr. Todd plans to follow the New York premiere with showings in Moscow, London, Paris, Rome and Mexico City. The film, created in the Todd-AO process and color by Technicolor, represents the initial presentation by Michael Todd Productions. Mr. Todd shot his production in locations all over the world and utilized the resources of several Hollywood studios for interiors and other work.

The Rivoli theatre was especially redecorated for the spectacular show, which has a brief intermission between the two "acts."

Davis Visit Is Called Routine

Routine discussions with officials of Rank Organisation affiliates in this country and Canada were advanced by John Davis, head of Rank film and theatre operations, as the primary purpose of his current visit to America.

John Davis

Mr. Davis said that while the Organisation's interest in its own distribution setup for America continues active, nothing will be done on that matter at the present time. He added that the matter as it has been discussed for the past three years has not changed, and that it remains in the discussion stage only. Mr. Davis arrived in New York last week after visiting Rank offices in Montreal and Toronto. In his party, which is due to return to London shortly, were Mrs. Davis, Kenneth Winckles, Kenneth Hargreaves and Harry Norris. Mr. Norris brought with him prints of three new Rank productions, for which he is setting up American distribution arrangements during his visit here.

In Chicago, Mr. Davis said he talked with Bell & Howell officials on new equipment developed by the company. He added that Mr. Rank has a long term agreement with B & H for equipment manufactured under a joint licensee program for distribution in many parts of the world.

National Telefilm Buys Rainbow Productions

Oliver A. Unger, executive vice-president of National Telefilm Associates, Inc., and Paul Raibourn, vice-president of Paramount Pictures Corp., have announced the signing of an agreement for the acquisition of Rainbow Productions by National Telefilm Associates. Rainbow Productions is a wholly-owned subsidiary of Paramount Pictures and is the owner of a group of motion pictures and story properties. The acquisition includes six films and two story properties for the sum of $775,000. The films include the Bing Crosby-Ingrid Bergman starrer, "Bells of St. Mary's" (1945); "Good Sam," starring Gary Cooper and Ann Sheridan; Somerset Maugham's 'Encore" and "Trio," and the Max Fleischer Technicolor "spectaculars," "Gulliver's Travels" and "Mr. Bugs Goes to Town." The two properties are "Private Property" and "One More Tomorrow."

Lewis Heads MPAA Unit

Roger H. Lewis, national director of advertising, publicity and exploitation for United Artists, was elected chairman of the Advertising and Publicity Directors Committee of the Motion Picture Association of America at a meeting of the committee last week in New York. Mr. Lewis succeeds Jerry Pickman, vice-president in charge of advertising and publicity for Paramount Pictures.

At the same time, the committee made preparations to present its newly developed promotional plan, based on the Academy Awards, to the "Summit" conference of top company executives held in New York late this week. The plan, which would be a type of "sweepstakes merchandising and promotion idea based on the 'Oscar' presentation awards," was included in the over-all recommendations of the Advertising and Publicity Directors Committee report, submitted for the study of the company presidents, domestic and foreign sales heads and domestic and foreign advertising-publicity heads.

The advertising-publicity committeemen last week also honored Manning (Tim) Clagett of the MPAA for his work with the committee in the past. He is moving to the MPAA Washington office.

Statutory Eady Levy Protested by CEA

. . . Already adamant against release of features to BBC, British exhibitors take militant stand on Government's Eady proposal

by PETER BURNUP

LONDON: *CEA's* militancy persists, to the dismay of other sections of the industry, in regard to the proposed controlled release of feature films to the BBC. The intransigents on CEA's General Council have now poured more oil on troubled flames in their declaration of "the strongest possible protest" against the Government's announced intention to introduce a statutory Eady Levy.

An abortive attempt was made at General Council's meeting in behalf of the association's London branch to have the question of cooperation with the BBC reopened. But General Council took refuge in procedural practice.

Will Attend "Big 4" Meet

The debate was abruptly stopped. CEA's officers will, nevertheless and perforce, attend the meeting of the Four Associations joint committee which has been convoked for October 31 and at which the matter will be discussed again. Adroit manoeuvring will doubtless then occur on the part of exhibitor delegates.

As a preliminary to the Four Associations' meeting, CEA's finance and management committee have put on record its view of the situation to date. After expressing its pious regret that KRS and BFPA should have elected to go forward "in regard to an important issue of this kind" without CEA consent, the record refers to the presumed intention to supply the BBC with "better films than are at present being shown."

The record concludes in the following high-sounding though extremely vague terms: "If this turns out to be the case and exhibitors' box offices suffer, your committee thinks that exhibitors will inevitably be forced to consider what other steps they should take to recoup their losses."

A Matter of Conjecture

What forms those "other steps" might take is a matter of considerable conjecture here. The suggestion is made in some quarters that CEA tacticians have in mind —if and when the BBC agreement is finalised—singling out some luckless distributor who finds himself in a weak trading position and imposing a vengeful boycott on him. The suggestion may be discounted. For, clearly, any such action on the part of the association would set the spark to a considerable civil war in the industry.

None wants, in the currently difficult conditions, a spiteful cutting-of-of-noses exercise. It is still generally believed that in due course and following the meeting of the Four Association's committee, CEA's present proud policy will fall into diplomatic abeyance.

In spite of the views of the production end of the industry, CEA appears to be on much stronger ground in its now formally declared opposition to a statutory Eady Levy without a substantial reduction in entertainment tax. General Council had before it a comprehensive and analytic survey of the Eady position prepared by the association's finance and management committee, but few were prepared for the exceedingly bitter debate which ensued in General Council. Tenour of many speeches was that a subsidy was necessary for British production whether derived out of Government funds or from the box office; but agreement was general and most forcefully expressed that the box office cannot sustain the Levy unless a prior and substantial cut in the tax were assured.

Adopt Resolution

From the floor of General Council a resolution was moved and unanimously adopted in the following terms:

"That having regard to the disastrous effect on the box office of the present excessive entertainment tax, the General Council registers the strongest possible protest against the introduction of a statutory levy and instructs the officers to make known such protest and to take such further steps as they think are in the best interests of exhibitors."

It is an open secret that the officers are waiting for just such a lead from rank and file exhibitors. Steps have already been taken toward a small deputation going down to the Board of Trade to talk things over with the board's president. CEA's leaders are well aware that president Peter Thorneycroft cannot speak for the Chancellor of the Exchequer or the latter's intentions when he opens his Budget next April.

But the officers will make very clear to Mr. Thorneycroft the parlous condition of exhibitors under present conditions and the certainty that many more theatres will assuredly shut down unless tax relief comes their way. How then, the officers will ask, can the necessary subsidy be provided unless there's money left?

They will also have alternative suggestions to make; namely: (1) That the subsidy come directly from Government funds; or (2) that, in any event, the amount of levy paid by a given exhibitor should be regulated by the amount of the net admission prices ultimately left with the exhibitor and not on the actual price of admission.

CEA's officers also plan a pamphlet getting out the position for every Member of Parliament.

Significantly, the Rank Organisation is seizing the time and opportunity for an extensive advertising campaign with a two-fold aim; one urging the merits of Britain's films, the other pressing tax reduction.

ACT PRESENTS DEMANDS TO LABORATORY GROUP

The Association of Cinematograph and Allied Technicians has presented the Laboratory Association with further substantial demands for increased wages and revised working conditions.

The demands include: A 40-hour week in the laboratories and 35 hours in offices (the present working hours are 44 and 40, respectively); 100 per cent trade union membership; a 30-shilling cost-of-living bonus—with £1 for juniors under 18—to be consolidated in basic wages; full cost-of-living bonus to be paid at the age of 18 instead of, as now, at the age of 21; double-time payment for Saturday work, instead of time-nad-a-half as now; and an industry pension scheme.

The laboratories here two and one-half years ago faced a complete shut-down when employers threatened to dismiss laboratory workers who indulged in restrictive tactics in support of the union's then demands for a 40-hour week, a weekly payrise of 30 shillings and a "closed shop."

At that time the Ministry of Labour intervened to investigate the dispute. Its Court of Inquiry found the union in the wrong on all major counts.

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The European premiere of "Moby Dick" has been set for Wednesday, November 7, at the Warner theatre here. The production will be shown to the trade at 3 P.M. on the same day, and will start the concurrent public run at the Warner and Studio One, Oxford Street, on November 8.

Suit Filed on TV Use of Song in Picture

The Jerry Vogel Music Co., Inc., has filed suit in New York Federal Court against AB-Paramount Theatres, RKO Teleradio, Inc., and Sunset Securities Co. alleging an infringement of rights to a song used in the film, "Lulu Belle," owned by Sunset and exhibited on TV by the other co-defendants. According to Mr. Vogel, the song "The Ace in the Hole," sung in the picture, was licensed to the original producer, Benedict Bogeaus, Inc., under conditions excluding TV exhibitions.

THIS WEEK in PRODUCTION

. . . Started—9

Columbia—Garment Center; The Man Who Turned to Stone.
Independent—Crime Beneath the Sea (Nacirema Prods.)
Paramount—The Joker Is Wild.
RKO Radio—Escapade in Japan (Color).
20th Century-Fox—The Lonesome Gun (Regal Prods.); Man from Abilene (Brady-Glaser Prod.); Island in the Sun (Zanuck; CinemaScope; DeLuxe Color).
Universal-International—Pay the Devil (CinemaScope).

. . . Completed—9

Independent—Pawnee (Gross-Krasne; Eastman Color).
Metro-Goldwyn-Mayer—Lizzie (Bryna Prods.).
20th Century-Fox—Fury at Rock River (Regal Films; Regalscope); The Restless Breed (National Pictures; Eastman Color).
United Artists—The Ride Back (Associates & Aldrich); Trooper Hook (Fielding Prod.); The Kraken (Levy-Gardner-Leven); The Big Caper (Pine-Thomas; Gambling Man (Bel-Air Prod.).

. . . Shooting—33

Allied Artists—Gun for a Town (Jerold Zukor Prod.); Love in the Afternoon; Jeannie (CinemaScope; Color).
Columbia—The Cunning and the Haunted; The Bridge on the River Kwai (Horizon-American); The Admirable Crichton (London Films); Fortune Is a Woman; The Story of Esther Costello (Valiant Films); Interpol (Warwick Prods.); A Town on Trial (Marksman Films).
Independent—Kill Me Tomorrow (Amalgamated Prod.); One Man's Secret (Amalgamated Prod.).
Metro-Goldwyn-Mayer—Designing Woman (CinemaScope; Color); Harvest Thunder (CinemaScope; Color) Ten Thousand Bedrooms (CinemaScope; Color); Something of Value; Raintree County (65mm; Color).
Paramount—The Delicate Delinquent (VistaVision); Flamenca (VistaVision; Color).
RKO Radio—The Girl Most Likely (Eastman Color); The Lady and the Prowler (Color).
20th Century-Fox—Boy on a Dolphin (CinemaScope; Color); The Girl Can't Help It (CinemaScope; DeLuxe Color); The True Story of Jesse James (CinemaScope; DeLuxe Color); Three Brave Men (CinemaScope); Heaven Knows, Mr. Allison (CinemaScope; DeLuxe Color).
United Artists—Bail Out at 43,000 (Pine-Thomas).
Universal-International—The Land Unknown (CinemaScope); Night Passage (Technirama); Man Afraid (CinemaScope).
Warner Bros.—Melville Goodwin, U.S.A.; A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

HOLLYWOOD BUREAU

Nine pictures were started, and nine others finished, to wind up the week with a total of 42 in shooting stage.

"Garment Center" is a Columbia picture, shooting in New York, with Harry Kleiner as producer and Robert Aldrich as director. Lee J. Cobb, Kerwin Mathews, Richard Boone, Gia Scala and Valerie French are in the cast.

Columbia producer Sam Katzman started shooting "The Man Who Turned to Stone," directed by Leslie Kardos, with Victor Jory, Ann Doran, Charlotte Austin and Jean Willes.

"Crime Beneath the Sea," a Nacirema Production, went into production with Mara Corday and Pat Conway in principal roles. Norman Herman is producing, and John Peyser is directing.

Paramount's Samuel J. Briskin went to work on "The Joker Is Wild," directed by Charles Vidor, with Frank Sinatra, Mitzi Gaynor, Jeanne Crain, Eddie Albert, Ted DeCorsia and Beverly Garland.

"Escapade in Japan," RKO, is being filmed in Japan by Arthur Lubin, producer-director, with Teresa Wright, Cameron Mitchell, Jon Provost and Philip Ober in the cast.

Darryl F. Zanuck started the first of his independent productions for 20th-Fox distribution, "Island in the Sun," directed by Robert Rossen. It is being shot in the British West Indies, in CinemaScope and DeLuxe color, with James Mason, Joan Fontaine, Dorothy Dandridge, Joan Collins, Michael Rennie and Diane Wynyard in top roles.

"The Lonesome Gun" is a Regal Production for 20th-Fox release, with Daniel B. Ullman as producer-director and Herb Mendelson as associate producer. Rex Reason, Margia Dean, Beverly Garland and Keith Larson are leads.

"The Man from Abilene" is a Brady-Glaser Production for 20th-Fox, with Scott Brady, Mala Powers and Bill Williams in top parts. Scott Brady and Bernard Glaser are coproducers, and Edward Bernds is directing.

"Pay the Devil" is being produced by Albert Zugsmith for Universal-International. It has Jeff Chandler and Orson Welles in major assignments, directed by Jack Arnold.

Hollywood Scene

THAT ACADEMY TELECAST AGAIN

Hollywood, Monday

ESTEEMED EDITOR:

At this point on the calendar the Academy of Motion Picture Arts and Sciences is without a sponsor for its Awards Nomination telecast. According to report, and subject to change, Oldsmobile, which has sponsored both this and the Awards Presentation telecasts for the past two years, is satisfied to settle for one crack instead of two. That fact would appear quite informative about the sales impact of a program as inconclusive as the Academy nominations.

This lack of a sponsor brings no tears to professional Hollywood. There was deep feeling against this curtain-raiser type of program from its inception. It was believed by a probable majority of the Academy's well-wishers that one annual parade of Hollywood personalities across the television tube was about as many as was good for the Academy and the personalities. After the March telecast of the Award Presentation, the Academy will be free to make whatever arrangements its board of governors see fit on future uses of TV for the present three-year contract will have expired. The present administration has done a good deal of talking about getting the telecast freed from commercial connection of any kind, but the Academy elects officers annually and the present slate may not be making the decisions when time for that particular decision comes around. Maybe the next slate will persuade the industry to pay for its own telecast, Hollywood would like that.

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Excitement was stirred last weekend by the report that "30 Seconds Over Tokyo," the first feature picture from the MGM backlog to be telecast in Southern California, had bested all of the programs on all six of the competing TV stations, collectively, through its 150 minutes on the air. The figures, compiled by the American Research Bureau, were frightening in their significance with respect to where the entertainment interest of the citizenry had been Friday evening.

The statistics indicated a viewing audience numbering about 2,000,000, and it rated the program at 53.8 over-all. Even an inexpert statistician can figure out that these numbers indicated a total listening audience of about 4,000,000, for all seven Los Angeles TV stations, and it seemed there couldn't possibly be anybody looking at motion pictures in theatres.

But the American Research Bureau hadn't researched the theatres. This morning, when the district managers of National Theatres checked the weekend business, the Friday night report showed no trace of having been damaged by the telecast. The report of the Metropolitan Theatres circuit for the evening in question showed the same. It was the same story all around the town.

The incident has more than common meaning. Station KTTV, which telecast the picture, is owned by the Los Angeles *Times* and Los Angeles *News-Mirror*, which are jointly owned, and the station has spent about $100,000 in exploiting the televising of the first film from the MGM backlog. Conditions were right for the film to put the theatres out of business for the evening. It didn't, and if that one didn't, it appears probable none will.

—*WILLIAM R. WEAVER*

Magna, Fox to Invest in Film Of "Pacific"

Magna Theatre Corporation, United Artists Theatre Corporation and 20th Century-Fox will invest about $5,000,000 in the motion picture adaptation of Rodgers & Hammerstein's "South Pacific," which will be filmed in the Todd-AO process starting next March, it was announced in New York this week by George P. Skouras,, president of Magna, and Oscar Hammerstein II, of Rodgers & Hammerstein Pictures, Inc.

At their joint press conference, Mr. Skouras and Mr. Hammerstein said 20th-Fox will pay Magna $2,000,000 by next March for domestic distribution rights to the CinemaScope version of "Oklahoma!" which will open in selected situations throughout the United States around Thanksgiving and Christmas.

The Magna Theatre executive said that under the agreement among Rodgers & Hammerstein, 20th-Fox and his company, 47 per cent of the net profits from the Todd-AO version of "South Pacific" would be received by R & H Pictures; that Magna would receive 53 per cent of the net profits with 10 per cent of this going to 20th-Fox, which is investing $2,000,000 in the film. He added that 20th-Fox, which will also distribute "South Pacific" world-wide after its roadshow engagements, has agreed upon a 20 per cent distribution charge for the picture, the same distribution charge applying to "Oklahoma!"

RKO Radio Pictures, which last summer acquired the foreign distribution rights to the Todd-AO and CinemaScope versions of "Oklahoma!" has informed Magna that it foresees a foreign gross of $12,000,000 for the film, Mr. Skouras also told the press.

★ Box Office CHAMPIONS for SEPTEMBER

The box office champions are selected on the basis of reports from key city first run theatres throughout the country.

Away All Boats

Universal-International—VistaVision

Producers: Howard Christie. *Director:* Joseph Pevney. *Written by* Ted Sherdeman; from the book by Kenneth M. Dadsan. Technicolar. *Cast:* Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynalds, Charles McGraw, Jack Mahoney, John McIntire, Frank Faylen. *(Champian for the second manth).*

The Bad Seed

Warner Bros.

Praducer and Directar: Mervyn LeRay. *Written by* Jahn Lee Mahin. From the play by Maxwell Anderson and the novel by William March. *Cast:* Nancy Kelly, Patty McCarmack, Henry Jones, Eileen Heckart, Evelyn Varden, William Hopper, Paul Fix, Jesse White.

Bus Stop

20th Century-Fox—CinemaScope

Producer: Buddy Adler. *Director:* Joshua Logan. *Written by* George Axelrod. From the play by William Inge. Color by De Luxe. *Cast:* Marilyn Manroe, Don Murray, Arthur O'Cannell, Betty Field, Eileen Heckart, Rabert Bray, Hope Lange, Hans Conried.

The Eddy Duchin Story

Columbia—CinemaScope

Producer: Jerry Wald. *Director:* Geargе Sidney. *Writer:* Samuel Taylor. Technicolor. *Cast:* Tyrone Power, Kim Navak, Victoria Shaw, James Whitmore, Rex Thompsan, Mickey Maga, Shepperd Strudwick, Frieda Inescaurt, Glaria Halden. *(Champian far the third month).*

High Society

Metro-Goldwyn-Mayer—VistaVision

Praducer: Sal C. Siegel. *Director:* Charles Walters. *Written by* John Patrick. Fram a play by Philip Barry. Color by Technicolar. *Cast:* Bing Crasby, Grace Kelly, Frank Sinatra, Celeste Halm, John Lund, Louis Calhern, Sidney Blackmer, Louis Armstrang, Margala Gillmare, Lydia Reed, Gordon Richards, Richard Garrick.

The King And I

20th Century-Fox—CinemaScope

Producer: Charles Brackett. *Directar:* Walter Lang. *Writer:* Ernest Lehman. DeLuxe Calor. *Cast:* Debarah Kerr, Yul Brynner, Rita Marena, Martin Bensan, Terry Saunders, Rex Thampson, Carlas Rivas, Patrick Adiarte, Alan Mawbray. *(Champian far the third month).*

Allied Artists Gross Gains

HOLLYWOOD: Samuel Broidy, Allied Artists president, has announced the earnings of the corporation and its subsidiaries for the fiscal year ended June 30, 1956. Total gross income amounted to $16,977,000 compared with $12,670,000 in 1955 an increase in 1956 of $4,307,000, or 34 per cent.

Domestic and Canadian film rental income in 1956 increased to $13,854,000 from $9,441,000 in 1955 and foreign film rentals increased to $2,946,000 from $2,601,000. Net income before Federal income taxes was $801,875 in 1956, as compared with $1,064,494 in 1955. Included in 1955 income was an item of $461,557 received from the sale of fully amortized pictures, whereas no such extraordinary income was received in 1956. Federal income taxes were $430,000 in 1956 and $466,000 in 1955, leaving a net income of $371,875 in 1956 and $598,494 in 1955.

Citing "Friendly Persuasion," which premieres shortly at Radio City Music Hall, Mr. Broidy said it marked a "significant milestone in Allied Artists' long-range upgrading program."

Perry, N. Y., House to Open

BUFFALO: Reopening of the Auditorium theatre in nearby Perry, N.Y. under new auspices is assured following negotiations between the Town board and Mount Morris interests. New holders of the lease are Nunzio and Sarah Tantillo.

Florida Exhibitor Unit Meeting October 28-30

JACKSONVILLE: Billed as "the big convention for little exhibitors," the annual gathering of the Motion Picture Exhibitors of Florida has been set for October 28-30 at the Hotel Roosevelt with S. H. Fabian, president of Stanley Warner Theatres, New York, scheduled for the keynote address. The registration of more than 400 exhibitors, theatre suppliers and distributor representatives is expected for Sunday, October 28. The meetings will begin officially at a business session Monday morning, October 29, with Elmer Hecht of Miami, president, and Mayor Haydon Burns giving addresses of welcome, followed by Mr. Fabian and a distributor presentation of new film producer with Fred Hull, MGM manager, as moderator.

"WHAT THE PICTURE DID FOR ME" 40 YEARS YOUNG AND HEALTHY

by LAWRENCE J. QUIRK

Forty years ago this month — October of 1916 — saw the establishment by Martin Quigley of the famous service department now known to several generations of exhibitors as "What the Picture Did for Me."

The intrinsic value of this highly useful feature, which Mr. Quigley has nurtured and sustained for four productive decades as a prime service to operators of situations the world over, cannot be underestimated. Its name and fame have spread far outside exhibitor ranks. Its laconic, shrewd opinions, based on the incontrovertible evidence of the actual playing-time experience of picture-wise showmen in situations great and small, rural and urban, have been quoted by columnists like Sidney Skolsky and have been taken up through word of mouth by the showwise in many divisions and categories.

But it is primarily because of the fact that this feature has proved itself eminently serviceable to exhibitors, and because of the venerable and respected place it holds in the hearts of some 10,000 exhibitors down the years, that it is fitting that in this, the fortieth anniversary month of "What The Picture Did for Me," some note should be taken of its function, its history, and its place in the motion picture trade scheme.

From All Areas

Some half-million reports on the commercial standing of the industry's films have sprung into type since that distant day in 1916 when our present Hollywood editor, William R. Weaver, under Mr. Quigley's direction, gathered together a sheaf of exhibitor opinions of product recently screened for patrons, and edited them for a debut appearance in the then *Exhibitors Herald.*

The geographical locations of those sending in their opinions over the years have become more widespread, and the types of operators corresponding have varied, from the small 400-seat theatre manager of 1916 to the drive-in showman of 1956—but the pattern of the individual observation has changed surprisingly little. Exhibitors have found these comments unbeatable as a method of comparing notes. By this system showmen from Canada to Argentina, from Maine to California, from the Orient to Great Britain, have traced a film's course box office-wise, its impact on patrons in large and small situations, in western cowtown and small eastern suburb, in staid New Hampshire and fun-loving Florida.

Nor have the ever-watchful Hollywood producers failed over the years to absorb to their profit the lessons inherent in this cross-section examination of the composite observations of the men actually-on-the-spot as patrons watched product.

Since 1916, "What the Picture Did for Me" has seen many an industry crisis and shifts in booking systems. There were those booking changes brought about by the "loan-out" system, which resulted in contract stars borrowed by other studios making their appearance on the marquee of a small exhibitor's competitor, to the latter's professional consternation. But such was not the case in comparatively simple 1916 when, as Bill Weaver once noted, an exhibitor had certain assurances box office-wise. A showman booking a Paramount lineup in that year knew he would get the exclusive services of certain top-grossing personalities working solely for that company; ditto exhibitors booking Triangle product, or the Universal or Mutual output.

Trends Came and Went

Many were the trends that came and went over four decades. Spot-booking as against the block variety enjoyed its vogue. The star system reached its zenith in the 1920s and the personality outweighed the vehicle. This gave rise to Favorite Star contests among the exhibitors, and even awards by producers like Adolph Zukor to "the year's finest film production," based on the showmen's aggregate opinion. Other trends followed—the "give-away dishes" of the depression period, the poll surveys of attendance at morally questionable films, the star personal appearances.

All these phenomena were reflected in the pages of "What the Picture Did for Me." More serious developments rocked the industry—the letdown at the box office after the "boom year" of 1946, the onslaughts of rising costs and TV, the shift to the drive-in, the rise of refreshment concession profits, which kept more than one operator out of the red. Then came the divorcement of production from exhibition in the early 1950's, and its serious effects on product placement.

As before noted, the language that the typical exhibitor adopts when he pens or types in his individual report has changed little since 1916. A typical 1956 A-type feature like Universal's "Never Say Goodbye" carries the exhibitor notation in a recent 1956 issue: "Played to S.R.O. and it's the best tear-jerker in many months!" This from a gentleman in Georgia. And one gets a nostalgic feeling when one thumbs through a 1916, or a 1932, or a 1944, volume and meets the same observation, almost word-for-word, on a bygone film. Human nature, and its entertainment likes and dislikes, have changed little with the years. The styles have changed, the production mounting has been embellished, the loved old faces of bygone favorites disappear, perhaps, but not the fundamental audience emotions beneath.

Down the years exhibitors on that page have chortled delightedly of a "$2,000 Saturday night take" and they have waxed gloomy as they gave notice of "$13.50 at the till at yesterday's dead matinee." Then Bill Weaver likes to tell of the classic write-in, from a showman who screened a certain nameless turkey and wrote, "This picture is so bad I stuck it in the can after the first show and screened a row of tickets!"

Some interesting phenomena have always been revealed. In 1923, when the late box office idol Wallace Reid died, some exhibitors writing in demanded a fresh circulation of his old films, citing patron requests. In other sections of the country, exhibitors reported a box office nose-dive for Reid's final pictures in view of his death! In this respect patron tastes have changed, since 1955-56 reports from exhibitors offer predominantly favorable box office tallies on the pictures of the deceased James Dean. In 1929, believe it or not, there were some exhibitors who thought talkies an ephemeral novelty, and the pages of "What the Picture Did for Me" that year mirror the reluctance of many of them to wire for sound! The public would get sick of the gab, they protested, and would shortly be crying for the mute fluidity of the long-popular silent film.

Variables Are Cited

There are certain staple tenets, of course. But in the aggregate, there are multiple "draw" factors to consider. "What the Picture Did for Me" has reported some of them faithfully over four decades. Weather conditions. Seasons of the year. Crops to be harvested. The baseball season. A V.F.W. or Legion convention.

In the '20s Radio was a threat. In the '50s TV is a threat. But word-of-mouth about a good picture has a way of seeping through to the man and woman who step up to the box office with their money, and the correspondents' reports reflect this. Exhibitors since time immemorial have referred to the day-of-the-week fluctuation in attendance. "Did great on Wednesday; died on Thursday" has been a common write-in summation.

But the value of "knowing before showing" has been proved sound, as the readers of "What the Picture Did for Me" have discovered now for 40 years.

Germans May Open Publicity Office in U.S.

The German motion picture industry, which is seeking to enlarge the American market for its product, may set up "an information office" in the United States to provide information, public relations and publicity about German product, according to Dr. Horst Von Hartlieb, managing director of the West German Distributors Association.

Dr. Von Hartlieb, who plans to be in Hollywood and Washington during his month-long visit said in New York last week, prior to a Motion Picture Export Association luncheon tendered by the foreign sales managers, that he is "here to study the operations and conditions of the American film industry and its domestic market." Dr. Von Hartlieb said his report to his West German association would hold much information about the similarity between "our industries." He said that he reached this conclusion following a study of the Senate Small Business subcommittee report on trade practices.

Dr. Von Hartlieb also disclosed that he will make a study of the industry's Production Code Administration with the thought of incorporating some of the American industry's methods of self regulation into the West German manner of self regulation. He said that he will confer with Geoffrey Shurlock, PCA administrator, in Hollywood on this.

The MPEA luncheon was presided over by Eric Johnston, MPEA president. Mr. Johnston, in recounting the conditions of the West German industry, said that 130 features were produced there last year and that the exhibition industry in Germany has grown from 1,300 to 5,600 theatres.

Gurney Cites Problem Of the Independent

The triple problems of budget, casting and finding a suitable script, loom even larger in the nightmares of the independent producer than they do for the larger operator. That is the opinion of Robert Gurney, Jr., producer of "Edge of Fury" scheduled for United Artists release. Mr. Gurney was in New York last week preparing the script and scouting locations for his next production, "Thin Edge of Violence" which will be made in New York. "Budgets", he declared "must be kept at the minimum justified by the expected return from the so-called small market picture. Stars won't work for what you can pay them and distributors won't make a release deal unless you have marquee names."

People in The News

ALBERT GOLDMAN, projectionist at the Beacon Hill theatre, Boston, will be installed Commander of the Lt. A. Vernon Macaulay Post No. 270, theatrical post of the American Legion, November 20 at Blinstrub's Village.

CHARLES KONTULIS has been named president of the Stanley Warner Club, it is announced by the organization. Other officers include: HARRIETT PETTIT, STANLEY AMSTER, ETTA RODOFF, FRED STENGEL and DONALD SHERWOOD, vice-presidents; JOHN T. HOLMES, treasurer; and STUART H. AARONS, secretary.

MILTON GABLER has been elected vice-president of Decca Records, Inc., in charge of artists and repertoire, it is announced by MILTON R. RACKMIL, president.

RALPH CARMICHAEL has joined the Metropolitan Theatres circuit, Los Angeles, it is announced by SHERRILL CORWIN, head of the circuit. Mr. Carmichael recently had the position of film buyer for Stanley Warner Southern California Theatres.

THOMAS E. DUNN, JR., Universal salesman in New Orleans since 1945, has been promoted to branch manager in St. Louis. He replaces HARRY HYNES, who is retiring after 29 years with the company.

J. J. O'LEARY is retiring as an officer of Comerford Theatres circuit, effective immediately, it is announced by FRANK C. WALKER, chief executive of the Comerford Theatres interests. Mr. O'Leary, vice-president and a director for many years, will remain as a consultant.

WENDELL B. CAMPBELL, radio network and station executive, has been elected vice-president for national sales of RKO Teleradio Pictures, Inc., it is announced by president and board chairman THOMAS F. O'NEIL.

CURTIS H. MEES has been named division manager of the northern New Jersey division of Skouras Theatres, it is announced by SPYROS S. SKOURAS, president of Skouras Theatres Corp. Mr. Mees is well known in industry circles as a contributing writer on theatre management to the *Better Theatres* Section of THE HERALD.

"Oklahoma!" Regular Run In New York Nov. 2

Rodgers & Hammerstein's "Oklahoma!" in CinemaScope and color by Technicolor, will open Friday, November 2 at Brandt's Mayfair theatre on a continuous-performance, popular-priced basis, it is announced by 20th Century-Fox, distributors of the film. Originally produced for the theatre in 1943, "Oklahoma!" premiered in its film version at the Rivoli theatre, New York, in Todd-AO a year ago this month. It closed October 2. The Magna production stars Gordon MacRae and Shirley Jones; Arthur Hornblow, Jr., produced and Fred Zinnemann directed.

U. A. Package Sold In 39 TV Markets

The United Artists package of 39 features, a majority of which were produced after 1948, have already been sold to television stations in 30 markets, it was reported in New York this week. According to a U.A. official, the company, which is aiming to sell the package in 100 markets of the U. S., has realized approximately $1,500,000 from the TV sales in the 30 markets, which include New York, Chicago, Los Angeles, San Francisco, Seattle, Salt Lake City, Denver, Dallas and St. Louis. An official of the Screen Actors Guild reported early last week that negotiations concerning the sale of post-1948 films would be set up shortly following discussions on this matter by the SAG board of directors. He said that U.A. and Matthew Fox of C & C Television Corp., which seeks to release post-1948 product produced by RKO Radio Pictures to television, have approached the guild concerning their position in the TV film sales regarding rights involved. The guild official said a new formula would have to be worked out as the SAG contract only covers films produced up to August, 1948.

TV Shift to UHF Seen "Jeopardizing" Service

The transfer of all television broadcasting to the ultra high frequency (UHF) band would jeopardize the future of television in the country, the Radio Corp. of America and the National Broadcasting Co. have protested to the FCC. Both companies filed comments with the FCC saying that the 12 very high frequency (VHF) channels are needed in conjunction with the 70 UHF channels "in order that television may have room in which to grow and expand." There are basic differences in VHF and UHF performance, they said, which arise from conditions of nature. They cited television in areas of mountainous terrain and cities with large structures, saying that VHF in these situations would normally "continue to be superior to UHF."

Establish International Union Group in Rome

By DR. ARGEO SANTUCCI

ROME: The International Trade Union for Shows has been established officially here. Founders of the new organization are workers and representatives of the most important European countries, of the United States, and of some South American nations. The official ceremony here last week was attended by prominent Rome film industry and civic officials. The new organization will care for the interests of stage and motion picture actors, writers, directors, technicians, and workers of the film industry; composers, musicians, conductors, singers, technicians and employees of the radio and television corporations, workers of the distribution and exhibition fields and of vaudeville. The new organization was sponsored by the FULS, the Italian Christian Democratic trade union for workers in show business.

Says Reds' Price-Cutting Hurts Italian Film Trade

ROME: The Christian-Democrat daily newspaper *Il Popolo* has reported here that a bigger exchange of motion pictures between Italy and the Soviet Union is held back by the low prices currently offered by Sovexportfilm, the Russian distribution agency, for Italian product. "The price paid for Italian pictures," reported *Il Popolo*, "very rarely reaches 15 million lire ($25,000) for a single feature film."

The newspaper remarked that the low offers made by the Russians seemed odd in the light of apparently excellent business in Soviet theatres indicated in a statement by Soviet industry visitors, who said that "the official number of patrons reached a peak of two billion per year in the Soviet Union." This report was published on the occasion of a visit to Italian studios by a Soviet delegation to negotiate an increase in film traffic between the two countries.

Mexican Company Sets "Biggest Budget Yet"

Trans America Productions will produce "Cortez and Montezuma" in CinemaScope and color with "the biggest budget ever attempted within the Mexican industry," it was announced last week by Frank Z. Clemente, producer, who arrived in New York from Mexico City and Hollywood. Mr. Clemente said his Mexican production company has budgeted the picture at $1,500,000 with shooting to commence late this year or early in 1957. The Mexican film producer said he is in New York to meet representatives of the major distribution companies in regard to formulating a releasing agreement.

Weigh French Studio Closing

by HENRY KAHN

PARIS: From present indications it would appear that the French Producers Syndicate will decide about the middle of this month whether France would cease all film production for the next six months. According to a syndicate spokesman, the question has already come up for discussion. While it is not certain that so drastic a step will be taken, many producers are known to favor it.

Over the past year the French film industry has completed 115 films or 25 films above the usual average for a year. These do not include co-productions. The industry is now asking how these extra films can possibly be released before the end of next year, especially as most of the first run houses are already booked up well into 1957. In short, this would seem to mean that films commenced last Winter will not be released for about 12 months. During this time, the producers point out, they are having to pay interest on bank loans necessary to produce the films which are earning nothing. It is estimated that an extra six thousand million francs were invested in production in 1955-1956. The over-all situation in France is not too hopeful.

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Odongo
CINEMASCOPE • TECHNICOLOR®
with JUMA • ELEANOR SUMMERFIELD
Screenplay by JOHN GILLING
Based on an Original Story by ISLIN AUSTER
Directed by JOHN GILLING • Produced by ISLIN AUSTER
Executive Producers: IRVING ALLEN and ALBERT R. BROCCOLI A WARWICK PRODUCTION

REPRISAL!
starring
GUY MADISON • FELICIA FARR
KATHRYN GRANT
TECHNICOLOR®
with Michael Pate • Screen Play by DAVID P. HARMON, RAPHAEL HAYES and DAVID DORTORT • Screen Story by DAVID P. HARMON
From the Novel by ARTHUR GORDON • Produced by LEWIS J. RACHMIL
Associate Producer: HELEN AINSWORTH • Directed by GEORGE SHERMAN

THE WHITE SQUAW
starring
David May William
BRIAN • WYNN • BISHOP
Screenplay by LES SAVAGE, JR.
Based on the Novel by LARABIE SUTTER
Produced by WALLACE MacDONALD • Directed by RAY NAZARRO

Suicide Mission
with LEIF LARSEN
and other members of the wartime organization as themselves
Written and Adapted by DAVID HOWARTH, SYDNEY COLE and MICHAEL FORLONG • From the book "The Shetland Bus" by David Howarth
Directed by MICHAEL FORLONG • A NORTH SEA FILMS Production

BURT LANCASTER
TEN TALL MEN
TECHNICOLOR®
with JODY LAWRANCE • GILBERT ROLAND • KIERON MOORE • GEORGE TOBIAS • Screen Play by Roland Kibbee and Frank Davis
Produced by Harold Hecht • A Norma Production • Directed by Willis Goldbeck

Reprint

Alfred Starr Dies at 58

NASHVILLE: Alfred Starr, 58-year-old veteran of motion picture exhibition, who was president of the Bijou Amusement Company, and co-chairman of the joint exhibition Committee Against Pay - As - You See Television died here October 15, suffering a fatal heart attack in his office.

Alfred Starr

Mr. Starr, a veteran of more than 30 years in the industry is survived by his wife, two sons and a daughter.

The principal owner of the Bijou Amusement Company which he managed in cooperation with his brother Milton, he was highly instrumental in making Theatre Owners of America a prime mover in exhibition and motion picture industry affairs. Mr. Starr was president of TOA during 1953-54. He served as chairman of the executive committee and was a member of the board of directors from 1954 to 1956. At the recent TOA convention the prominent southern theatre man was named a member of the executive committee and a member of the national exhibition group's finance committee. He is also a member of the board of the Will Rogers Memorial Hosptial.

Mr. Starr was also active in community affairs here. He was a founder of the Nashville Symphony Orchestra and past president of the Nashville Community Chest.

A delegation of exhibitor members and officers of the TOA attended the funeral here Wednesday.

As co-chairman of the Committee Against Pay-As-You-See Television, Mr. Starr, with Trueman Rembusch, of Allied States Association, led the fight against subscription television, which is currently pending before the Federal Communications Commission.

Harry A. Friedman

TORONTO: Harry A. Friedman, 66, prominent lawyer and theatrical executive, died last week at his home in Burlington, Ont. Organizer of Odeon MidWestern Ltd., in assoication with Odeon Theatres (Canada) Ltd., in Edmonton and Calgary, Mr. Friedman leaves his wife and two daughters.

Frank Burke

Frank Burke, 61, editor of the *Radio-Television Daily*, died in New York October 15 of a heart ailment at the Hospital for Joint Diseases, where he was confined for an illness.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended October 13 were:

Albany: The Solid Gold Cadillac (Col.).

Boston: Fantasia (B.V.) (Reissue); La Strada (Trans-Lux); Oklahoma! (Magna) 4th week; War and Peace (Par.); 2nd week.

Buffalo: Bandido (U.A.); Girls in Prison (Amer. Intl.); Hot Rod Girl (Amer. Intl.); Lisbon (Rep.); Oklahoma! (Magna) 9th week.

Chicago: High Society (MGM) 7th week; Lust for Life (MGM) 2nd week; The Mountain (Par.) 2nd week; 1984 (Col.) 2nd week; Proud and the Beautiful (Kingsley) 2nd week; The Solid Gold Cadillac (Col.) 2nd week; War and Peace (Par.) 2nd week.

Cleveland: Julie (MGM); Rififi (UMPO); The Solid Gold Cadillac (Col.); War and Peace (Par.) 3rd week.

Columbus: Bandido (U.A.); Tea and Sympathy (MGM) 2nd week.

Denver: Attack! (U.A.) 2nd week; The Best Things in Life are Free (20th-Fox); Richard III (Lopert).

Des Moines: The Solid Gold Cadillac (Col.).

Detroit: Attack! (U.A.); The Bad Seed (W.B.); War and Peace (Par.) 2nd week.

Hartford: Attack! (U.A.); The Boss (U.A.); The King and I (20th-Fox) 2nd week (Revival Run); Showdown at Abilene (U-I); The Solid Gold Cadillac (Col.); The Unguarded Moment (U-I); War and Peace (Par.).

Indianapolis: Oklahoma! (Magna) 7th week; The Solid Gold Cadillac (Col.); Toward the Unknown (W.B.).

Kansas City: Lust for Life (MGM) 3rd week; Private's Progress (DCA) 2nd week; War and Peace (Par.).

Memphis: Toward the Unknown (W.B.).

Miami: Oklahoma! (Magna) 33rd week; The Solid Gold Cadillac (Col.); Toward the Unknown (W.B.).

Milwaukee: Tea and Sympathy (MGM) 3rd week.

Minneapolis: War and Peace (Par.).

New Orleans: Oklahoma! (Magna) 16th week; The Solid Gold Cadillac (Col.); Tea and Sympathy (MGM) 2nd week; War and Peace (Par.).

Oklahoma City: The Best Things in Life are Free (20th-Fox) 2nd week; A Cry in the Night (W.B.); Oklahoma! (Magna) 9th week; Raw Edge (U-I); The Solid Gold Cadillac (Col.).

Philadelphia: Bus Stop (20th-Fox) 2nd week; Lust for Life (MGM); Oklahoma! (Magna) 6th week; Tea and Sympathy (MGM) 2nd week; Toward the Unknown (W.B.); War and Peace (Par.) 3rd week.

Pittsburgh: The Best Things in Life are Free (20th-Fox) 2nd week; Lust for Life (MGM) 3rd week; Oklahoma! (Magna) 18th week; Richard III (U.A.).

Portland: Attack! (U.A.); The Best Things in Life are Free (20th-Fox) 2nd week; Fantasia (B.V.) 2nd week (Reissue) Moby Dick (W.B.) 3rd week; Tea and Sympathy (MGM) 2nd week.

Providence: The Burning Hills (W.B.); It Conquered the World (Amer. Intl.); The She-Creature (Amer. Intl.); Tea and Sympathy (MGM) 2nd week.

San Francisco: Attack! (U.A.); The Bad Seed (W.B.) 3rd week; A Cry in the Night (20th-Fox); Hot Rod Girl (Amer. Intl.); Tea and Sympathy (MGM) 3rd week; War and Peace (Par.).

Vancouver: The Best Things in Life are Free (20th-Fox); Canyon (A.A.); The King and I (20th-Fox) 10th week.

Washington: Attack! (U.A.); Don Giovanni (I.R. Maxwell); Lust for Life (MGM) 3rd week; Tea and Sympathy (MGM); Toward the Unknown (W.B.); War and Peace (Par.) 2nd week.

New Petition Filed on "Lady Chatterley"

A petition to lift the Board of Regents ban on the French film, "Lady Chatterley's Lover," was filed last week in New York State Supreme Court in Albany. The motion picture, based on the novel of D. H. Lawrence, was banned last May by the Motion Picture Division on the ground that certain sequences were "immoral within the intent of our law." The Regents upheld the censorship September 28.

Legion Approves 7 Of Nine New Films

Of the nine productions reviewed last week by the National Legion of Decency, seven have been put in Class A, Section I, morally unobjectionable for general patronage, and two in Class B. morally objectionable in part for all. In Section I are: "Footsteps in the Dark," "Giant," "7th Cavalry," "Ten Commandments," "Toward the Unknown," "Wee Geordie" and "The Bespoke Overcoat. In Class B are "Four Boys and a Gun" and "You Can't Run Away from It."

U.S. Exhibitors Are Set For International Meet

Representatives of U. S. exhibition will attend the general convention of the Union Internationale de Exhibitor Cinematographique which will be held in Lausanne, Switzerland, November 22-23, it was reported last week. Theatre Owners of America and Allied States Association are both members of the global theatre association. TOA's representative to UIEC is Myron N. Blank and Allied States' representative is Julius M. Gordon, both of whom attended the last meeting of UIEC in Rome last year. Among the other countries who will send representatives are Germany, Belgium, Holland, Spain, Great Britain, France, Israel, Italy and Sweden.

The National Spotlight

Albany

Conspicuous posting of "No Commercial" signs at a theatre is a good way of reminding patrons they will not be exposed to the kind of messages seen on television, **Harry Lamont** said. He thought the idea worth adopting. . . . A letter contest on "why I would like to own a share of General Motors stock" was arranged by Columbia exploiteer **Herb Schloss** and Palace manager **Bill With,** in cooperation with J. S. Bache & Co., to promote "The Solid Gold Cadillac." . . . **Ralph Ripps,** MGM salesman and brother of **Herman L. Ripps,** eastern division assistant sales manager for MGM, resumed work after an illness. . . . Local National Screen Service office is down to one regular manager, **John Bylancik.** Salesman **Adolph Edman** rotates between the Albany and New Haven districts. . . . The Delaware, Stanley Warner art house, screened "Rififi" under a policy of seating no one after the picture started. . . . The 800-car drive-in being built by **Sylvan Leff** in Pittsfield, Mass., is opposite a new shopping center. . . . **Jules Perlmutter, Sidney Urbach** and Jack Sussman were among Variety members viewing one or more World Series games.

Atlanta

Leo Mann has been added to the inspection department of Howco Films. . . . **Oscar Howell,** president of Capital City Supply Co., is recovering from a cerebral hemorrhage in Nashville. . . . Manager **Joe Brown,** Sevier theatre, Johnson City, Tenn., is recovering after a recent illness. . . . **Mr.** and **Mrs. Luther Smith,** Tooga and Penn drive-in, Summerville, Ga., motored to the West Coast. . . . **Nat Williams, Jr.,** Interstate Enterprises, Thomasville, Ga., said that his father, **Nat Williams, Sr.,** is making satisfactory recovery from the heart attack he suffered in Atlanta several weeks ago. . . . The Rose theatre, Forsyth, Ga., has reopened and the Midway drive-in there has closed. Both theatres are owned by **R. E. Watson.** . . . On the Row visiting were: **J. W. Robinson,** Wheeler drive-in, Elgin, Ala.; **T. E. Watson,** Strand, Montevello, Ala., and **R. E. Andrews,** Carver, Rome, Ga.

Boston

The Rialto theatre, Everett, Mass., reopened October 11 by new-comer **George Hodgon** for evening performances only. . . . Loew's State and Orpheum have booked three United Artists first run films in succession: "Ambassador's Daughter," Oct. 11; "Bandido," Oct. 18, and "Attack," Oct. 25. . . . **Cecil B. DeMille** was guest of honor at a luncheon at the Sheraton Plaza Oct. 16 sponsored by **Mayor Hynes** of Boston. The mayor presented DeMille with a silver Paul Revere Bowl inscribed: "For his contributions in serving faith in God and advancing brotherhood among men through his motion pictures". . . . An invitational screening of "Ten Commandments" was staged at the Astor Oct. 9. . . . **Charles E. Kurtzman,** northeast division manager of Loew's Theatres, has been named chairman of the 1956 Thanksgiving Crusade for Retarded Children. . . . Branch manager **Harry Segal** of United Artists, has been appointed to the Boston committee for President Eisenhower's Committee on the Employment of Physically Handicapped. . . . **Vinal "Hub" Conway,** owner of the Gem theatre, Vinal Haven, Me., was recently elected mayor of the island. . . . Sympathy to **William Cliggott,** manager of Mass. Theatre Equipment Co., in the death of his mother. . . . **Albert Goldman,** projectionist at the Beacon Hill theatre, will be installed Commander of the Lt. A. Vernon Macauley Post 270, theatrical post of the American Legion.

Buffalo

Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, was in Buffalo Thursday for conferences with **Arthur Krolick,** district manager, Buffalo and Rochester, and with managers of the AB-PT houses in both cities. . . . **Cecil B. DeMille** will visit Buffalo Oct. 22 in connection with his latest production, "The Ten Commandments," which will open Dec. 21 at the Century theatre here. . . . "I personally can't remember a year when the annual best-10 list was going to be so difficult to compile because of the terrific candidates," said **Carl J. Rindcen,** manager of Shea's Buffalo, in discussing the autumn-winter business outlook in exhibition, which he believes will be a rosy one. . . . **Harry Altman,** Buffalo's famous showman, who operates the Town Casino in Buffalo and the Glen in Williamsville, has opened his $750,000 bowling alley, Arrowhead Lanes, in Canandaigua. . . . **Stanley Kositsky,** manager of the Buffalo U. A. branch, is going after some of that big dough in the Jim Welde Drive. He is working hard to grab part of that prize pool of more than $50,000 cash which is to be shared by the winners in the drive. . . . **Elmer F. Lux,** chief barker, Tent 7, Variety Club of Buffalo, is being congratulated for the huge success of the recent Muscular Dystrophy Campaign.

Charlotte

Columbia Pictures exploiteer **Bob Peterson** came here to line up several stunts for "Solid Gold Cadillac," which opened at the Manor Oct. 12. One stunt had Charlotte *News* readers invited to guess the weight of a solid gold **Judy Holliday,** gold Cadillac bracelet charms being awarded to the first 12 who came up with the correct answer. . . . **Tom Baldridge,** MGM exploiteer, was here from Washington. . . . **Landa P. Stephens,** father of **Karen Stevens,** MGM exchange employe here, died last week. . . . The Southern States Fair and the Ice Capades show had their effect on theatre attendance last week. To add to that, comdian **Henny Youngman** opened at the El Morocco for a four-day stand. Singer **Gene Austin** will come to the club later this month. . . . Despite competing attractions here, "Tea and Sympathy" did good business at the Plaza.

Chicago

In six weeks "High Society" grossed $275,000 for the Woods theatre. . . . **Marte Latham,** known to be the only woman hunter, was here this week with two jungle-bred cheetahs in behalf of "Odongo." . . . "Siete Leguas," a new Clasa-Mohme, Inc., production, and currently playing in 10 Spanish language theatres in the city, has doubled all previous box office records. . . . **John Davis,** head of J. Arthur Rank Organisation of Britain, spent October 12 and 13 here, conferring with **Charles Percy,** president of Bell & Howell. Mr. Davis viewed all the new products developed and manufactured by B&H during the past year. . . . **Sam Kaplan** of Albert Dezel, Inc., said his company has been appointed distributor for 13 Warner reissues. . . . **Tom Dowd,** midwest manager for UMPO, left for a tour of Milwaukee, Omaha, Des Moines, Cedar Rapids and Lincoln, Nebraska, in behalf of first runs of "Rififi" and "Diabolique." . . . **Irwin Joseph,** general manager for Modern Film Distributors, announced the appointment of **Ted Hill** as sales representative in the Memphis-New Orleans areas. He replaces **Johnny Keno,** who resigned. Mr. Joseph left for the west coast, and before returning will swing around to New York, to select new films. . . . **Ben Schumard** has taken over management of the Lamar.

Cleveland

The gala Cinerama opening Nov. 14 at the Palace theatre will be a benefit for the Cleveland Zoo which will be holding its 75th anniversary celebration. Arrangements for the benefit opening were concluded between **Lester B. Isaacs,** national director of exhibition for Cinerama, and **Vernon B. Stouffer,** chairman of the Zoo board of directors. . . . Selected Theatres Circuit has sold the Maple Heights theatre building consisting of the 1600-seat theatre, two stores and an upstairs suite to **Anna** and **Jerry Hridel** of the Janda Furniture Co., who will convert the property into another furniture store. . . . **Rhoda Koret,** who resigned as Columbia booker to retire from business, is now with Academy Film Service on a part time basis. . . . Variety Club Auxiliary is the name decided upon for the newly reorganized women's wing of the local Variety Club. At the reorganization meeting the following officers were elected: president, **Mrs. Sam Weiss;** vice-president, **Mrs. Danny Rosenthal;** treasurer, **Mrs. Leonard Greenberger;** corresponding secretary, **Mrs. Nell Weitz;** recording secretary, **Mrs.**

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Jules Livingston. Arrangements were also concluded at the meeting for a clambake to be held Sunday, Nov. 4, at Schluters, with **Mrs. Leroy Kendis,** chairman of the committee on arrangements. . . . **Michael Koury,** recent purchaser of the Grove theatre bldg., Lorain, has personally taken over operation of the theatre. . . . **Jack Share** resigned as Buena Vista salesman. . . . **Rhoda Koret,** former Columbia booker, joined Academy Film Service on a part time basis.

Columbus

Robert Horton, manager of RKO Grand for the past 18 months, has been named manager of the Hollywood of the Mid-States circuit in the Cincinnati suburb of College Hill. Cincinnati is Horton's home town. No successor has been named at the Grand, said manager **Ed McGlone** of RKO Palace. . . . Local theatres, which have slim audiences when Ohio State football games are played, face additional competition when closed-circuit telecasts of the three remaining Ohio State home games are shown to 7,000 persons at each game in the new St. John Arena, north of Ohio Stadium. Two 15 by 20 foot screens are being installed in the new arena, designed primarily for basketball games. Tickets are priced at $2. . . . **J. Real Neth,** of the Neth Neighborhood Circuit, booked the safety film, "Lakewood Learns to Live" for showings in all of his houses. . . . **Samuel T. Wilson,** theatre editor of the Columbus *Dispatch*, had a reunion with **William S. Cunningham,** former theatre editor of the Columbus *Citizen*, during Wilson's Hollywood tour. Cunningham is now news editor of the Paramount studio publicity staff. . . . **Frank Marzetti** has inaugurated a student admission rate at the Linden, designed primarily for Ohio State University students. . . . **Gus Sun,** veteran Springfield, Ohio showman, was feted on his 88th birthday by family and friends. He is now in semi-retirement, acting advisor for the Gus Sun Booking Agency.

Des Moines

The Dows at Dows has been reopened under the direction of **Bob Gray** of Des Moines. A cash drawing is planned each week. Admission will be 20 cents for children, 40 cents for adults. . . . Improvements have been made to the Iowa theatre at Jefferson, **J. Louis Smith,** manager, reports. Acoustic tile has been added to the walls of the auditorium and projection booth, and the lobby has been painted. Other redecorating is planned. . . . **Rudolph G. Faulds,** co-owner of the Des Moines Theatre Supply Co., left an estate estimated at $216,405.00, an inventory filed in Polk county probate court showed. Faulds, 63, died of cancer Dec. 1, 1955. His will left the bulk of his estate to his widow. . . . **Kermit Carr,** buyer and booker for the Tri-States Theatre Corp. in Des Moines for the last five years, has resigned and will move to Omaha, Neb., where he is to become general manager of the R. D. Goldberg theatres. There are seven in the chain, two in downtown Omaha, four in the suburbs, one in Council Bluffs. Carr had been associated with Tri-States for the past 27 years. . . . Tri-States has asked the Des Moines city council to eliminate the requirement of annual city license fees for theatres. The corporation's five theatres here pay $425 yearly in such fees. **L. M. McKechneay,** treasurer of the company, said the fees had been paid through years of good business, "but at this time, business conditions being what they are, we feel it is necessary to appeal to the city council to have this discriminatory ordinance repealed."

Detroit

William Cornell, long time publicist for the Shubert, lately general manager of Melody Circus, has opened his own business in the Book building. Cornell, in addition to the Masonic Hall business, is doing advance work for "Ten Commandments." . . . **Ursula Davis** has joined Allied Artists as cashier, coming from RKO. . . . Albert Dezel Productions' **Bert Foster** has moved to California. . . . The Dexter Theatre, Inc., has bought the Dexter, in Dexter from Cunningham Oil Co., which has been operating it. . . . The City in Bay City has gone out of business. . . . **Gertrude Applebaum,** AA secretary, has been in Europe for six weeks. . . . The Orpheum at Ann Arbor will reopen as an art theatre. . . . The News Magazine of the Screen has completed a section on the Mormon faith. The film is distributed to schools by the Detroit *News*. . . . **Sol Krim** is back from an art film buying sesing session in New York. . . . **Mrs. Laura Shook** is operating the Emsee at Mount Clemens. . . . Ailing **Bill Green** has left his office in the able hands of his sister, **Mrs. Gertrude Walker.**

Hartford

Morris Rosenthal, manager of Loew's Poli, New Haven, on indefinite sick leave, and **Mrs. Rosenthal** have left for Miami Beach, Fla., where he is to receive periodic treatment. . . . **Max Birnbaum,** recently retired Warner Bros. Connecticut exchange manager, and **Mrs. Birnbaum** have moved into a new home at Miami Beach. . . . **Anthony Masella,** Loew's Palace, Meriden, Conn., has been elected president of the Unison Club of that City. . . . **Charlene Landers** (no relation to **George E. Landers** of E. M. Loew's Theatres), has joined Bercal Theatres, Inc., of Hartford, as executive assistant to **Bernie Menschell** and **John Calvocoressci. Barbara Higbee** continues as promotion manager. . . . **Livio Dottor** of the Plainville (Conn.) drive-in, and his cashier, **Miss Joan Scricca,** will be married this Winter. . . . **Abe Bernstein** of the UA home office exploitation department, came through the territory, contacting drama desks on "The Sharkfighters" and "The King and Four Queens." . . . **Allen M. Widem,** Hartford *Times*, attended the New York world premiere of Warner Bros. "Giant," with **Art Moger,** field exploitation man.

Indianapolis

Truman Lamar, manager of the Pendleton Pike drive-in, is installing 800 in-car heaters and will operate all winter. It's the first drive-in here to make this move. . . . The Variety Club has scheduled a Hallowe'en party for Saturday night, Oct. 27. . . . **Marc Wolf,** state chairman of United Cerebral Palsy, Variety's heart fund project, is opening headquarters on the second floor of the Variety-Allied Theatre Owners building. . . . **Pete Fortune** has taken over the Cinema, near-north side neighborhood house, from **Ernie Miller.** . . . **Marshall Fine** of Cleveland, **Lou Wietke** of Cincinnati and **Bob Wile,** secretary of the Independent Theatre Owners of Ohio, are out-of-the-state exhibitor representatives who have accepted invitations to the ATOI convention here Oct. 23-24. . . . **Dale McFarland,** general manager of Greater Indianapolis, now hopes to keep "Oklahoma" at the Lyric until the year-end holidays. His original estimate was 10 or 12 weeks when it opened 7 weeks ago.

Kansas City

Unseasonably warm weather in the Greater Kansas City area has kept drive-in advertising as active as in summer months. Highway 40 drive-in has installed electric in-car heaters for year-round operation. . . . With "Oklahoma" opening in Todd-AO at the Tower theatre, Oct. 17, "Fantasia" making a bow in SuperScope screen at the Brookside and "Cinerama" entering its fifth month at the Missouri, moviegoers found that "everything is up-to-date in Kansas City." . . . **N. J. (Nick) Sonday** now represents Filmack in Kansas City. . . . **George Plyton** of the Fulton, Mo., drive-in, was the winner of the King of the Sun contest sponsored by Commonwealth Theatres for the managers in the circuit. . . . Majestic theatre, Scott City, Kans., owned by **Fred W. Young,** has new carpets. . . . The new manager of the Times theatre. Memphis, Mo., is **R. L. Davis,** formerly of Iowa. . . . **Jack Allen** is now managing the Esquire in Kansas City.

Los Angeles

Keith McCallum, Exhibitors Service booker, is nursing a broken wrist, the result of a fall in his office. . . . The Carthay Circle theatre will return to the policy of road show motion pictures from its present legitimate stage productions. after remodelling work. costing more than $130,000, is spent for conversion. . . . Al O'Keefe & Associates is making final preparations to open the Belair, new 1,500 car drive-in located between Fontana and San Bernardino. **John Herbel,** son of the late **Henry Herbel,** has been named manager of the Belair. . . . **Hal Gallaton,** Republic head booker, has been transferred to Republic Studios. where he is working under **Carl Bryant** in the TV Service Corp. subsidiary. **Mrs. Reba Hammond** has been named to succeed Gallaton, while **Robert Robinson** has been raised to the post of booker from the shipping department. . . . After 25 years in the motion picture industry. **Jerry Shur,** manager of the Center and Boulevard theatres in East Los Angeles, has resigned to go into another field.

Memphis

Mrs. Harry D. Allen is the new president of Memphis Better Films Council. . . . **C. N. Bonner** and his son. **Robert Bonner,** Community and Pines drive-in, Pine Bluff, Ark., were in Memphis on business. . . . **J. K. Jameson, Sr.,** and his son, **J. K. Jameson, Jr.,** of the Ken at McCrory and

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(*Continued from opposite page*)

Ritz at Bald Knob, Ark., were on Film Row booking. . . . **Henry Haven,** Haven Theatres, Forrest City, Ark., has closed his Starlite drive-in, Brinkley, Ark., for the season and gone into a Saturday and Sunday only operation with the Haven drive-in, Wynne, Ark. . . . **Mr. and Mrs. J. T. Hitt,** Cozy and Plaza at Bentonville, Ark., and Concord and Apollo at Springdale, Ark., came to Memphis on business for their theatres. . . . **Mr.** and **Mrs. Joe Davis,** Ellis, Cleveland, Miss., were Memphis visitors.

Miami

A gold life time pass to the Wometco Theatres for his wife and himself was one of the bonuses received by **Ernest Drolet,** doorman of the Gateway, when he celebrated his golden wedding anniversary recently. . . . The juvenile patrons of eight of the neighborhood theatres of the Florida State circuit are waxing enthusiastic over the forthcoming "dog show" where pets will be judged by accredited veterinarians and earn prizes. . . . The Cameo had hypnotist **Frank Freeman** as a stage attraction for the opening of "The Search for Bridey Murphy." . . . **Ralph Puckhaber,** of the FST publicity office, reports that six of the circuit houses will run pre-Hallowe'en midnight shocker shows on the Saturday preceding the night of the witches. . . . A direct tie-in between the movies and Wall Street was arranged during the local run of "Solid Gold Cadillac" when the brokerage firm of Bache & Co. set up a staffed information booth in the theatre lobbies for consultation with patrons interested in learning about investments. . . . The local Variety Club recently opened its new clubrooms in the Miami Colonial Hotel. The quarters on the mezzanine floor are reported to be the best yet.

Milwaukee

If Milwaukee's Common Council passes the ordinance, an "adults only" classification could be placed on certain motion pictures shown here. No person under 18 would be allowed to attend a film so classified. . . . **John Parostinak,** formerly head shipper at the Paramount exchange here, is now with Milwaukee Film Center. . . . New at the Paramount exchange is **John Radke,** head shipper, formerly with RKO. . . . **Jerry Kramer,** former salesman at Universal, has left the industry to go into another business.

Minneapolis

Marvin Maetzold, head booker at Columbia, was one of four men chosen in the state by the Royal Arch Masons for outstanding work in their respective lodges. He was given a citation. . . . **Dick Schack** is the new assistant in the advertising department of Minnesota Amusement Co. . . . **Ernie Hill,** city salesman at Warners, spent his vacation hunting in northern Minnesota. . . . **Roy Fleischbein,** head of service for NSS, vacationed in Florida. . . . **B. D. (Buck) Stoner,** Paramount central division sales manager, was in for a sales meeting. . . . **Ben Marcus,** Columbia midwest district manager, was in on a routine exchange visit. . . . **Ted Mann** is

INTO RETIREMENT

THIS prosperous and healthy looking gentleman is George W. Turner, for 36 years a salesman for MGM in Minneapolis. He's holding the scroll the Variety Club there gave him as he retired at 73. George likes Florida.

spending $75,000 to remodel his Orpheum theatre at Dubuque, Iowa. The project will include a complete "front to back" remodeling. . . . **Albert Krieger,** operator of the Krieger theatre, Gackle, N. D., has been awarded a law degree by LaSalle Extension University, Chicago.

New Orleans

Henry G. Plitt, president of Paramount Gulf Theatres, has been elected chief barker of New Orleans Variety Tent No. 45. Other officers elected include **Harold F. Cohen,** first assistant; **George Nungesser,** second assistant; **Carl Mabry,** doughguy, and **William Briant,** property master. Elected to the board at large were: **Maurice E. Barr, Joel Blustone, Daniel M. Branden, Roy Nicaud, Irwin Poche,** and **Don Stafford.** . . . **Ann Schenck** is back cashiering at the Center after several weeks' absence due to a major operation and recuperation. . . . **Bob Sidman** was here engineering advance publicity for Columbia's "Solid Gold Cadillac," the current attraction at RKO Orpheum. . . . **Ida Klos,** Paramount Gulf's feature booker, is back after a vacation jaunt in Alexandria, La., Vicksburg, Miss., Pine Bluff and Eureka Springs, Ark. . . . **Claire Aubert,** secretary to Warner Bros. office manager, **Gus Trog,** and **Irwin Bretmeyer** were to be married October 20 in St. Augustine's church. . . . **Mrs. Loraine Cass'** "thrill of a lifetime" was at the recent WOMPI convention, where she was presented a diamond wrist watch by the national association in recognition for her "remarkable and energetic" term as president during 1955-56.

Oklahoma City

United Theatre Owners of Oklahoma will hold its second annual convention March 6-7 in Oklahoma City at the Biltmore Hotel. . . . A complaint charging State theatre manager **P. J. Keough** with violating city anti-noise ordinances by playing the song "Oklahoma" in front of the theatre, was dismissed in municipal court Oct. 7. **Dick Dugger,** assistant city attorney, asked that the complaint be dismissed on the grounds that no one, except a traffic policeman, could be found who objected to the song being played. . . . "Cinerama Holiday" will premiere in the city Nov. 8 at the Warner theatre. "This Is Cinerama," now at the Warner, will end its run Nov. 6 after a record-breaking stand of 25 weeks. . . . The Criterion theatre had a sneak preview October 12, plus regular showing of "The Best Things in Life Are Free." . . . "Oklahoma" ended its engagement at the Rialto theatre, Tulsa, Okla., Oct. 18. **Warren Patton,** general manager of Tulsa's Downtown Theatres, said more than 80,000 persons attended during the run of "Oklahoma".

Philadelphia

Organizational efforts have been started to organize the operators of drive-in theatres in the eastern Pennsylania, southern New Jersey and Delaware area into a formal exhibitor group. . . . The Penypak, key neighborhood house which was sold recently by **Melvin Fox** together with adjoining commercial properties, will be converted into a merchandise mart with 28,000 square feet of selling space. . . . **William Goldman,** head of the William Goldman Theatres, has been named chairman of the Mayor's Board of Theatre Control, also as a member of the Board of the newly-created Philadelphia Central City Development Corp. . . . In the budget message which **Mayor Richardson Dilworth** presented to City Council, he urged a 50 per cent cut in the city's amusement tax which had shown a steady decline because of lesser attendance. He said that reducing this tax from 10 per cent to five would mean a drop of $1,200,000 a year from that source. . . . **Warren Wielland** closed the Apollo on the Boardwalk in Atlantic City, N. J., for the winter season, confining his operations to his avenue theatres during the off-season period.

Pittsburgh

"Love Me Tender" will be the Thanksgiving Day bill in the Fulton theatre. . . . **Fred Kunkel,** former assistant manager in the Penn, is back there temporarily from his present post in the Perry theatre, to assist **Charles E. (Chedie) Funk** while **Bill Zeiler,** the Penn manager, is on vacation. . . . "War and Peace" opened up poorly in the Penn, but management predicts a healthy run after word-of-mouth gets around. . . . **Richard Egan** spent two days here grabbing a lot of publicity breaks for "Tension at Table Rock" which had its world premiere in the Stanley. . . . **Win Fanning,** the *Post-Gazette* assistant movie critic, and his wife, **Vicki,** taking a month off to fly to Germany to visit her folks. . . . The Penn will follow "War and Peace" with "The Opposite Sex" and "Friendly Persuasion" in that order. . . . "Richard III" opened strong in the Squirrel Hill following two weeks of "Madame Butterfly." . . . "Rebel in Town" and "Huk" went first run into a flock of neighborhood houses, with still another brace, "Francis in the Haunted House" and "Showdown at Abilene" likewise.

(*Continued on following page*)

Portland

J. H. MacIntyre, West Coast district sales manager for RKO, was here from Hollywood to work with branch manager **Dick Lange**. . . . **M. M. Mesher** and **Al Foreman** are enthusiastic about film business since returning from the TOA meet. . . . Evergreen's Oregon district manager **Oscar Nyberg** also spreading the word about the big things that are happening for the movie industry since returning from the National Theatres meet in Phoenix. . . . **Mel Melvin** has left the film business and become a partner to local producer **Al Learman** forming Learman-Melvyn Productions. . . . U.A. branch manager **Jack O'Bryan** and Broadway theatre manager **Herb Royster** continue their work for the Navy League. Both are scheduled to take a two day cruise with a few civic leaders aboard the USS Gilligan. . . . **Dean Barrett** was in town working his bicycle promotions with merchants to hypo business for neighborhood houses.

Providence

Bill Trambukis, Loew's State manager, is planning a "monster" midnight Hallowe'en show. . . . **Jacques Kammerer,** of nearby Rehoboth, died recently in Taunton Hospital after a long illness. He was known in the theatre world as Jack Cameron, and was for many years on the Keith circuit as a comedian, dancer and singer. . . . The Hope, Eastside neighborhood house, is promoting an Ekco seven-piece kitchen tool set. A different gift is distributed each week at Monday and Tuesday performances. . . . The proposed open-air theatre at the Shipyard Shopping Center, for which permits have already been granted by the city councils of both Providence and Cranston, is due for considerable opposition. Property-owners and residents, immediately adjoining the shopping center, are uniting in an effort to get the permits revoked.

San Francisco

Warners invited critics **Paine Knickerbocker, Hortense Morton, Bob Hall** and **Emilia Hodel** to Los Angeles for the West Coast premiere of "Giant" Oct. 17. . . . **Harold Borreson,** former manager of the Paramount, has left show business to try his hand at advertising. He is succeeded by **John Doyle,** former assistant manager at the St. Francis. . . . "The best box office in ten years," says **Irving Ackerman** of MGM's "Lust for Life," playing to capacity crowds at the Stage Door. . . . **S. Hurok** was in town preparing for the opening of the Russian "Romeo and Juliet" at the Bridge Oct. 18. . . . The top award for low gross at the Variety Club's recent golf tournament at Merced Country Club was awarded to **Herb Blueschel,** Times Theatres, with **George Mitchell,** Republic manager, shooting the low net. . . . **James Beaty** has been advanced from student assistant to assistant manager at Loew's Warfield.

St. Louis

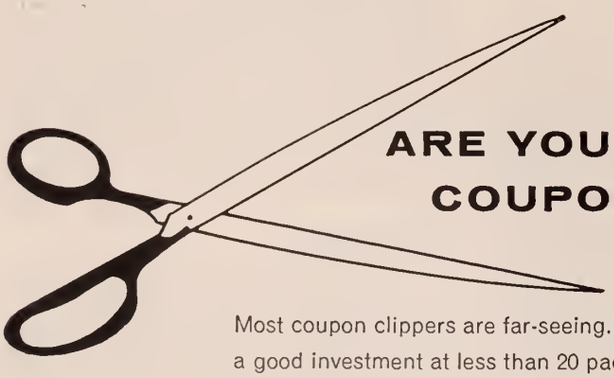
Burglars recently stole a safe, containing an undetermined amount of money from the Twin City drive-in at Champaign-Urbana, Ill. **Ray Watts,** concession stand manager, said the safe contained at least several hundred dollars. . . . The Mainstreet theatre at Paris, Mo., owned by **Mrs. Edith Major,** opened for the season October 14. The drive-in theatre, operated during the summer months by Mrs. Major, closed October 12. . . . The Center Drive-In Theatre Company, which operates theatres at Lincoln, Neb., and Omaha, Neb., has purchased a 700-car drive-in at Corpus Christi, Texas. Owners of the purchasing company are **Russell Brehm** of Lincoln, a Lancaster county commissioner; **Senator Roman Hruska** of Omaha and **H. S. Gould** of Omaha. . . . **Richard Davis** of Des Moines, Ia., has leased the Time and Air-Way drive-in theatres, in Memphis, Mo., and will install CinemaScope. **Mr.** and **Mrs. Elmer Ross,** who only recently succeeded **Clarence Locke** as managers of the Air-Way drive-in, will manage the two theatres.

Vancouver

Topping the town last week was "Reach for the Sky." "Canyon River" and "The King and I," now on its 10th week, also were good. . . . **Ivan Ackery,** Orpheum manager, is in charge of exploitation for "War and Peace" for Famous Players units in British Columbia. . . . **Harry Woolfe,** UA manager, is a happy man. His daughter made him a grandfather recently. . . . **Benjamin Anderson,** 84, father-in-law of **Art Graburn,** Paradise manager, died in the hospital here. . . . **Doug Gow,** of Famous Players, is back from his California honeymoon. . . . **Jim Webster** is pinch-hitting for **Roy McLeod,** Plaza manager, who is on vacation. . . . The Surrey drive-in near White Rock closed for the season after a poor year's business. . . . **Gordon Wilson,** film editor of the Vancouver *Herald,* resigned and joined Bowell-McLean motors, who handle Cadillac cars, as advertising manager. . . . **Darrell Prezeau,** formerly with the Odeon theatre, Victoria, is the assistant at the Vogue, Vancouver. He was replaced in Victoria by **Brian Wright,** who moved over from the Odeon-Plaza. . . . No successor has been appointed yet for **Jack McNicol** who resigned as manager of the Columbia New Westminster to move to Hollywood.

Washington

The Variety Club will have a Hallowe'en party and dance in the club rooms on Saturday, October 27. **Charles Demma, Ralph Deckelbaum, Hirsh de La Viez, Joel Margolis, Phil Mason, Nathan Shor, Roger Squitero** and **Duke Zeibert** are on the committee. . . . A special invitational preview of "The Ten Commandments" was held in RKO Keith's theatre October 11. . . . The Dupont theatre brought back "The Killers" for an engagement. . . . **John Horton,** of Universal-International, was a recent Washington visitor. . . . **Virginia Mayo** and her husband, **Michael O'Shea,** were Washington visitors at the Treasury Dept's Freedom Fair. . . . **Linda Darnell** was a guest at the United Givers Fund report luncheon. . . . The Variety Club of Washington will have its annual elections Monday, November 5, at the Willard Hotel. . . . **Col. Willard Webb** gave a report of the Edinburgh Film Festival to the Washington Film Council.



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Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

PUBLICITY — Prime Promotion for Pictures

COLUMBIA PICTURES, in addition to buying and taking over their own new building at 711 Fifth Avenue—formerly occupied by the National Broadcasting Company—have set something of a record for new and quite astonishing publicity tieups in the last week, for their current pictures. It's certainly news when a Wall Street house goes for a cooperative advertising and promotional deal, as reported in the *Wall Street Journal*. Bache & Co., nation-wide brokerage service, are backing "The Solid Gold Cadillac" as an investment.

Bache for many years have been aiming their promotional guns at the distaff side, utilizing the theme "Dividends Are a Girl's Best Friend"—so Columbia's comedy about a girl who parlays ten shares and the feminine touch into control of the world's largest corporation, as played by Judy Holliday, is a natural tieup. The company will incorporate "Solid Gold Cadillac" in its portfolio, for handling through offices in 55 cities, with sponsored newspaper advertising, radio and television tieups, and direct mailing to the firm's list of 150,000 customers.

Then, to keep up the good work, Columbia will offer a new series of Screen Snapshots, entitled "Guess Who?" — which is planned to provide exhibitors with the most potent box office bet ever created to incorporate a national star identification contest in a series of color one-reelers. Columbia has for years been the exhibitor's largest supply of short films, and most consistent in their maintenance of this standard, and necessary, part of program building, especially in these days of continuous double-bills on television. Theatre managers must make their attractions different in quantity and quality from that which is provided six hours a day at home. Nowadays, there are many camplaints about programming—and Martin Quigley hit the nail on the head with his recent and pertinent editorial, "Disjointed Presentation."

The idea of a short subject series that will not only build audience interest for top stars and new talent, but will also serve as a standard short film, and the basis of both local and national contests, is one that will be welcomed. Columbia will offer national prizes to contenders who enter, with one top winner for each release in the series, who will receive a trip to Hollywood for two persons, with all expenses paid, visiting the studios and meeting outstanding stars. In each of the contests, the winner will have a chance at a screen test, and this will build tremendous interest at the local level.

NATIONAL ELECTIONS

This is an election year, and the air is literally filled with appeals for your vote—on the national and local level. And, as COMPO says in the 68th of their series of institutional ads in *Editor and Publisher*, "This Year Americans Will Have Two National Elections"—if you count the one pending between Ike and Adlai, along with the upcoming Audience Awards, scheduled this year for the ten day period between Christmas Day and January 3rd, when it is expected that as many as 30,000,000 people will vote for their favorite film stars, through 10,000 cooperating theatres. Both Leonard H. Goldenson and Elmer Rhoden will serve as co-chairmen.

And there will also be the $35,000.00 Lustre-Creme Sweepstakes, which will be completed just before the Audience Awards votes are taken, and will contribute much to the public interest in such events. It is always a task to get the general public to join this sort of enterprise, and the more pressure and power there is behind the combined forces, the better will be the result. Energy at the local level is always the measure of success.

Early in 1957 will come the Academy Awards, which are determined by some 12,000 voters in the precinct of Hollywood, when the technicians and artists of the studios chose their own favorites.

EDWARD M. FAY, dean of theatre owners, and old friend these many years, told us at the convention that he had been jotting down a few things, and would send us a little book. But we hadn't expected any such present as came in the mail—a bound volume of "Musings"—written out of his experience and his love for people. What manner of man is this Ed Fay, whom we thought we knew so well? He is a poet and a philosopher—he has the wisdom of his years. We quote some lines to show his thinking:

"The spices of uncertainty enrich the cup of life. For a little way, a little while, we hang dependent on each other. The iron will of one stout heart shall make a thousand quail. The gods cannot help a man who loses opportunities. Prudence for a man's own sake never should be separate from honesty.

"Let a spendthrift grow old, he will set his heart on saving. Wealth has never given happiness, but often hastens misery. Reckon nothing worthless, there are hidden uses you know not. There are thousands who heed not the leaning of their talents. The sum of life is trifles.

"Spurn not at seeming error, but dig below the surface for the truth. There is truth in the wildest scheme that an imaginative heart can engender. The savage and the sage alike, regard their labours proudly. Take an indulgent view of each man's self interest.

"I am a prisoner of my thoughts, and live in happiness. Every successful endeavor was born of thought, followed by action. A man's life is a tower, with a staircase of many steps. Today is the golden chance; cherish and prize it well."

Our sincere appreciation to our oldest Round Table member—and a standing vote at this meeting, for his "Musings." We shall subscribe our personal thanks to benefit the Jimmy Fund.

—*Walter Brooks*

Drumbeating "Flight to Hong Kong" in San Antonio. The United States Air Force Band of the West, parading in front of the Texas theatre, for the saturation premiere of the picture in 150 theatres, throughout Texas.

Press reception kicks off "Hong Kong" premiere. Left to right, Tom Powers, Texas theatre manager and Mrs. Powers, star Rory Calhoun, Victor Rosatti, producer of the United Artists picture, star Dolores Donlon, and Frank Starz, publicity chief of the Interstate circuit.

Dreams Come True

Don Baker, manager of Loew's Orpheum theatre, St. Louis, posed this ballyhoo girl on top of a mail box, as a publicity stunt for "The Boss"—the postman said she would be returned to sender, for insufficient postage! But, nothing else insufficient, however.

Wm. J. Trambukis, manager of Loew's State theatre, Providence, had a solid campaign for "The Solid Gold Cadillac" with commercial window display attracting a great deal of attention, in news pictures and as word of mouth advertising.

Columbia's touring cheetahs, Mr. and Mrs. Odongo—(they're the cats!) pose for TV cameras in Boston as promotion for "Odongo" at the Pilgrim theatre.

Happily surrounded by autograph-seeking editors of 85 high school publications in the metropolitan area, is Betty Lou Keim, young star of "Teenage Rebel" in the lobby of the Mayfair theatre on Broadway. She is one of 20th Century-Fox's "stars of tomorrow"—and coming into her career, on the screen.

Showmen in Action

Mike Todd's "Around the World in 80 Days" opens this week at the Rivoli, with appropriate fanfare. It's on a legitimate theatre basis, with legitimate theatre policy, practice, press agents and prices—up to $3.80 for the orchestra every evening. The advance publicity says, "It's the Greatest—and It's a Show"—meaning that it's more than merely "going out to the movies." Fantastic tales are told of how Mike Todd persuaded so many big stars to play bit parts. They thought it was a special privilege and now they are his best boosters. We'll report on the picture after the press previews.

▼

Seymour Morris points out the campaign put on by Mel Gaitskill, manager of the Paris theatre, Paris, Ky., as an example of what Schine managers can do on short notice. The booking only permitted three days in which to create a campaign and with a shortage of materials to work with, but Mel got it up, on the line and on time for business-building results at the box office. The back page of a herald was sold to the local Greyhound Bus station, and the box-office front was loaded with stills of You-Know-Who.

▼

Nice letter from Alex Manta, who read our comment on how Irving Mack "introduced" us at the TOA convention—and Alex says, we don't know how close neighbors they are in Chicago—right next door, but with things the way they are with busy people, they get more time to visit with each other, at the Coliseum, in New York, which only costs the committee $5,0000 a day.

▼

Her fellow employees at the Miracle theatre in Coral Gables, Fla., gave pretty Marie de la Rosa, candy girl, a good send-off when she left for Atlanta to audition for Otto Preminger in the St. Joan hunt. They made it a really warm gesture by tying her to a stake—and Mark Chartrand stood by with a cigarette lighter which never works anyhow—to signify her burning role.

▼

Chet Philbrook, manager of the Meadows Drive-In, Hartford, Conn. celebrated "Salute to Golfing" week, with local professional, Dick Hopkins, presenting demonstration shots from atop the concession building each night. Cork balls were used for the protection of vehicles, and one free golf lesson was offered for the return of each ball. Chet also set up a gallon jug of jellybeans and offered set of clubs, golf cart and other golf equipment for nearest correct number guesses.

Dale Tysinger, manager of Zanesville Theatres, Inc., Zanesville, Ohio, found a family in his own town who were in the picture "The Last Wagon", starring Richard Widmark, and he landed a feature picture and story layout in the Sunday Times Signal, with location shots and photographs of the local people.

▼

Fred R. Greenway, manager of Loew's Palace theatre, Hartford, Conn., stopped the showing of "Beyond a Reasonable Doubt" five minutes before the ending at an advance screening for press, police and legal men to get tape-recorded guesses as to the guilty party in the murder melodrama. Local disk jockey shows featured these tapes. One lawyer and one newspaper man guessed the identity.

▼

LOOK magazine in its forthcoming issue, on the stands October 16th, will devote three full pages of four-color art to the review of Allied Artist's "Friendly Persuasion"—next attraction at the Radio City Music Hall. Such coverage, with editorial, comment, is rarely accorded a motion picture by the magazine.

▼

Robert Kessler, manager of the Benn theatre, Philadelphia, sends us a group picture of candidates for the title "Miss Firecheck of 1956"—in a contest sponsored by the Fire Department, in Fire Prevention Week—and these gals don't look in the least put out.

▼

Free portable heater service has been resumed at the Meadows Drive-In, Hartford, Conn. It's the only outdoor theatre with such facilities in Connecticut.

Brightest spot in Connecticut theatrical promotion for Autumn, 1956, seems to be the Salem Playhouse, first-run, where Frank Lynch is manager. The Waterbury suburban theatre advertises "Broadway Comes to Church Street"—and lists $75,930,311.16 worth in production value that is booked through a series of 27 playdates, and available on a block-ticket with a price of $13.80 for the bundle. It's ingenious, and apt to sell the occasional movie goer the idea of going to 27 matinees at an average cost of 50c each. It would be less smart to advertise the single admission price—which is old stuff, and well known and neither new nor different.

▼

"The Opposite Sex"—if we didn't say so elsewhere, and even if we did—is a natural tieup with the $35,000 Lustre-Creme Sweepstakes, to pick the top screen actress of the year. If you wished for a better title for exploitation, you couldn't have had better luck, and MGM are cooperating with Colgate, all the way through their two field forces, of 50 exploiteers.

▼

Those itsy-bitsy cars, so popular with the social set, won't be so popular with drive-in theatre operators. Fact is, the eye level is so low you can't see all of the screen, unless you jack-up the front end. The automotive trades have never quite appreciated what drive-in theatres have done for the automobile industry—so they dream up new ways to provoke poor industry relations.

▼

And those new hair-dos! The bouffant haircut, for females, wil bring back that ancient lantern slide we used to see in the old nickelodeons. Only it will read, "Ladies wil please put on their hats"—since the new hairdo is a sort of a crew-cut for bushy heads, which enlarges to the size of a bushel-basket, and will be a delight to the folks behind you, in conventional theatres.

Alfred Loewenthal, capable manager of Skouras Ward theatre, in the Bronx, gave away the paperback pocketbook edition of "Anna and the King of Siam"—the original book on which "The King and I" was based—as a sponsored feature on a Saturday night.

More Good Thinking By Norris Hadaway

Norris Hadaway has sent us a complete script of his excellent talk on showmanship, delivered at the recent TOA convention, and we therefore want to add more of his constructive thinking from the aggressive manager of the Alabama theatre, Birmingham. You will find our original report under "Selling Approach" in the Round Table of September 29th. We like these quotes, for style:

"Unfortunately, we are a profession that wears our feelings on our sleeves. We reflect our prosperity, and likewise our depressions, to most of those with whom we come in contact—either personally, in our operation, or in our advertising. Such a state of mind has brought about pronouncements of which we should be ashamed, for we are showmen, not merely corner drugstore tradesmen, capable only of receiving 'stock' and delivering it over the counter. A theatre executive said recently: 'We are dead on our feet, and too prone to operate unwisely and automatically.' In other words, we're in a rut, and advertising is our weakest point, because we do not plan, study or use good judgment.

"There are a multiplicity of attractions pulling on the public demand which has brought about a condition of high selectivity on the part of entertainment-minded movie-goers, which in itself has forced an upgrading of our product. And which must be followed by an equivalent upgrading of our efforts as showmen, with professional skill and foresight. The public will respond now to the truly big pictures. The most challenging area is to make the *less than best* bring in a return to meet overhead costs and act as a stabilizer between the extreme low and the extreme high level. Our task is to develop a consistent 'in between' return. We find that advertising expenditure *per patron* on various pictures indicates a measure of whether these are truly high-grossing attractions, or not. Our research shows a range of 1.3 per person for 'Moby Dick' to as high as 7.3 per person for 'Meet Me in Las Vegas.' Or, a low of 1.5 for 'High Society' in comparison with 7 for 'That Certain Feeling.' Any manager can figure his costs per patron to learn what sales effort is required.

"The solution, by aggressive showmen, is to know your market, and the habits of your potential patrons—the cost of various media in relation to results obtained. This I do know, that the national viewpoint does not necessarily reflect the local selling approach. I seldom use advertising just as it happens in the pressbook, without revamping it to fit our situations. Don't depend on New York to do it—do it yourself.

"Our use of newspaper advertising, for instance, to reach a market desired, falls into 'departments' — main news section, financial, and classified, religious—therefore you find a dozen angles of approach under one general heading. The same applies to radio and TV, theatre front display, outdoor and away from theatre display, and direct mail. These divide into both urban and rural approach, and many variations of sales talks, involving a personal contact with the editors, operators and owners of these mediums in your own trading area.

"Community and good-will constitute public relations with as many angles to consider for their separate values. Women's clubs, drive openings, mass meetings, retail promotions, fashion shows, clinics, scout rallies, cooking schools, talent showcases—all require individual handling, and understanding at the source. Timing is all important, for it directly affects the results. You can win or lose by leading with showmanship or catching a ride on somebody else's bandwagon."

Shea Theatres In Deal With Lustre-Creme

Jack Campbell, Buffalo district manager for the Colgate-Palmolive Company, reports to Sam Lindley, assistant merchandising manager in their New York home office, of progress made in setting up a demonstration of the $35,000 Lustre-Creme Sweepstakes display and campaign in Shea's theatre, Buffalo, with Ed Meade cooperating for the circuit. The test run now under way will be followed by a further drive in connection with the upcoming picture, "The Opposite Sex"—and what could be more appropriate in a contest to name the top screen actress of the year? It's a natural.

At Shea's Buffalo, Ed Meade and Jack Campbell, working together, have created a local contest scheduled for the last part of November, offering "A Weekend at the Waldorf" in New York for a top prize, plus transportation by Capital Airlines, plus a wardrobe offer by local stores. Lustre-Creme displays throughout Buffalo are similar to the one shown in the theatre lobby, all created by the cooperative effort of the Colgate man on the spot.

Ed Meade, publicity manager for Shea's Buffalo theatres, with Jack Campbell, Colgate-Palmolive's Buffalo district manager, and Carl Rindcen, manager of the Buffalo theatre, pose with the Lustre-Creme $35,000 Sweepstakes display in the lobby of the theatre, as a preliminary to the campaign which is being conducted by the circuit.

Selling Approach

THE SOLID GOLD CADILLAC—Columbia Pictures. Solid is the word for this comedy hit that stopped traffic on Broadway for two years. Judy Holliday tops her own records for laughs, with Paul Douglas as her co-star, and a great cast. She's the dizzy blonde that gave Big Business the business. He's the Wall Street tycoon who'll give anything for her proxies. Preview audiences have laughed themselves into the aisles; and critics say it's the funniest picture ever. Try it on your local money-men and financial geniuses. 24-sheet and all posters have proper portrait art of the amusing star, and the press-book generally is solid gold. Four-page herald keys the campaign. Newspaper ads in generous array, ranging from large to small, with the selling suggestion that anything can happen. And, as usual, the special 35¢ composite campaign mat for small situations gives you seven ad mats and slugs, plus two publicity mats, all good. You can afford to advertise this as something way above the average in entertainment values. Lots of commercial tieups—Columbia has made the first one on record with a Wall Street house and their 55 branches throughout the country. Cadillac dealers are a natural, and they may even have a solid gold model in stock. A stock certificate may be printed from mat No. 4-A and you can declare a dividend for by-line writers and opinion-makers. Special treatment for drive-ins includes a "Cadillac Night"—which would make news. All sorts of auto tie-ins will prosper. There's a theme song, and theatre ticket suggestions.

THE BEST THINGS IN LIFE ARE FREE—20th Century-Fox. CinemaScope, in color by DeLuxe. John O'Hara's flaming portrait of the jazz age, and the guys and gals who made it rock 'n' roll. The wonderful era when everyone was beating out the rhythm of so many wonderful songs! Gordon MacRae, Dan Dailey, Ernest Borgnine, Sheree North and all-star musical cast. Four great record albums to boost the music! Fred Astaire Dance Studios in a national tieup. More ways to use song-and-dance for ticket selling than you've ever seen before. 24-sheet is a splendid piece of pictorial art for your lobby or marquee, and all posters have similar merit. Newspaper advertising in wide variety for size and shape, sufficient to give ample choice in any situation. Excellent teaser ads, two sizes, three styles—more than we've ever found in a press book as a bonus for showmen. Pick out the kind of teasers you like best and throw them in, as an extra. Large display ads are all good, and the special mat, at 35c from National Screen is labeled for drive-ins and small theatres, with nine ad mats and slugs, two publicity mats, all for the price of one ad mat. Two-color herald keys the campaign.

TEENAGE REBEL—20th Century-Fox. CinemaScope. A grown-up picture for grown-up emotions. Recommended for everybody, except adults with a guilty conscience. Starring Ginger Rogers, Michael Rennie, and introducing Betty Lou Keim, new 17-year old starlet. We challenge you to stop talking about "Teenage Rebel" twenty-four hours after you've seen it. 24-sheet and all posters have the same theme, of the teenage rebel, in sorrow and shame. You can use this slant—for there is no other. Two-color herald from Cato Show Print has the same approach. A set of two-door panels sets the purpose of the picture in all-type display. Newspaper ads are strong, and a number of 2-column teasers pound hard at the basic advertising idea, with eight different kinds of copy. The special composite mat for drive-ins and small theatres is especially complete, with eight ad mats and slugs, two publicity mats. One ad reads "If you're 16, you're old enough to see 'Teenage Rebel' "—but bear in mind this is primarily for adults.

THE BOSS—United Artists. The private life of a public enemy, who almost named his own president. "The Boss" is celluloid dynamite in an election year. Powerful interests, whose names would amaze you, have tried to prevent you from seeing it. Based on actual fact, a story of corruption that did take place, and was exposed. A two-bit tin-horn, spawned in the gutter, who brawled, bought and battered his way up until he held the Government in the palm of his hand! No posters larger than the 3-sheet but the one-sheet has a strong theme for art displays. John Payne is "The Boss" in the film story—and he plays his role to the hilt. Names have been changed, but he's still "The Boss" that was well known to Washington columnists. A tabloid herald packs a punch, with all the best selling approach. Newspaper ad mats are strong, and in considerable variety, with a set of small teasers that you can drop in for run-of-the-paper. A special 40x60 has action all over it. The complete campaign mat for drive-ins and small situations has eight ad mats and slugs, and two publicity mats, sufficient for all purposes, and all for 35¢ at National Screen.

Elmer DeWitt's Good Displays In Defiance

Defiance, Ohio—that is, where Elmer DeWitt is city manager for Mallers Brothers Theatres. He was a citation winner in the last Quigley Award quarterly judging, and he proposes to be again this quarter, with three good entries to his credit. We are glad to receive and report such good examples of showmanship.

Most recent is a two-page cooperative ad in the Defiance *Crescent News,* supported by a proclamation from the mayor, announcing October as "theatre and restaurant month"—with 37 eating places and the three Mallers theatres cooperating. He says, "The only cost was the leather worn off my shoes contacting and selling the sponsors." It's a big flash, and it sets the new season, for "going out" to the movies, and as a family treat, away from the home kitchen.

For "The King and I" he had a complete campaign, with all stops pulled to play a perfect performance. Free news stories in local papers, as well as nearby towns, named the picture as one of the top attractions of the year. Three thousand heralds were used for the engagement at the Valentine theatre, with a very special front display in addition to the newspaper campaign. A 24-sheet was used as lobby display, and special use made of other poster materials.

Last month, he had a special news break when CinemaScope was installed at the Mallers' Drive-In, and he advertised a BIG picture on the BRIGHTEST screen you've ever seen. Two thousand visiting firemen, really in town for their convention, were given special tickets for all Mallers theatres, with considerable extra revenue accruing, plus the gratitude of the Fire Department and the Chamber of Commerce. One of the local supermarkets has been using a special guest ticket which takes the whole family to the Drive-In theatre, on a sponsored basis. Numerous commercial tieups have been effected for various pictures on the Fall schedule, and there have been giveaways, with sponsorship, to increase business. It's a creditable entry from a good showman.

First Woolworth Tieup

20th Century-Fox are pretty pleased with the fact that the first commercial tieup for the promotion of a picture with the F. W. Woolworth Company will occur in more than 2,000 stores for the spotlighting of Elvis Presley's first film, "Love Me Tender"—and, incidentally, Walter Winchell said that Elvis' manager is the same man who sold "Hadacol" so very successfully in the South.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

RECONDITIONED NEUMADE FILM CABINETS 6-10-12 sections @ $2 section; Golde Automatic Rewind w/motor, like new $59.50; rebuilt Griswold R-2 splicers $15.95. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES —many brand new! Wollensak "Sunray" Series I: 3¾', 5", 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾", 3", 3¼" $150 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BALLANTYNE SOUND SYSTEM, LATE TYPE, reconditioned $775; 50/100 ampere generators, complete, reconditioned, $295; splicers $1.95; Very best buys on all types of equipment, including screens and lenses; What do you need? STAR CINEMA SUPPLY, 621 West 55th St., New York 19.

STUDIO EQUIPMENT

AURICON PRO-200 16MM SOUND CAMERAS, complete, $1,600 value, $795.00; Eyemo 35mm Newsreel Cameras, from $99.50; Mitchell 35mm Standard Tracking Camera, $995; Houston 16mm K3 negative/positive/reversal Automatic Film Proccessors, unused, $5,450 value, $2,595; Moviolas from $195. Hallen Synchronous magnetic 16mm recorder, $1,495 value, $695; Neumade RK102-Film Racks hold 102-1000' reels originally $165, new $87.50; American Cinematographer's Handbooks, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

FOR RENT. PALACE THEATRE, PASSAIC, N. J. Fully equipped, CinemaScope, air-conditioned, parking. Ideal for projectionist, manager, family operation. S. E. HARRIS, 292 Fern St., West Hartford, Conn.

NEW EQUIPMENT

ATTENTION HOLMES USERS! 1000W T-20C13 Mog. prefocus lamps $25 dozen ($3.95 each); intermittent movements $24.50; Star sprocket assembly $10; sound lens $9.95; EE14070 vertical drive shaft w/5 gears, bearings $9.75; 2000' magazines, upper & lower (rebuilt) $25 set. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N Y.

$17.95 COMPLETE 2-STATION 115-V INTERcom., delivered, worth $55; 4A/8.5V, WE Exciter Lamps 35¢; 1000-watt C13 Mogul Pref. $1.45; Bingo diecut cards O-75, $2.64M; O-100, $3.50M; 5M lot free delivery. Westinghouse Rectox 65-80 amps replacement units Benwood-Brenkert rectifiers, $89. Brenkert H. Arclamps, $165 pr. Simplex 4-Star complete Amplifier $99.90; F2.0 Lenses 4.75", $99 pr.; Wanted: Used Low-Intensity rectifiers, etc. Save this ad. AMERICAN THEATRE SUPPLY, 2300 First, Seattle, 1.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Set 2 speakers, junction box $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HAVE AMUSEMENT RIDES TO LEASE TO YEAR round drive-in. F. SHAFER, Washington, Ind.

BUMPER STRIPS! IN BRILLIANT FLUORESCENT colors! Write for rates and free literature entitled: "A Great New Advertising Medium That Rides for You Free!" PEREL PROCESS PRINT CO., 1831 N. 77th St., Phila., 31, Pa.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

ECONOMY — ECONOMY — ECONOMY. HUNdreds of practical, experience-tested, money-saving tips on economical theatre practices are yours in the "Master Guide to Theatre Maintenance" at only $5 for them all. Send for your copy Right Now. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POSITIONS WANTED

MANAGER OR CIRCUIT EXECUTIVE ASSISTant. Experienced, age 38, family man. Excellent civic and fraternal affiliations. Prefer South or Southwest, consider anywhere two weeks notice. BOX 2936, MOTION PICTURE HERALD.

WANTED: POSITION IN THE INDUSTRY, either management or sales-public relations. Extensive experience, excellent personality, can adapt to any location or situation. Most of life spent in industry except for two years other interest. Desire to return. Age 40, free to locate or travel anywhere. I will not bring you a problem but an answer to your problem. If you need me write or wire: CHARLES UTLEY, 41 Wedge Park Ave., Carolina Terrace, Charleston, S. C.

Set November Date For Theatre Code

ALBANY: With public hearings completed, the State Board of Standards and Appeals is working on the final draft of revised Code 36, covering theatres and other places of public assembly. It has set a target date of November for promulgation of the new and liberalized Code. The board is understood to be giving careful consideration to a section on "sanitary facilities for drive-ins" which provoked discussion at the hearing in Albany. Sgt. Eugene W. Foster, in charge of code enforcement for the New York State Police, objected to phraseology which he thought could be interpreted as meaning toilet facilities for drive-in patrons were not required if a running water supply were unavailable. He declared drive-in owners, in such a contingency, should drill wells. Commissioner George S. Raymond insisted, in any event, drive-in could not operate without sanitation. He said that if a supply of running water were not "reasonably available," a chemical setup—far more expensive—would be necessary. Sgt. Foster cited a drive-in at Clinton County which had proposed to operate without toilet facilities and reported that the State Police stopped it.

Suspends Danish Talks

Negotiations between the Motion Picture Export Association and Denmark concerning the import of American product into the latter country have been temporarily suspended, it is announced by the MPEA. According to an official of the MPEA, the continental managers committee in Paris presented a proposal for reopening the Danish market to American product. This reportedly was approved by the MPEA directors but was turned down by the Danish Government.

ITO of Ohio Will Honor Martin Smith at Meeting

COLUMBUS, O.: A testimonial dinner honoring Martin Smith's 43 years of service in the film industry will replace the traditional annual banquet of the state convention of the Independent Theatre Owners of Ohio at the Deshler-Hilton Hotle here Nov. 13, it was announced by Robert Wile, secretary of the ITO of Ohio. Mr. Smith is past president of the Ohio association. Speakers who have accepted invitations to address the two-day meeting include Abram F. Myers, Allied general counsel; Irving Dollinger, Allied treasurer.

Coast Publicists Plan "Ballyhoo Ball"

HOLLYWOOD: More than 800 publicists, newspaper men and women, actors, actresses and studio executives are expected to attend the first annual Ballyhoo Ball to be held here October 27 by the Publicists Association at the new Paramount Sunset Studios. The affair will be a combination dance and carnival, with door prizes and awards for the most imaginative costumes. An entire sound stage is being converted into a simulated circus tent, complete with concessions, cotton candy and caliope. The grand prize of the evening will be an all-expenses-paid week for two at Acapulco's Hotel Club de Pesca.

Form Pittsburgh Union

PITTSBURGH: Local treasurer and ticket sellers have organized themselves into Local 862, IATSE, at a meeting in Hotel Penn-Sheraton, Percy L. Roberts is the group's first president. Other officers are Leo A. Carlin of the Nixon theatre, business agent; Lex Carlin, business agent of Local 752, and Lawrence J. Katz, international representative.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 3,623 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	—	11	11	8
Ambassador's Daughter, The (U.A.)	—	3	6	6	10
Animal World, The (W.B.)	—	5	8	17	3
Anything Goes (Par.)	3	3	4	16	16
Autumn Leaves (Col.)	—	4	8	2	4
Away All Boats (U-I)	24	24	12	3	1
Backlash (U-I)	—	18	4	23	7
Bad Seed, The (W.B.)	4	—	1	—	3
Bandido (U.A.)	—	—	5	3	2
†Beyond a Reasonable Doubt (RKO)	—	—	—	4	2
Bhowani Junction (MGM)	1	7	6	13	6
Bigger Than Life (20th-Fox)	—	—	1	3	6
Birds and the Bees (Par.)	2	13	19	5	12
Blackjack Ketchum Desperado (Col.)	—	3	1	1	5
Bold and the Brave (RKO)	1	3	16	12	1
Burning Hills, The (W.B.)	—	1	4	13	—
Bus Stop (20th-Fox)	27	10	5	2	—
Carousel (20th-Fox)	1	17	5	31	22
Catered Affair, The (MGM)	—	3	12	9	9
Cockleshell Heroes (Col.)	—	1	9	7	—
Comanche (U.A.)	—	1	7	15	21
Come Next Spring (Rep.)	—	1	6	27	6
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	1	14	4	7
Conqueror, The (RKO)	17	13	14	14	12
Court Jester The (Par.)	—	10	9	13	10
Crashing Las Vegas (A.A.)	1	3	1	1	—
Creature Walks Among Us (U-I)	1	5	5	3	1
Creeping Unknown, The (U.A.)	—	—	4	1	—
Crime in the Streets (A.A.)	—	4	9	5	1
D-Day the Sixth of June (20th-Fox)	—	9	27	3	3
Dakota Incident (Rep.)	—	1	4	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	10
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (Col.)	—	17	9	3	1
Eddy Duchin Story, The (Col.)	2	24	23	3	—
Fastest Gun Alive (MGM)	3	21	16	3	—
First Texan, The (A.A.)	—	2	3	7	1
First Traveling Saleslady (RKO)	—	—	—	5	1
Forbidden Planet (MGM)	1	18	15	4	6
Foreign Intrigue (U.A.)	—	—	3	1	3
Francis in the Haunted House (U-I)	—	12	14	3	2
Gaby (MGM)	—	1	13	15	6
Girls in Prison (A.I.P.)	—	7	1	1	—
Godzilla, King of the Monsters (Trans.)	—	4	3	5	2
Goodbye, My Lady (W.B.)	—	4	11	11	7
Great Day in the Morning (RKO)	—	1	9	5	2
Great Locomotive Chase, The (B.V.)	—	14	14	13	7
Guys and Dolls (MGM)	20	11	10	6	9
Harder They Fall, The (Col.)	—	5	4	27	23
High Society (MGM)	14	5	4	—	—
Hilda Crane (20th-Fox)	—	—	9	9	9
Hot Blood (Col.)	—	5	15	15	7
Hot Rod Girl (A.I.P.)	—	8	1	1	—
I'll Cry Tomorrow (MGM)	11	37	11	1	1
Johnny Concho (U.A.)	1	4	2	16	1
Jubal (Col.)	1	3	23	30	2
Kettles in the Ozarks (U-I)	2	18	13	16	3
King and I, The (20th-Fox)	29	13	17	11	1
Last Wagon, The (20th-Fox)	—	6	9	1	—
Leather Saint (Par.)	—	3	3	5	5
Lisbon (Rep.)	—	1	—	25	2
Magnificent Roughnecks (A.A.)	—	—	6	—	1
Man in the Gray Flannel Suit (20th-Fox)	21	29	13	8	8
Man Who Knew Too Much (Par.)	1	15	20	5	2
Man Who Never Was (20th-Fox)	—	2	20	15	15
†Massacre (20th-Fox)	—	1	2	—	4
Maverick Queen, The (Rep.)	—	4	2	7	2
Meet Me in Las Vegas (MGM)	6	9	23	17	16
Miracle in the Rain (W.B.)	—	6	10	20	26
Moby Dick (W.B.)	6	5	16	7	2
Mohawk (20th-Fox)	—	4	8	4	1
†Naked Hills (A.A.)	—	1	—	2	2
†Navy Wife (A.A.)	—	1	—	1	3
Never Say Goodbye (U-I)	—	12	27	23	16
On the Threshold of Space (20th-Fox)	—	9	7	13	16
Our Miss Brooks (W.B.)	—	—	9	11	12
Pardners (Par.)	7	28	11	2	—
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	24	46	15	2	—
Pillars of the Sky (U-I)	—	1	6	6	1
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	16	12	4	3
Proud Ones, The (20th-Fox)	—	25	16	13	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Rawhide Years, The (U-I)	—	4	21	7	7
Red Sundown (U-I)	—	11	8	9	5
Revolt of Mamie Stover (20th-Fox)	—	11	26	10	1
Rock Around the Clock (Col.)	22	17	13	1	1
Run for the Sun (U.A.)	—	2	4	3	2
Safari (Col.)	—	6	18	10	1
Santiago (W.B.)	—	1	16	8	9
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	2	5	7	3
Searchers, The (W.B.)	6	17	13	1	—
Serenade (W.B.)	—	1	4	8	18
Seven Men From Now (W.B.)	—	5	10	1	1
Somebody Up There Likes Me (MGM)	2	3	9	21	2
Star in the Dust (U-I)	—	1	7	16	—
Star of India (U.A.)	—	—	1	5	—
Storm Over the Nile (Col.)	—	—	2	4	3
Stranger at My Door (Rep.)	—	2	2	6	3
Swan, The (MGM)	3	12	17	14	7
That Certain Feeling (Par.)	—	11	13	21	12
These Wilder Years (MGM)	—	3	4	5	2
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	11	12	20	9	1
Trapeze (U.A.)	8	26	33	3	—
Tribute to a Bad Man (MGM)	—	2	13	14	14
23 Paces to Baker Street (20th-Fox)	1	3	12	9	18
Uranium Boom (Col.)	—	—	—	4	5
Vagabond King (Par.)	—	—	4	3	4
Walk the Proud Land (U-I)	—	3	4	8	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	4	18	6
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	—	4	1	2

THEY'RE *STILL* USING SAFETY PINS!

Nobody has replaced the safety pin for holding up baby's diaper...and for forty years, the Prize Baby has serviced exhibition with safety pins – coming attraction trailers that have held up box office receipts by bringing in more than one third of the paid audience.

Average daily cost less than one admission ticket!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

WOMAN'S HOME COMPANION
Survey showed 31 per cent went to the movies because of TRAILERS!

SINDLINGER
Survey showed 34.2 per cent went to the movies because of TRAILERS!

NATIONAL THEATRES CIRCUIT IN 21 STATES
Survey showed 43 per cent went to the movies because of TRAILERS!

Trailers — Showmen's Socko Salesmen!

OCTOBER 27, 1956

MOTION PICTURE HERALD

New Financing Gives Impetus to Production

Short Subjects On the March

—A SPECIAL SECTION

REVIEWS STAGECOACH TO FURY, THE SHARKFIGHTERS, TEENAGE REBEL

Entered as second class matter January ... at the Post Office New York City, N. Y., under the act of March ... 1879. Published weekly by Quigley Publishing ... 1270 Sixth Avenue Rockefeller Center New York 20, N. Y. Subscription prices $5.00 a year in the Americas $15.00 a year Foreign Single copies 25 cents All contents copyrighted 1956 by Quigley Publishing Company, Inc.

HOT TIP ON M-G-M's "JULIE"!

By Philip K. Scheuer in the Los Angeles Times. He caught the Coast Preview!

Any picture you can think of would be hard put to match "Julie"'s 95 minutes of unalloyed, unrelieved suspense—and that goes for "Diabolique," "Wages of Fear," "The Bad Seed," the individual and collected works of Hitchcock and even last year's top "little" thriller from "Julie's" own writer-director—"The Night Holds Terror."

The writer-director is Andrew Stone, whose assistant and film editor, once again, is his wife Virginia. The producer is Martin Melcher and the feminine star is HIS wife, Doris Day. Her co-stars are Louis Jourdan, Barry Sullivan and Frank Lovejoy. M-G-M is releasing.

Not a shot was filmed at M-G-M or any other studio. As with "The Night Holds Terror" and at least partially with his two preceding suspense dramas, "Blueprint for Murder" and "The Steel Trap," Stone worked entirely on "actual" locations in Los Angeles, Carmel, Monterey, San Francisco, Victorville and aboard a commercial airliner in flight. Its feeling of documentary, on-the-spot realism reaches and holds an extraordinary pitch of tension, in both filming and tight intercutting.

Dipping into his voluminous police files, Stone came up with a disturbing theme, one new to movies: The dilemma of a citizen—the woman Julie in this case—who is threatened with bodily harm yet under existing laws has no protection against it. Here the threatener is her husband, an insanely jealous man (Jourdan); but there are no witnesses and the police are helpless to interfere in a husband-wife "quarrel." After all, it is her word against his—and NO CRIME HAS BEEN COMMITTED.

Nor are the police able to act even after the wife confirms a growing suspicion that her first husband died a murder victim and not a suicide. The verdict was suicide, the case is closed and cannot be reopened without new evidence. Julie (Miss Day) has none—only, again, the verbal confession of Jourdan.

Lovejoy, as the Los Angeles homicide chief, is sympathetic to her plight. Two jealous husbands kill their mates every week in this city alone, he acknowledges. "Change your identity," he advises Julie, "and get away as quickly as possible."

Quickly, in Julie's case, is not quickly enough.

Stone's picture is a reporting job from start to finish. He doesn't take time to try to "explain" Jourdan, psychologically or any other way. The man is a simple, murderous—and murdering—fact. He is impulsive but he is also cunning. Stone tells his story straight, using amazingly few artifices.

Opening Sequence

In the opening sequence a distraught Julie hurries from the Del Monte Lodge to her convertible. As she drives off Jourdan leaps in from the other side and clamps his foot over hers on the accelerator. The car careens around one hairpin turn after another. When the frantic woman reaches for the ignition key, his hand is there before her.

Julie survives that one (as does the spectator, but barely). At the end of the picture Jourdan is still trying to take her for a ride. Just when it seems as if Stone has at length exhausted his suspense possibilities he switches to a new crisis—this time in the skies—and whips one into a lather all over again.

You haven't time to be incredulous at this airplane sequence—isn't it happening right before your eyes? And fliers and field men have vouched for the authenticity of the technical details shown.

The casting of Miss Day in her role is its own justification: she looks it and makes you share her harrowing ordeal. Her only singing is that of the title piece over the opening credits. Jourdan, a concert pianist by profession, is heard or at any rate seen in Leonard Pennario's stirring composition, "Midnight on the Cliff" (playing by Pennario).

Sullivan is Julie's friend, a cousin of her late husband. His performance, like all of them in this superadroit, thought-through thriller, seems drawn from life itself.

"Don't just sit there! Book JULIE!"

The big look at the new-look peacetime Army!

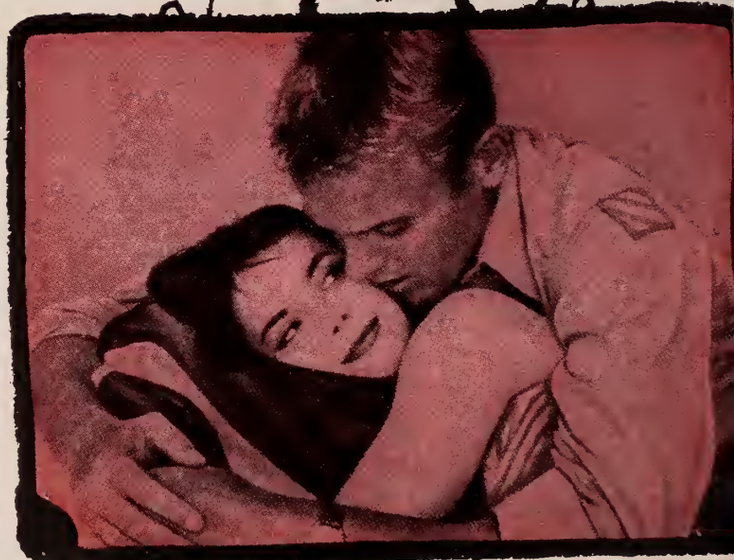
The boy with the barracks bag and the girl with the overnight case!

TAB HUNTER

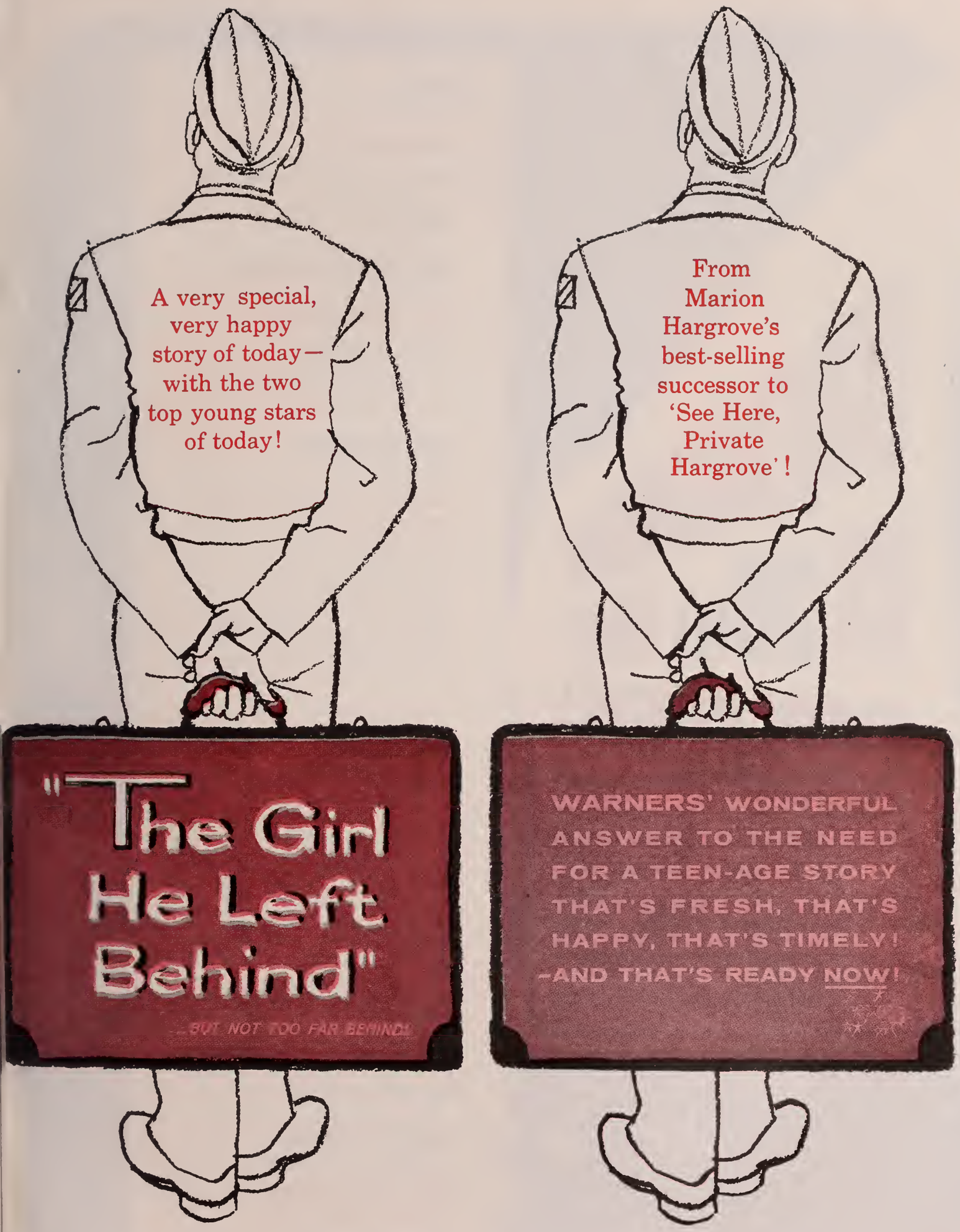
(in 'Battle dress again!')

NATALIE WOOD

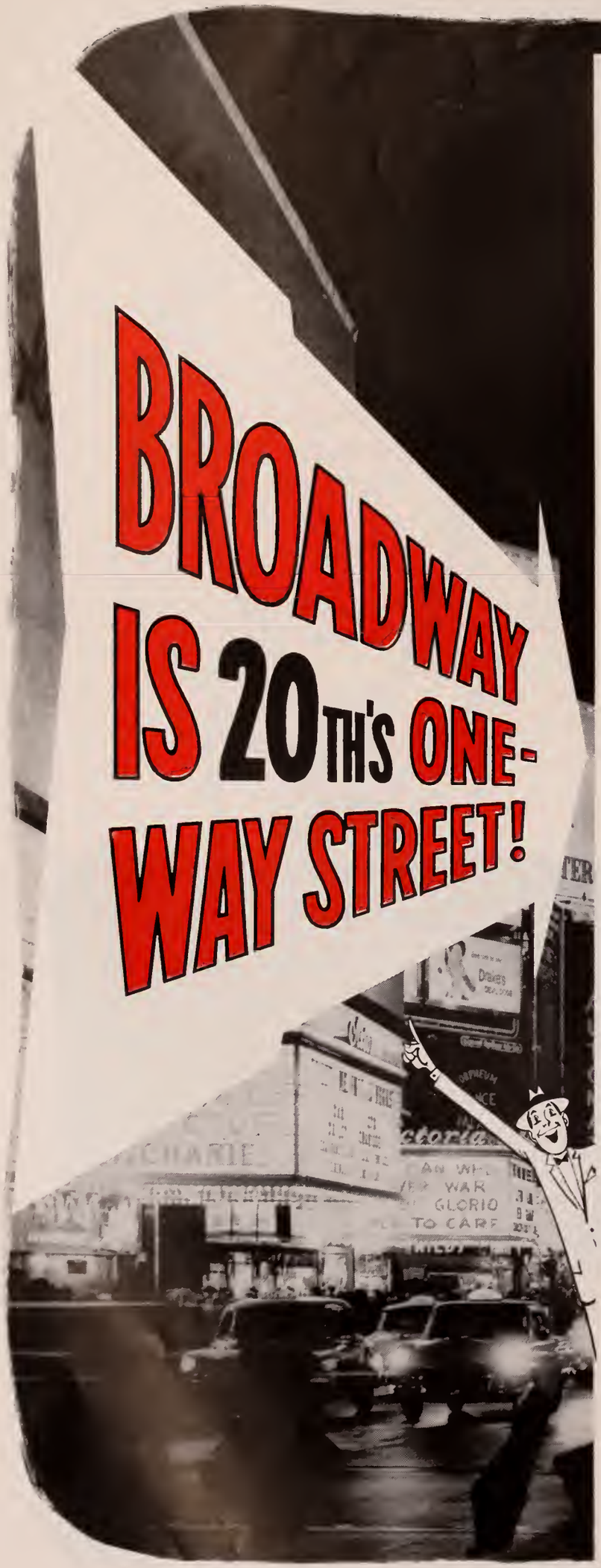
(a 'Rebel' with a cause!)



the Trade Show is November 9th!



with JESSIE ROYCE LANDIS • JIM BACKUS • HENRY JONES • Screen Play by Guy Trosper • Produced by Frank P. Rosenberg • Directed by David Butler



ROXY
NEXT ATTRACTION!

anastasia

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YUL BRYNNER · HELEN HAYES

PARAMOUNT
NOVEMBER 15th!

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CINEMASCOPE

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MAYFAIR
NOVEMBER 2nd!

RODGERS and HAMMERSTEIN present

oklahoma!

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starring GORDON MacRAE · GLORIA GRAHAME
SHIRLEY JONES · GENE NELSON
CHARLOTTE GREENWOOD · EDDIE ALBERT
JAMES WHITMORE · ROD STEIGER
Color by TECHNICOLOR · A Magna Production

GLOBE
COMING SOON!

teenage rebel

CINEMASCOPE

starring GINGER ROGERS · MICHAEL RENNIE
introducing three stars of tomorrow BETTY LOU KEIM
WARREN BERLINGER · DIANE JERGENS

LOEW'S STATE
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between heaven and hell

CINEMASCOPE · COLOR by DELUXE

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BRODERICK CRAWFORD

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4 WEEKS ON BROADWAY!

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CINEMASCOPE · COLOR by DELUXE

starring GORDON MacRAE · DAN DAILEY
ERNEST BORGNINE · SHEREE NORTH

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 205, No. 4 — October 27, 1956

More Prophecies of Doom

A FEW years ago many of those dubbed "prophets of doom" were in the ranks of production and distribution. A few in Hollywood and in various levels of distribution talked for publication about the glories of subscription television and about the number of theatres they predicted would close. Such predictions were widely criticized on the ground that they harmed the public relations status of the industry and were gratuitous coming from men who did not own theatres.

In recent weeks two leaders of exhibition have solemnly predicted that 6,000 additional theatres would close. Each of the two speakers is an experienced operator of large exhibition interests. Each of them surely knew that the newspapers would—as they did—emphasize the large figure of closings and give little or no attention to the assertions that better theatres would replace a substantial number of those closed. It must be that these two important exhibitors were badly advised.

Predictions that 6,000 theatres will close can serve the ends only of a newspaper headline writer looking for a sensation. For example, the unsensational *New York Times* headlined the latest down-beat industry predictions as follows—"Drop Predicted in Film Theatres—Executive of chain expects end of 6,000 conventional theatres in next 3 years."

Nowhere in a newspaper story written for the box office patrons is there room for the explanation, known in the trade, that many theatres that have closed and many more that will close are obsolete. Executives of no other American business make headlines out of the number of outlets closed as a result of obsolescence, changing population and other factors. The number of drug stores, for example, that close each year substantially exceeds the number of theatres that close for similar reasons.

HOW many of the theatres which have closed were over-age and maintained in operation only because of the abnormal conditions during and immediately after World War II? How many theatres in operation today are more than thirty years old and are long since completely depreciated? How many theatres are situated in areas whose character has shifted fundamentally in the past decade?

Everyone in the business knows that there are fundamental reasons for closing of theatres that have nothing whatsoever to do with the present and future prospects of the theatrical exhibition industry. On the other hand few members of the public understand this situation. They attribute closings almost wholly to the inroads of television. The worst way to build attendance is to make present and potential customers think the industry is dying.

As a concluding word on this topic it might also be pointed out that there not only are the grave reasons outlined above why predictions of 6,000 theatre closings should not be made but the figures themselves are subject to serious question. The exhibitors or those who advised them on the content of their talks apparently were working from exaggerated figures of total theatres in operation. If one realistically examines the market today, there is no basis for an assertion that 6,000 more theatres will close. Since the end of the war 5,000 to 6,000 have already closed. Numerically the present total, give or take a relatively small percentage, will be needed to adequately serve the growing population of the United States in drive-ins and regular theatres. In current operation there is less than one theatre or drive-in for approximately 12,000 population. In view of the fact that there are several thousand small communities of under 10,000 population that can support a theatre, the over-all seating capacity of the exhibition plant does not seem to be out of line.

Let exhibitors who have theatres they want to close (or new ones built) go ahead; let's leave the other fellows' theatres alone.

■ ■ ■

Vogel of Loew's

THE selection of Joseph R. Vogel to fill the position of president of Loew's, Inc., was a splendid choice. It was an open secret in the trade several years ago that he was the man Nicholas M. Schenck thought best qualified to succeed him. However, at that time when the separate operations for Loew's Theatres were being established it was felt necessary for Mr. Vogel to head that branch.

In the past several executives from exhibition have set an enviable mark after transferring their activities to production and distribution. Mr. Vogel comes to his new responsibilities with qualifications that match those of the others who have made a similar transition in their prime field of activity in the motion picture business.

The management team that Mr. Vogel heads is the strongest possible Loew's, Inc., could assemble. Arthur M. Loew, new board chairman, will continue active in the field in which he pioneered as president of Loew's International. Moreover, Mr. Vogel and his associates in active operation of the company will be able to draw upon the experience of Mr. Schenck, who has accepted the newly created position as honorary chairman of the board.

Leopold Friedman, general counsel of the company since 1921, has been named the new president of Loew's Theatres, guaranteeing a continuation of the policies which made and have maintained the Loew circuit in its leading role in American exhibition.

—Martin Quigley, Jr.

Letters to the Herald

Curbing Rowdyism

To the Editor:

Recently I had a meeting with all of our managers in Ft. Wayne, Ind. One of the most serious topics I put a great deal of emphasis and stress on was the curbing of rowdyism in our auditoriums. I told our managers that by not curbing and controlling the teenagers they were keeping adult patronage away from the theatre.

I was pleased to receive in the mail a letter informing me of a positive step that was taken by Frank Stiles, the manager of our Uptown theatre in Richland, Wash., who did not attend this meeting and therefore was not motivated by anything I had to say.

In this letter, Mr. Stiles stated that the student admission price gives him a powerful hand in curbing rowdyism among teenagers. Following is an excerpt from his letter:

"If we revoke a few of them and the kids have to pay 75 cents—if they can come at all—it's going to make the rest stop and think. Along this line, I have gone a step further—and it's working! I have put into effect a simple 'code of dress' for the boys in particular and the girls, too, if they need. I am insisting that the boys wear pants that fit properly and cover them decently and they must wear belts! No more are they allowed to come to the theatre indecently exposed. The girls are to be dressed properly, too. "Short" shorts, shirts hanging out and dirty jeans are out.

"Drastic, you say. I don't think so. Every school, church and countless parents have called me, congratulating me for taking this step. The high school P.T.A. is all for it. Most of the kids agree with me. A few—very few—think I've got a lot of nerve trying to tell them how to dress. I'm not telling them that at all. I'm telling them how to dress if they want to come to my house. It's a proved fact that the manner of dress definitely influences any group's behavior. This is working for us. Soon they'll know that all they have to do is dress neat and clean, and we'll get along fine.

"I understand that when the high school P.T.A. discussed this the other night they made the comment that if one of the merchants was that much interested in the looks and behavior of the Richland teenagers, it was time that the parents and schools did something too. I believe that we have started the ball rolling in the right direction."

I am sure a move in this direction for all theatres, in cooperation with the school authorities and the P.T.A. would help in every community.—*S. J. GREGORY, Alliance Amusement Company, Chicago, Ill.*

•

Starting Time

To the Editor:

Not only do we show the starting time of our performance in every ad we run, regardless of size, but we have a display in the window of our box office into which is inserted a copy of our program and schedules, the same as is used in all parts of the theatre.

In addition to this, from time to time we run a short institutional trailer on the screen, not only requesting that patrons get into the habit of seeing all movies from the start, but also requesting our patrons to check our daily ads for programs and show times playing.

We try to set a standard of times such as complete shows at 1, 3, 5, 7 and 9, and on those occasions when we have to deviate from this, we call attention to this with a notation in our ads along with the time of the programs.

I have been doing this in the theatres that I have managed for the past 29 years and I was surprised to note all the comment about this in the Letters to the Herald.—*EARLE M. HOLDEN, Lucas Theatre, Savannah, Ga.*

SHORT SUBJECT REVIEW

This issue of The HERALD includes a special review of short subjects. With the concentration on "big" pictures and pictures with special merchandising appeal, there never was a time when programming deserved more careful attention by exhibitors in every type of situation. In keeping with the progress of the new techniques—and changing audience tastes—production emphasis has shifted in shorts as well as in features. A familiarity with what the producers are making is essential in order to make best use of the various types of shorts available. It may be debatable whether a good short subject is enough to "save" the entertainment value of an otherwise mediocre program. On the other hand there is no doubt that a good short can help make a good program better. Every good showman makes the maximum possible use of good short subjects, carefully selected to fit his community. —M.Q.,Jr.

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Charles S. Aaronson, Managing Editor; Floyd E. Stane, Photo Editor; Vincent Canby, News Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Bear St., Leicester Sq. Correspondents in principal capitals of the world. Member Audit Bureau of Circulation. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address: "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

DEAL CANCELLED

After failure to reach a final understanding on terms, Republic Pictures and 20th Century-Fox have called off a deal under which the latter was to distribute the former's product in Great Britain, it was announced this week. William Saal, executive assistant to Herbert J. Yates, Republic president, said the 20th-Fox deal was dropped by mutual consent and that talks are now under way with several other companies. Negotiations in progress include not only Great Britain territory but several other parts of the world, according to Mr. Saal.

BOX OFFICE PROGRAM

Motion picture studio production heads have set up a series of meetings for this week and next in Hollywood to review the six-point program presented to the industry by the MPAA for the purpose of revitalizing the box office. On Wednesday, the MPAA appointed a coordinating committee under the chairmanship of Spyros Skouras, president of 20th Century-Fox, to follow through on the program. Other committee members include members of the MPAA advertising-publicity committee, plus A. Montague, James E. Perkins, David Blum and Y. Frank Freeman. For further details, see page 12.

THREE-HOUR FILMS

Three films currently showing at Broadway theatres are unique in their long running time of three hours or more, and all three have been doing exceptional business, despite their unusual length, according to reports. "War and Peace" at the Capitol has set two house records and has been viewed by over 750,000 people. In nine weeks it will have grossed more than $632,500, Paramount estimates. "Giant", Warner release at the Roxy, has grossed $254,000 since its October 11 opening, topping all previous records except "The Robe" in 1953. "Around the World in 80 Days" (Michael Todd-U.A.) grossed over $32,000 for its first four days. Another long one, Cecil B. DeMille's Paramount release, "The Ten Commandments," opens at the Criterion November 9.

IRON CURTAIN SALES

A report on the feasibility of selling American product to Iron Curtain countries will be presented to the board of directors of the MPEA October 31 by Eric Johnston, president, who was to return to the U.S. this weekend from Europe, the organization announced. The directors divided up import licenses for the Burma and Pakistan markets at the meeting. In Burma, 237.9 licenses were distributed with Columbia getting 31.2; Loew's, 39.7; Paramount, 25; RKO, 29, 20th Century-Fox, 33; Universal, 28; Warners, 30; and United Artists, 22. The division is based on the Burmese quota of 2,100,000 feet of film allowed during the current fiscal year.

BIOGRAPHIES

Hollywood's biographical urge, with the accent on Twentieth Century American personalities who have had outstanding and colorful careers, should continue indefinitely, in the opinion of George Sidney, producer. "Belatedly, the film industry became aware of the vast and fruitful source of fascinating subject matter in the lives of modern-day Americans," says Mr. Sidney. "There remain countless such personalities, in all walks of life, whose biographies, intelligently treated for the screen, would make outstanding motion picture entertainment."

PUBLIC RELATIONS

Allied Theatre Owners of New Jersey has taken under consideration a proposal to extend the functions of the New Jersey Federation, representing all state exhibitors in legislative affairs, into the field of public relations, it is announced by Sidney Stern, president. Mr. Stern, following a membership meeting of the regional unit of Allied States Association in New York, said the New Jersey theatre men also discussed the forthcoming National Allied annual convention in Dallas and appointed Wilbur Snaper and Irving Dollinger as delegates, with Mr. Stern as the alternate. Mr. Stern declared the Jersey unit has been used as an effective representative of exhibition in the New Jersey State Legislature.

WHEN and WHERE

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, to be held at Deshler-Hilton Hotel, Columbus.

November 19: Annual convention of the Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

November 20: Annual convention, National Committee of Motion Picture Exhibitor Associations, King Edward Hotel, Toronto.

November 21: Annual meeting of the Motion Picture Industry Council of Canada, King Edward Hotel, Toronto.

November 22: Annual dinner of the Canadian Motion Picture Pioneers, King Edward Hotel, Toronto.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

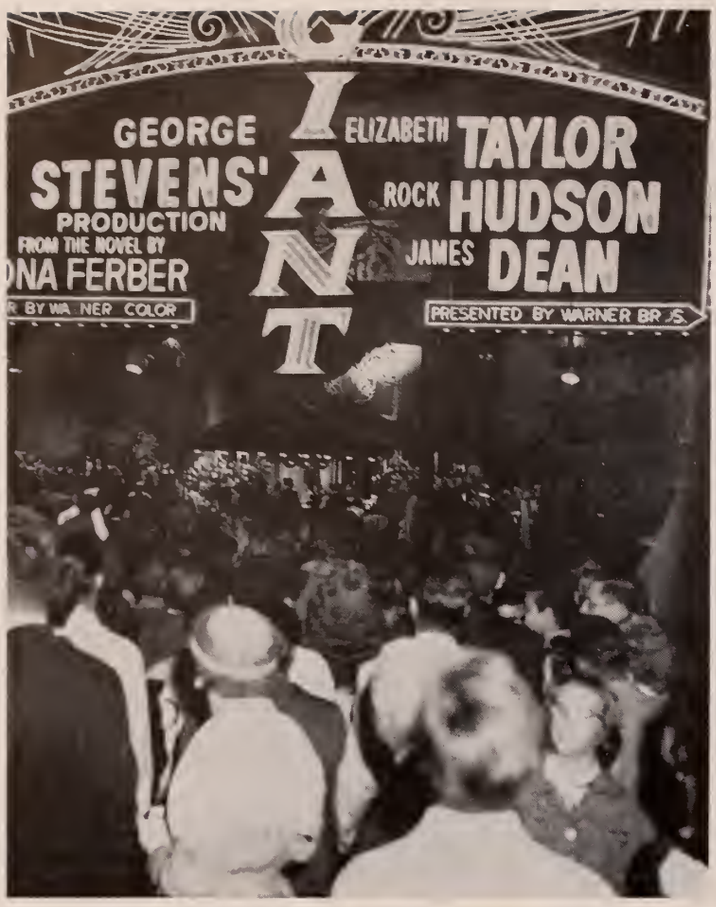
November 30: Eighteenth annual dinner of the Motion Picture Pioneers honoring Robert J. O'Donnell as Pioneer of the Year, Waldorf-Astoria Hotel, New York.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Blitmore Hotel, Oklahoma City.

This week in pictures



EXCITEMENT IN HOLLYWOOD as "Giant" has an epie premiere. At the right, in the lobby of Grauman's Chinese, Warner studio representative Richard Gully, aetress Barbara Rush, produeer Henry Ginsberg, and aetress Kathryn Grayson, among the outpouring of the studio capital's most notable.

. . . AND AN INTERVIEW. Allen Widem, star reporter on matters of the sereen for the Hartford "Times" eatches Jaek L. Warner, Warner president, right, at the "Giant" premiere.

HERALD picture

THE GAMBLE PAYS OFF, and the result is "Death of a Sconndrel." Charles Martin, its produeer, direetor, and writer, told newsmen in New York Monday at breakfast he used his own money and promoted the remainder privately, and thereby freed himself of "front offiee" and other restrietions and feels thereby he attained quality. He also found a distribntor, RKO. With Mr. Martin, Alfred Stern, RKO information ehief. Mr. Martin's feeling about "quality": people are relatively sophistieated, eritieal and can only be stirred by new approaehes.

HERALD picture

ARMAND DEUTSCH, who has made "Slander" and probably will make "Reprieve" said in New York Monday he'll help MGM promote. He also believes in painfully preeise preparation: a medioere pietnre eannot compete with mediocre television, "where the priee is right."

HERALD picture

SOLIDITY; that's the story in Holland, circuit manager Max Gerschtanowitz said in New York last week. Theatre owners several years ago "struck" against an entertainment tax by closing houses, and keeping them closed; and forced its reduction. Their Cinemabund gives advice and even money to showmen doing badly. It has dignified movie attendance by enforcing "legitimate" practices such as reserved seats, starting times, and personal service. And it has prevented television from showing more than one old picture per week.

HERALD picture

HONORING William J. German with its Human Relations Award: the Joint Defense Appeal luncheon in New York Wednesday. William Gehring of 20th-Fox presents it to Mr. German, left, and the spectators are Marlene Dietrich, Barney Balaban, Harry Brandt, Jack Cohn, Henry Schultz, Frederick Greenman, Adolph Schimel; and, front row, Irving Greenfield, Eugene Picker, Louis Phillip, Samuel Rosen, Abe Schneider, Fred Schwartz and Arthur B. Krim. Virtually the entire New York industry attended the tribute, which last year was tendered Danny Kaye.

FOR "BABY DOLL": Warners this week completed its sign, probably the largest amusement display ever, for the run at the Victoria, Times Square, New York. Warner publicists put its size this way: a third of an acre.

HERALD picture

Around the World in 80 Days

OPENED at the Rivoli, New York, the other night to unusually warm critics' approval, and the acknowledgment in and out of the trade that this indeed will be a long run. It was a Will Rogers Hospital benefit performance.

Gearge Schaefer, praducers' representative, right, with U.A. foreign sales chief Arnald Picker. Belaw, U.A. president Arthur B. Krim, star Elizabeth Tay'ar, circuit head Rabert J. O'Donnell, and praducer Michael Tadd.

Dr. Ralph Bunche, Under-Secretary of the United Nations, and Mrs. Bunche, upper picture; and, abave, Richard Brandt of Translux Theatres and Mrs. Brandt, and David Picker of U.A. and Mrs. Picker.

MPAA Organizes to Build Film Business

. . . Plan, devised by Advertising-Publicity Committee and approved by board, is presented to Hollywood studio men

The Motion Picture Association of America this week moved ahead with its multi-sided plan for building business at the nation's box offices.

Following the MPAA board's approval last week in New York of the plan, formulated by the Advertising and Publicity Directors Committee, it was presented to a meeting of the Association of Motion Picture Producers and studio publicity directors Monday night in Hollywood. Speaking on behalf of the plan were Spyros P. Skouras, president of 20th Century-Fox: Roger H. Leeds, national director of advertising, publicity and exploitation for United Artists, as well as chairman of the MPAA Advertising-Publicity Committee; Paul N. Lazarus, vice-president of Columbia Pictures; Robert S. Taplinger, vice-president of Warner Brothers; and David Lipton, vice-president of Universal Pictures.

Details Are Listed

This was the committee named at the New York meeting to carry the plan to Hollywood. Among the components of the plan are: (1) an "Oscar" derby, conceived by Mr. Taplinger, and which contemplates 56,000,000 entries on a local, regional and national level, connected, of course, with the 1957 "Oscar" awards: (2) a Hollywood "press conference" which would bring 300 newspapermen from 101 key markets to Hollywood to see how films are made; (3) a series of executive field tours to be undertaken by company heads to six or seven regions for the purpose of delivering "state of the industry" addresses before publisher groups; and (4) an industry market survey, under J. Stevens Stock, to find out "why the public goes to theatres."

Deferred for later action were a recommendation for an institutional advertising campaign, and proposals for a "$1,000,000 a minute contest," an industry television program and a premium stamp plan—the latter to await the outcome of the premium plan underway in certain parts of the country.

Also Monday in Hollywood, Mr. Taplinger held preliminary discussions on the "Oscar" derby and its sponsorship by the Academy of Motion Picture Arts and Sciences with George Seaton, Academy president.

Jerry Pickman, retiring chairman of the MPAA Advertising-Publicity Committee, said in New York following last week's committee meeting that the MPAA shortly will appoint a member of its staff or retain the services of a qualified person to act as an "institutional merchandising coordinator" for the committee. This person, he said, would act as the liaison between the industry and other fields regarding merchandising tie-ups, promotions, program development, etc.

Exhibitor reactions in the East to the MPAA plan were generally favorable, although several exhibitors were a little upset that they would be called upon to help bear the costs of such projects as the Hollywood "press conference." The MPAA has estimated that this venture alone would cost exhibitors about $60,000—for transportation — while the companies would pay approximately $125,000 for the Hollywood expenses.

Opinions Differ

One prominent New Jersey theatre man said that "this idea may have some merits but, from my point of view, the money could be better spent on the local newspaper publishers and editors. . . ." A New York theatre executive said that it was a "calamity that the MPAA did not invite any exhibitors in and ask them if they had ideas on ways and means of building business before they decided to ask struggling theatre men for money to send newspaper men to the Coast."

Most of the theatre men, however, were in accord that despite animosities between exhibitor and producer-distributor, there should be one thing in the fore of everyone's mind—"the business which is our livelihood."

Women's Film Chairman Praises Studio Workers

"Too much publicity is given the sensational news from Hollywood and not enough to the everyday matter-of-factness in the film capital," is the contention of Mrs. Clara Edwards, chairman of motion pictures for the National Council of Women of the United States. Mrs. Edwards recently published an article in the Bronxville, N. Y. Womens Club publication, *The Villager*, in which she describes her latest trip to Hollywood and praises the industry and commonsense outlook of studio workers, including actors. Mrs. Edwards calls Hollywood "a community where everyone is working together toward a common goal, the making of motion picture entertainment, with all the talent that the industry has to offer."

SBA Studies Theatre Loan Procedure

The Small Business Administration is currently conducting a survey to set up a scheme for handling requests for loans from theatres, according to Arthur E. Long, regional director of the SBA for Connecticut, New York and Northern New Jersey. At the present time, the agency will accept applications for loans from theatres which have "annual sales up to $1,000,000," he said last week.

Mr. Long, principal speaker at a membership meeting of the Independent Theatre Owners Association at the Sheraton Astor Hotel in New York, asserted that SBA requirements in granting loans to theatres are "what the collateral is and the ability to repay." Collateral is defined by the SBA in regard to theatres as real estate and content. The ability to repay the loan is based on the past earnings of the operation and whether the business can earn enough in the ensuing 10 years to repay the loan, he said.

In answer to other questions, Mr. Long said that a theatre lease is not considered as collateral by the SBA and that the agency "will not extend loans on a stop-gap basis." He pointed out that "normally, a loan would be available within two to three weeks, but that depends on the nature of the loan and what it is for. Also, we must know whether a bank is participating in the loan up to 25 per cent of the amount desired for the application of the loan."

Mr. Long added that the SBA would pick up a mortgage "but that depends on the rate of earnings of the business for the next 10 years." He also said that no loans are available to investors who lease out real estate to theatres. "It must be an operating business to be eligible," the SBA head said. Harry Brandt, ITOA president, who presided at the meeting, told Mr. Long that "the motion picture industry is not seeking a government subsidy, but seeks to establish credit rating as enjoyed by other responsible businesses."

Cardinal Cites Value Of Motion Pictures

HAVANA: Motion pictures must be used for man's perfection, declared His Eminence Cardinal Artega y Betancourt, Archbishop of Havana, in announcing the International Sessions of Motion Picture Studies, to be held here in January, 1957. "We must foster the production of films of positive character, adjusted to the values of Christianity," the prelate said. "Thus can we solve satisfactorily the very serious question that motion pictures have posed to the Christian family."

New Financing Provides Fresh Impetus to Production Picture

. . . Chesler of PRM announces new division with $5,000,000 set; Screen Gems discloses a special financing fund of $2,500,000

The structure on which is built the entertainment industry is as resiliant as the men who lead its ranks—constantly changing in response to current stimulus and in anticipation of future eventuality. This week came announcements which spotlighted the two most recent of major changes within the industry: the openly acknowledged interdependence (mutual interest) of motion pictures and television, and the rise of the independent operator, be he producer, distributor, star, or, more simply and magnanimously, financial investor.

From Hollywood came these reports:

A joint announcement by Louis Chesler, board chairman of P.R.M., Inc., and Eliot Hyman, president of its wholly owned subsidiary, Associated Artists Productions, of the formation of a new division to engage in motion picture, television and theatrical enterprises with an initial fund of $5,000,000 to invest in these enterprises; and

An announcement by Irving Briskin, production executive of Screen Gems, television subsidiary of Columbia Pictures, that Screen Gems has established "a special financing fund" of $2,500,000 for backing new independent television producers—the largest amount ever set aside by any major TV production company (and certainly by one that has a major motion picture company as its parent) for the sole purpose of financing independents.

Mr. Chesler, an unknown in the entertainment industry until last March, at which time he came out of Canada to participate in the $21,000,000-purchase of the Warner Brothers library, and Mr. Hyman, his associate in that purchase, said further in their joint statement that Ray Stark, vice-president of Famous Artists Corporation, was resigning that position to head the new P.R.M. division. With headquarters in Hollywood, Mr. Stark will have the title of vice-president in charge of West Coast operations for P.R.M. and executive in charge of production for AAP.

The all-inclusive nature of the division which Mr. Stark will head was indicated in the announcement as follows: it will "finance, develop, create and package motion picture, television and theatrical enterprises, as well as finance any and all elements concerned in the entertainment field." The division's fund was described as "a war chest of $5,000,000 to be made immediately available for investment in the entertainment field."

To supplement its activities in Hollywood and New York, the company will establish offices in London and Rome and operate on a worldwide basis. In addition to "packaging" stories, stars, directors and producers—a function most often performed by the talent agencies, the division also "will purchase interests in various production companies and in the contracts of top stars" and "actively participate in co-production ventures." It will, in short, engage in almost every operation connected with the business of entertainment.

Word from Briskin

The announcement that Screen Gems was opening its doors wide to independent TV producers to the tune of $2,500,000, was made by Irving Briskin following a series of West Coast meetings with Ralph Cohn, vice-president and general manager of Screen Gems; John H. Mitchell, vice-president in charge of sales; Fred Briskin, production executive, and Milton Pickman, vice-president in charge of new program planning.

According to Mr. Briskin, the $2,500,000 will be made available to "any producer with a package containing either star names or a powerful idea." Such properties will be given complete financing by Screen Gems and also will be afforded the full production facilities of Columbia Pictures, he said.

"We feel," said Mr. Briskin, "that there are many producers seeking not only financing, but affiliation with an organization which can give their potential programs everything needed from production facilities through distribution and sales. Although we welcome star names, the doors are open just as wide to those with properties sufficiently powerful to make them worth producing. We hope to add several independent producers in the next two years to the impressive list already associated with Screen Gems."

Producers Named

At present those independents producing for Screen Gems include Herbert B. Leonard Productions, "Adventures of Rin Tin Tin" and "77th Bengal Lancers"; Norbert Productions (Herbert Leonard-Norman Blackburn), "Circus Boy"; Eugene B. Rodney-Robert Young, "Father Knows Best;" Bischoff-Diamond Productions, "The George Sanders Mystery Theatre"; Goodson-Todman, "The Web"; Harry Sauber, "The Shape, The Face and The Brain" and "Shore Leave"; Bryan Foy, "Emergency."

Exploring Means

The plans of these two companies—P.R.M. and Screen Gems—and their respective "funds" are roughly the equivalent to that small proportion of the iceberg which appears above the water. "Under the water" there are other, perhaps even more powerful entertainment interests which are known to be exploring ways and means of taking a more active role in the financing and production of theatrical, motion picture and television fare.

Both the Columbia Broadcasting System and the National Broadcasting Company have in the past discussed the possibility of financing and producing theatrical motion pictures which would eventually come to their TV networks. In recent weeks, these plans have been kept rather quiet in the face of various Congressional inquiries hoping to find the networks guilty of monopolistic practices.

In the motion picture industry, no other company, except perhaps, Columbia, is presently as widely diversified—as far as the entertainment industry is concerned—as Paramount Pictures. One of its subsidiaries, International Telemeter Corporation, has the rights to one of the three major toll TV systems; another has developed a color television tube. The parent company also has sizeable holdings in DuMont Broadcasting Corporation and, for an extra fillup, is the sole backer of the forthcoming Broadway musical comedy, "Li'l Abner."

AB-PT Plan Cited

Maybe an even more perfect example of the current trend is American Broadcasting-Paramount Theatres, the "divorced" exhibition arm of the Paramount Pictures corporate body. With the assets of a powerful theatre circuit and of a fast-rising radio-TV network behind him, Leonard Goldenson, AB-PT president, announced last month the company was planning to produce picture for theatrical exhibition.

In the entertainment industry, as in international politics, the policy of isolation would seem to be a very dead duck.

. HAL WALLIS' "HOLLYWOOD OR BU

WESTERN
TELEG

proper symbol.

The filing time shown in the date line on

WU012 PD WUX NEW YORK NY OCT 15

GEORGE WELTNER, PARAMOUNT FILM

1501 BROADWAY NYK

HAVE SEEN ALL MARTIN AND LEWIS

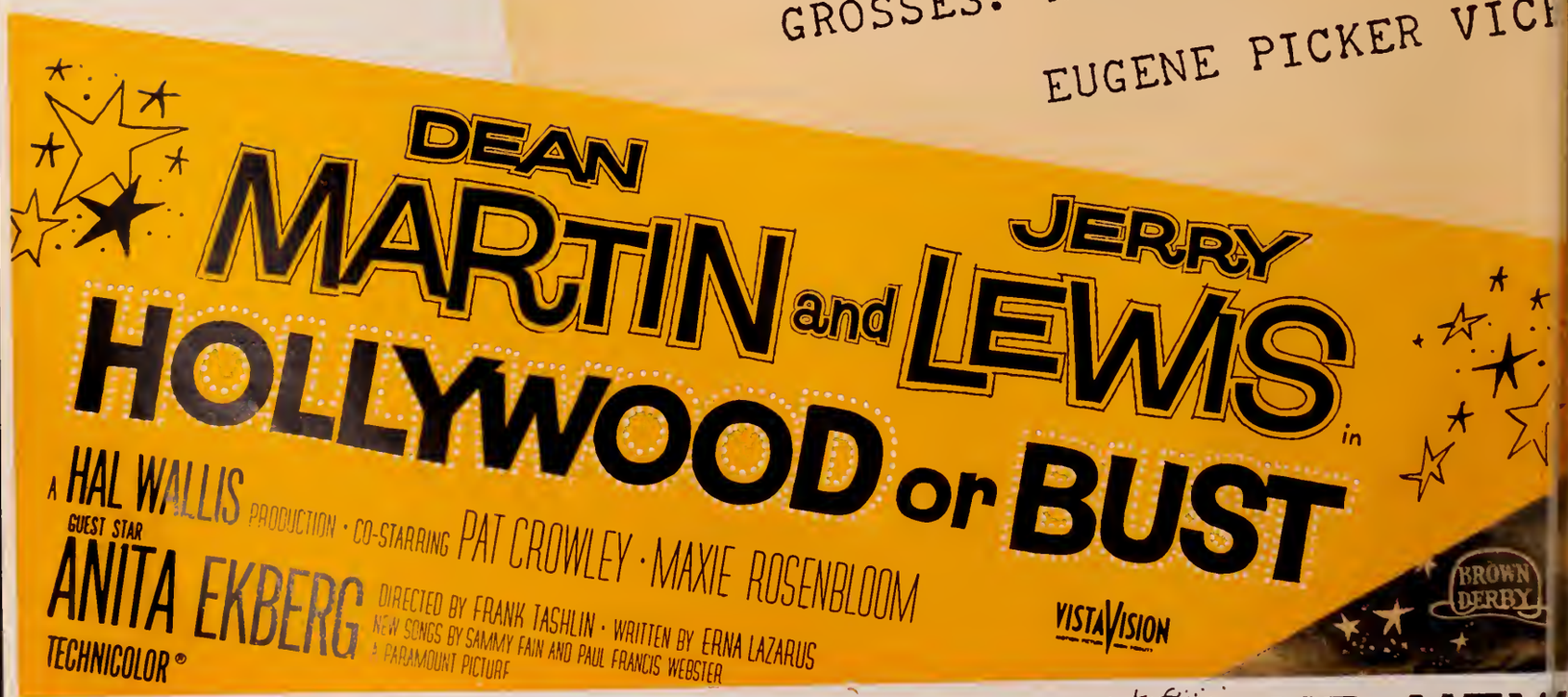
"HOLLYWOOD OR BUST" RANKS WITH

PARAMOUNTS CHOICE OF THIS PIC

SHOULD ADD PLENTY TO THE SEA

GROSSES. REGARDS

EUGENE PICKER VICE



THIS IS IT-FOR CHRISTMAS AND NEV

UNIO

RAM

PRESIDENT

1201

NL=Night

LT=International Letter Telegram

Time of receipt is STANDARD TIME at point of destination

ST" IS A REAL RECORD BUSTER!..

1956 437PME

DISTRIBUTING CORP

PICTURES. IN MY OPINION

THE BEST. CONGRATULATIONS.

TURE FOR CHRISTMAS AND NEW YEARS

SONS GAIETY AND TO THE HOLIDAY

PRESIDENT LOEW THEATRES.

YEAR'S DATES FROM **PARAMOUNT**

Vogel is Optimistic in Taking Loew's Post

. . . New president voices faith in industry future; Friedman to head theatre company; Picker and Murphy named directors

"Making good pictures at commensurate costs and marketing them properly is an assignment I welcome," says Joseph R. Vogel, who last week was elected president of Loew's, Inc., by the company's board of directors, succeeding Arthur M. Loew. Mr. Loew was named chairman of the board, succeeding Nicholas M. Schenck, who was accorded an honorary chairmanship in appreciation of "his many years of dedicated service."

Leopold Friedman was elected president of Loew's Theatres, succeeding Mr. Vogel.

LEOPOLD FRIEDMAN

"Enthusiastic" for Future

"I am happy that Arthur Loew with his vast knowledge and progressive ideas will be active and will work side by side with me," Mr. Vogel said. He continued: "As I have lived with the problems of exhibition, I have been a continuous observer of the trends in motion picture production. Times and tastes have changed quite a bit over the years and these changes are a challenge. I am filled with enthusiasm for the future of M-G-M and we will go forward."

In addition to his board chairmanship, Mr. Loew will serve as president of Loew's International. He said of Mr. Vogel's election: "It will strike a note of optimism not only to our own organization but to the entire industry. To our studio it will mean the guidance of an experienced and understanding executive who has a proven conception of public taste. He has a capacity for judgment and decision on the merit of film projects which combines uniquely with his business experience. To our distributing organization his election will mean a chief executive with appreciation of boxoffice values gained from his many years in the operation of a most successful circuit of theatres."

Two new members were elected to the board of directors of Loew's Theatres: Eugene Picker and John F. Murphy, both company vice-presidents. They fill the vacancies caused by Mr. Vogel's resignation and the recent death of Harold J. Cleary. J. Leonard O'Donnell, controller, was elected treasurer of Loew's Theatres, and will serve in both offices.

Mr. Vogel began his career in the industry as a part-time usher at the age of 14. At 18 he was appointed manager of the old Fulton theatre, now demolished, and then the Palace, Victoria, and finally Loews State on Broadway. Mr. Vogel was then promoted to be an assistant to Charles C. Moskowitz, who was in charge of the New York theatres. Later he became assistant to Colonel Edward A. Schiller, who had been handling the circuit's out-of-town theatres. In 1934 Mr. Vogel assumed management of Loew's out-of-town circuit, and in 1939 he became a director of Loew's. In 1942 he was elected a vice-president and in 1954, when the government decree separated Loew's production-distribution activities from the exhibition company, Mr. Vogel was elected president and director of Loew's Theatres, Inc., the new theatre operating company. He is married and the father of one son.

From Theatre Department

Leopold Friedman, the new president of Loew's Theatres, became secretary of Loew's in 1919 and general counsel in 1921. A few years later he was elected to the board of directors and in 1945 became vice-president. In 1954, with the separation of Loew's Theatres from Loew's, Inc., he was elected financial vice-president and a director of Loew's Theatres. During this period Mr. Friedman served briefly as treasurer.

Eugene Picker, new director, joined Loew's in 1921. In 1935 he became chief film buyer and booker. During the realignment of departments in 1946, he was named general manager of all Loew's New York theatre operations. Following the separation of Loew's Theatres from Loew's, Inc., in 1954, he was made vice-president of the new theatre organization.

John F. Murphy, the other new director, started with Loew's Theatres as an accountant in 1922. In 1925 he was night assistant at Loew's Hillside theatre in Jamaica and Loew's Valencia in New York. Shortly after, he was promoted to assistant to Mr. Vogel, then general theatre executive, in charge of all Loew's theatre operations. When Mr. Vogel became president of the new company after the 1954 separation, Mr. Murphy was named vice-president.

List of Officers

The up-to-date list of Loew's officers includes: Nicholas M. Schenck, honorary chairman of the board; Arthur M. Loew, chairman of the board; Joseph R. Vogel, president; Dore Schary, Edgar J. Mannix, Howard Dietz and Benjamin Thau, vice-presidents; Charles C. Moskowitz, vice-president and treasurer; Marvin H. Schenck, Joseph J. Cohen, Charles M. Reagan, vice-presidents; Jesse T. Mills, vice-president and controller; Ben Melniker, Charles C. (Bud) Barry, Frank B. Walker, vice-presidents; Nicholas Nayfack and Marvin Atlas, assistant secretaries; and Dolph Schadler and Charles H. Phelan, assistant treasurers.

Directors include: George A. Brownell, G. Rowland Collins, Howard Dietz, F. Joseph Holleran, Arthur M. Loew, Charles C. Moskowitz, Ben Melniker, William A. Parker, Charles M. Reagan, Nicholas M. Schenck, John Lawrence Sullivan, and Joseph R. Vogel.

National Film Service, Buena Vista in Deal

A new contract for front office work has been negotiated between National Film Service, Inc., and Buena Vista Film Distribution Co., Inc., Walt Disney's distribution organization, it is jointly announced by James P. Clark, president of NFS, and Leo Samuels, president of Buena Vista. The new contract supplants a similar agreement between the film distribution company and the service organization, which had a year to run.

Credit Plan Extended To "Around the World"

For the first time in the history of the Diners' Club, worldwide single credit plan for restaurants, hotels and other services, the more than 350,000 Diners' Club members will be permitted to charge for a film presentation. The film is "Around the World in 80 Days," Michael Todd production now showing at the Rivoli theatre, New York. Diners' Club members can charge their order either by mail or by presenting their card at the box office.

Rank Plans to Set Up Distribution Agency for British Films in U. S.

The J. Arthur Rank Organization has reached a decision to set up a distribution agency to handle release of its product in the United States, it was announced in New York last week by Harry Norris, joint managing director of J. Arthur Rank Overseas Film Distributors, Ltd. Mr. Norris said the decision had been made following discussions between himself, John Davis, managing director, Robert S. Benjamin, president of J. Arthur Rank Organization, Inc. and their associates.

The British film executive said the domestic agency would be tentatively called J. Arthur Rank Film Distributors and that the unit will probably go into operation here by January with a program of 10 to 12 films ready for release, among them such productions as "Reach for the Sky" and "The Battle of the Plate." Mr. Norris, who returned to London this week, said that no office or personnel has been selected thus far. A representative of the Rank Organization will be appointed shortly to head the U.S. office, he added.

The Rank overseas managing director pointed out that the distribution agency which will be set up "will be separate and apart from the company headed by Benjamin. He said that the "need and future" of the Benjamin-headed company "is yet to be discussed" and indicated that talks concerning this would take place in London upon his return to Great Britain.

Indiana Allied Meeting Held

INDIANAPOLIS: Among the subjects discussed at the 30th annual meeting of the Allied Theatre Owners of Indiana held here last week were an exchange of "ideas to improve profits," trends in new equipment, and details of the cable theatre plan to be instituted at Bartlesville, Oklahoma. Other features were a film clinic on buying and booking, open to exhibitors only; discussion of local exploitation, theatre insurance problems, and toll TV, and a panel discussion on equipment trends.

Speakers included: Roy Kalver, ATOI president; Al Sindlinger, industry statistician; Milton J. Shapp of Jerrold Electronics, and Trueman Rembusch, state and national Allied leader. Also heard were Abram F. Myers, general counsel of national Allied, Hugh McLachlan, chairman of the local equipment committee, and Spiro Papas, vice-president of the Alliance circuit, who spoke on theatre concessions.

According to the cable theatre plan, two pictures a week will be presented, twice a night, with some matinees and midnight shows. Some will be shown day and date in homes and theatres, some first in one and then in the other, to determine the best revenue results. An anticipated flat charge of $6 to $8 monthly for the home service will be made, according to Mr. Shapp.

Speaking in a panel discussion on exploitation were Roy Howard, Gary, kid shows; Ted Graulich, Evansville, trading stamps; Vic Sicilia, Muncie, student admission deals; Dick Pell, Rushville, contests, and A. J. Kalberer, Washington, merchant tieups.

Roy Kalver was reelected president and national director; J. R. Pell, vice-president; Dick Lochry, treasurer; William A. Carroll, executive secretary. All directors were reelected, with the addition of Pete Panagos, Chicago.

Pioneers' Member Drive Honors Bob O'Donnell

The inauguration of a membership drive by which the Class of '56 will honor R. J. "Bob" O'Donnell, selected "Pioneer of the Year," has been announced by Jack Cohn, president of the Motion Picture Pioneers, whose 18th annual dinner will take place Friday, November 30, at the Waldorf-Astoria, New York. Eligible for membership in the motion picture organization is anyone who has been engaged for 25 or more years in either production, distribution, exhibition or affiliated motion picture organizations. Successful applicants are accepted after a nominal initiation fee. There are no dues or assessments.

Rogers Christmas Salute Will Be on Area Basis

A. Montague, president of Will Rogers Memorial Hospital, has announced that exchange area meetings to start the Seventh Annual Christmas Salute will be conducted this year on an individual area basis, and that the first meetings are beginning this week. According to the flexible date plan, the exchange area distribution chairmen are given leeway in setting their meeting dates to attract greater participation and attendance. A feature of the meetings will be a standardized, pre-recorded segment of talks by Mr. Montague; Sam Rosen, co-treasurer; S. J. Feldman, National distributor chairman; and M. A. Silver, National exhibitor chairman. Part of this tape recording includes a report from a Will Rogers Hospital patient.

TV and Films Co-exist Now: Harry Cohn

Columbia Pictures is in the business of making motion pictures for the public and will continue to do so for any medium, Harry Cohn, president of Columbia, told stockholders in the company's 1956 annual report.

"Television has proved to be a competitor—and a very strong one," Mr. Cohn declared. "However, ours is a business of supplying the public with entertainment. While we are primarily in the field of motion pictures, we have also delved deep, of late, into the field of supplying television entertainment. Let it be noted that we believe there is ample room for both media to exist profitably. Each, we are sure, can and will contribute to the progress of the other."

Mr. Cohn cited the advance of Screen Gems, the company's wholly owned television subsidiary. Already playing more national network shows than any other TV film company, he said, Screen Gems have five brand new programs and a quota of twenty new programs for future development.

"We do not believe in 'dumping' old pictures on the market in unreasonable quantities," he reported. "It is not our policy to release to that medium any pictures which still have a potential in the theatrical market. We have carefully selected 104 old feature films from which we have already obtained the very maximum reissue value and leased them to various television outlets. We are not selling these films outright, but retain full title and residual rights to each."

A gross income of $91,145,571 was reported for the fiscal year ending June 30, 1956, as compared with $88,655,601 for the like period ending June 25, 1955. Earnings were reported as $4,377,795 before taxes and consolidated earnings were put at $2,669,712. Pre-income tax earnings in 1955 were $8,650,395, with a net earning of $4,948,690 after taxes.

Earnings per share of common stock were $2.28 for the period ending June 30, 1956, as compared with $4.40 for the previous period. The annual report listed Columbia's current assets at $56,604,378.

In Filmack Post

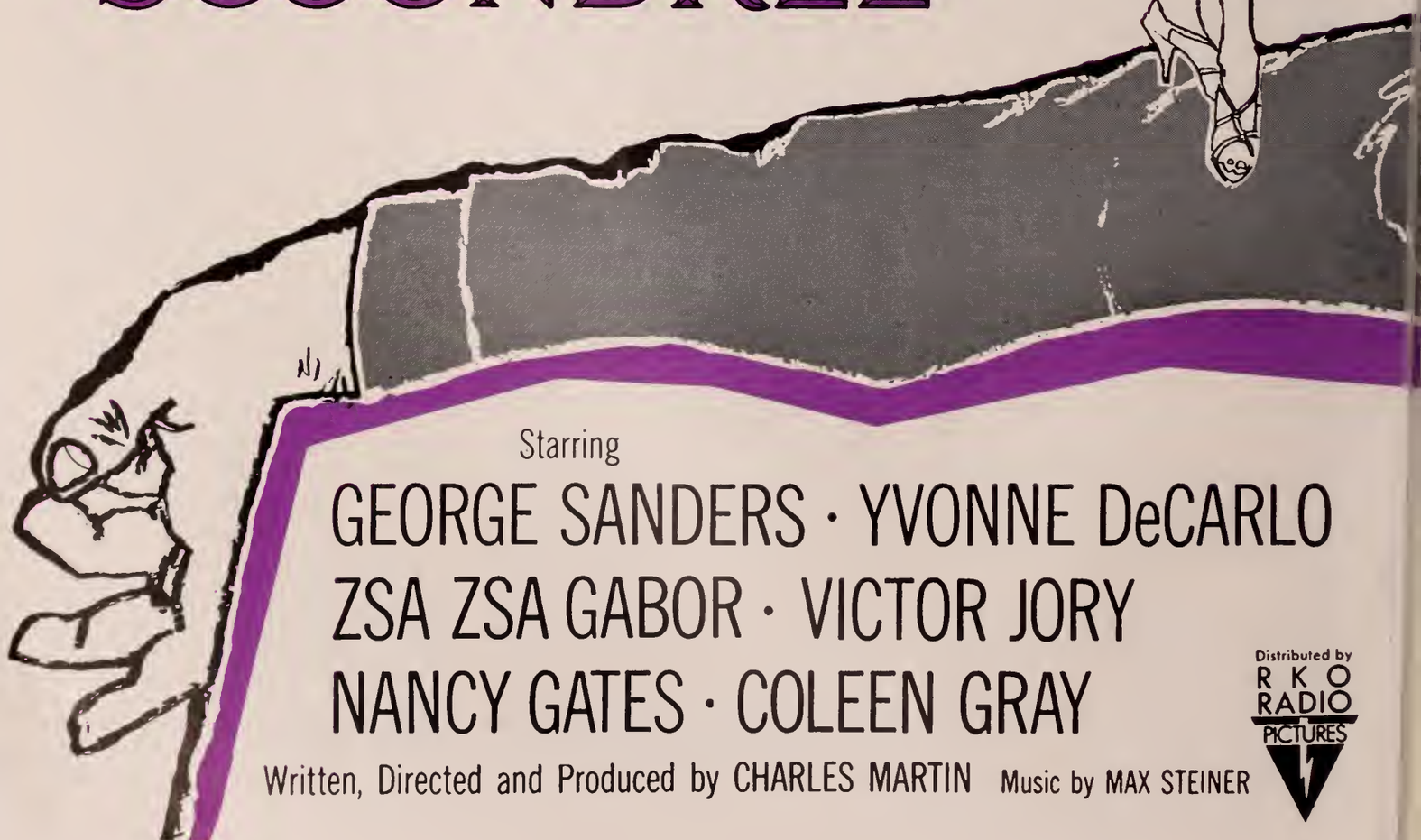
Max Herschmann has been named branch manager of Filmack's New York office, it is announced by Irving Mack, president of the Filmack Trailer Company, Chicago. He was formerly New York sales manager. Don Mack will remain in charge of TV production and sales in New York.

SENSATIONAL!

The story of a ruthless financial genius who thought women were his slaves

You'll never forget him . . . you'll never forget the fabulous way he lived and loved . . . and met his death

DEATH OF A SCOUNDREL

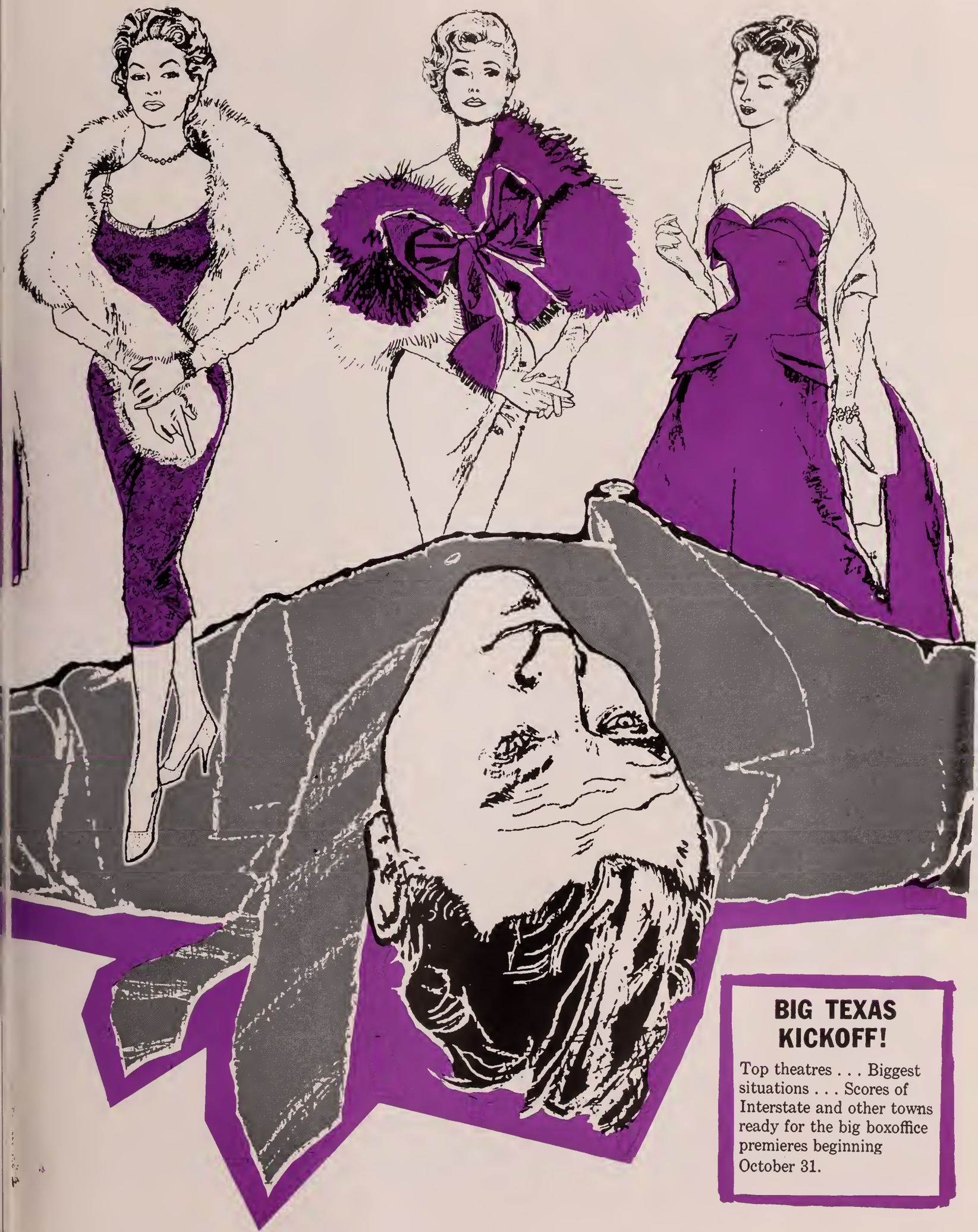


Starring

GEORGE SANDERS · YVONNE DeCARLO
ZSA ZSA GABOR · VICTOR JORY
NANCY GATES · COLEEN GRAY

Written, Directed and Produced by CHARLES MARTIN Music by MAX STEINER

Distributed by RKO RADIO PICTURES



BIG TEXAS KICKOFF!

Top theatres . . . Biggest situations . . . Scores of Interstate and other towns ready for the big boxoffice premieres beginning October 31.

ELECTRONICAM FINDS A MARKET IN HOLLYWOOD

by WILLIAM R. WEAVER

HOLLYWOOD: Three weeks after Electronicam came to Hollywood its head men, vice-president Keeton Arnett of Du Mont Laboratories and Ralph B. Austrian, western manager, are on the point of announcing contractual commitments for use of the system in ranking motion picture and television-film studios.

They are also on the point of announcing to the trade at large the availability to motion picture studios of the single-camera Electronicam system, revealed so far privately to a few major studios, but shortly to be disclosed to the trade in general.

Calls Reaction Good

At the weekend, prior to leaving Hollywood for his eastern headquarters, Mr. Arnett told Quigley Publications, "Hollywood reaction to our system has far exceeded our anticipation. Attendance at our demonstrations has been on a steady increase, indicating continuing discussion around the industry, person to person, of the Electronicam potential.

"Even more encouraging, attendance at our instruction classes, given daily here at the studio to all groups of production workers, has gone up steadily from the beginning. As of last night, when the classes were finished, we had 325 registrants, and of course many who had attended had not signed up formally."

The Du Mont executive continued, "We had expected to encounter professional indifference that didn't materialize. We had counted on major production people to look askance at an optical system designed for television use and now brought here for submission to theatrical-film producers. We didn't count on an open-arms reception, nor for unanimous acceptance of our system, but we did get the former.

"As for the latter, it is true that some of our guests have pronounced our system less than perfect. The thing that makes us feel as confident as we do is the fact that the expressions of approval outnumbered greatly the expressions of criticism."

Turned Down Orders

Mr. Austrian, asked whether final papers have been signed for any installation of Electronicam in a major theatrical-film studio, said, "None that I can name for publication at this moment," proceeding then to name privately one of the biggest in town. He went on to point out, "We have turned down a good many orders. We have no intention of allowing Electronicam to be introduced to trade and public in connection with a film of less than top quality. Industry history records a number of incidents of a new system of one kind or another being condemned outrightly because it has been used for the first time on a bad picture. We will not let that happen to Electronicam."

Mr. Arnett said the series of demonstrations conducted here, together with the discussions with production executives and personnel, have supplied Du Mont with important indication as to ultimate demands for Electronicam equipment, which until now has been in limited manufacture.

He recalled other industry situations of recent date in which sudden adoption of a principle or device had caught manufacturers in short supply. He said Du Mont now can guard against that.

The single-camera Electronicam system shortly to be made available to the studios consists, quite simply, of the highly mobile dual camera—in which a standard Mitchell motion picture camera and a television camera are mounted side-by-side to photograph a subject through a single lens—plus two or more monitors which can be placed at whatever points are chosen.

To See as Camera

Thus, in simplest application, the single-camera Electronicam enables cinematographer and director to view (on their respective monitors) exactly what the camera is viewing, instead of, as at present, squinting through a finder and guessing. Additional monitors, as for producer, studio head, so on, can be added to convey the same information to offices or wherever desired. Use of the single-camera Electronicam entails employment of one more workman than the present standard camera crew. Electronicam officials say it saves an inestimable amount of time.

The lease price of the single-camera system has not been determined. The three-camera system, complete with all operating facilities and equipment, leases for $3,000 the five-day week, on short-term deals. Says Mr. Austrian, "That divides down to $600 a day, or $75 an hour, and Electronicam can save a producer several times that amount before breakfast."

Rename A. A. Exchanger

ATLANTA: Allied Artists southern exchanges in this city, Charlotte, Memphis and New Orleans, are now to be known as Allied Artists Southern District Corp.

Farnum Heads Extras

HOLLYWOOD: The board of directors of the Screen Extras Guild has announced that Franklin Farnum, first vice-president since 1948, will succeed Richard Gordon, who died September 20, as president.

Weisenthal to Make Story of Jack Dempsey

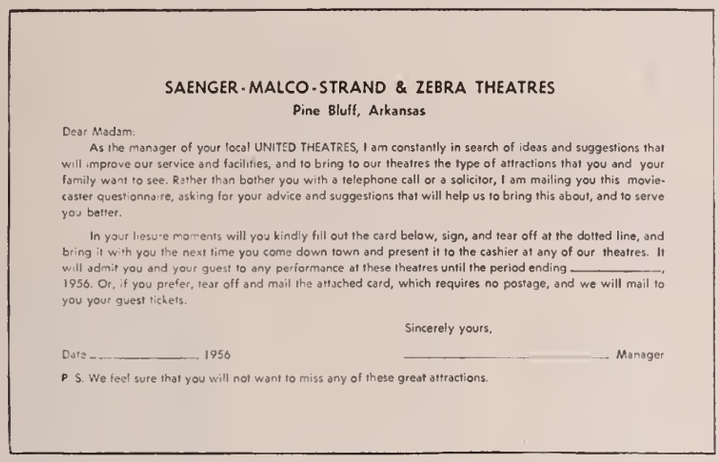
HOLLYWOOD: The life story of Jack Dempsey will be brought to the screen by producer Sam Weisenthal as an independent venture and will go into production in January for Summer, 1957, release, Mr. Weisenthal has announced. The screenplay, read and approved by Mr. Dempsey, was written by Rowland Barber. For 30 years, Mr. Dempsey said, he had been refusing authorization of his life story on the screen. Telling why he had approved the Weisenthal-Barber version of his life story, Mr. Dempsey, world heavyweight champion from 1919 to 1928, said: "Most people wanted to make a story about a fighter. Mr. Weisenthal wants to make a story about a young boy who became a boxer, grew up through the excitement of America between World Wars and lived to be a man who knew life. Being champion doesn't mean anything. It's the hard work that goes into it that makes the story."

Mr. Weisenthal, who gave up his contract at RKO to do "The Story of Jack Dempsey," reportedly is investing his savings and future as a producer in the project. According to Mr. Weisenthal, U. S. exhibitors are enthusiastic about the idea of a Dempsey biography on-screen. "Most of our key exhibitors are old enough to remember paying $50 and $100 a seat for the big fights. They know this is a big picture," Mr. Weisenthal said. Mr. Weisenthal will make no distribution deal until he has star, director, and the balance of the production details set, he said.

First Censorship Law Passed in Minnesota

ST. PAUL: The West St. Paul City Council last week voted five to one for passage of the first motion picture censorship law in Minnesota. The law is the result of a petition started by a 14-year-old boy protesting the booking of a Finnish film, "The Witch," at the West Twins theatre. The youngster saw a trailer for the film on the same program with "The Birds and the Bees." His protest started a movement which grew into an organized adult demand for censorship. Under the new law, W. R. Frank, owner of the theatre, must submit film titles and synopses to a police commission a week in advance of playdates and a screening must be held for one member of the commission before the film opens at the theatre. Shortly after the "Witch" episode, Mayor John Sperl ordered Mr. Frank to discontinue showing another foreign import, "The Slasher." Mr. Frank withdrew the film and closed the theatre temporarily.

PATRON POLL BRINGS VALUABLE DATA



SAENGER-MALCO-STRAND & ZEBRA THEATRES
Pine Bluff, Arkansas

Dear Madam:

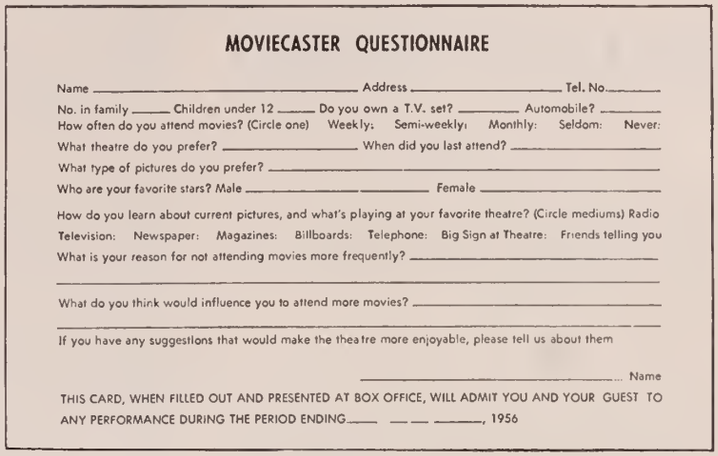
As the manager of your local UNITED THEATRES, I am constantly in search of ideas and suggestions that will improve our service and facilities, and to bring to our theatres the type of attractions that you and your family want to see. Rather than bother you with a telephone call or a solicitor, I am mailing you this moviecaster questionnaire, asking for your advice and suggestions that will help us to bring this about, and to serve you better.

In your liesure moments will you kindly fill out the card below, sign, and tear off at the dotted line, and bring it with you the next time you come down town and present it to the cashier at any of our theatres. It will admit you and your guest to any performance at these theatres until the period ending _____, 1956. Or, if you prefer, tear off and mail the attached card, which requires no postage, and we will mail to you your guest tickets.

Sincerely yours,

Date _____, 1956 _____ Manager

P. S. We feel sure that you will not want to miss any of these great attractions.



MOVIECASTER QUESTIONNAIRE

Name _____ Address _____ Tel. No. _____

No. in family _____ Children under 12 _____ Do you own a T.V. set? _____ Automobile? _____

How often do you attend movies? (Circle one) Weekly: Semi-weekly: Monthly: Seldom: Never:

What theatre do you prefer? _____ When did you last attend? _____

What type of pictures do you prefer? _____

Who are your favorite stars? Male _____ Female _____

How do you learn about current pictures, and what's playing at your favorite theatre? (Circle mediums) Radio Television: Newspaper: Magazines: Billboards: Telephone: Big Sign at Theatre: Friends telling you

What is your reason for not attending movies more frequently? _____

What do you think would influence you to attend more movies? _____

If you have any suggestions that would make the theatre more enjoyable, please tell us about them

_____ Name

THIS CARD, WHEN FILLED OUT AND PRESENTED AT BOX OFFICE, WILL ADMIT YOU AND YOUR GUEST TO ANY PERFORMANCE DURING THE PERIOD ENDING _____ _____, 1956

Jack Brunagle, executive in charge of theatre advertising for United Theatres Corporation, with headquarters at Little Rock, Ark., has been faithfully circulating some 200 of the above questionnaires every week down in his area. The two-part reply card, both sides of which are reproduced above, is designed to elicit patron response to a number of questions that operators, not only in Arkansas, but all over the country, would certainly like some answers on. And who are better qualified to dispel question marks than the man and woman who plunk down their coin at the box office?

According to Mr. Brunagle, the answers are coming in like Niagara—and why not? Past showman experience has proved beyond a doubt that the public *likes* to answer questions on their film-going habits. Aiding Mr. Brunagle in his circulation of the questionnaires is Bruce K. Young, city manager of United Theatres in Pine Bluff, Ark. He has been making a name for himself as an enterprising young showman, chock-full of constructive ideas, and when he got his quota of Brunagle's questionnaires, he lost no time in promoting them in his locality.

The response of a cross-section of film patrons, in their own words, setting down their likes and dislikes on a variety of film-going phenomena, from concessions to comfortable seating to projection to frequency of favorite personalities on their screens, is one of the chief aids an exhibitor can elicit in his never-ending search for the workable formula that will insure the maximum contentment of a maximum number of theatre patrons in his locality. An examination of the sides of the questionnaire reproduced above shows a clever design for obtaining the information the exhibitor *needs*.

Ideas like this are valuable, not just in Arkansas but north and south, east and west, and abroad, for that matter. The exhibitor who *knows* what is in the mind of the public is the exhibitor who merchandises for top-drawer results. The showman who gives scientific consideration to the wants of his audience, and who analyzes their likes and dislikes, and accordingly provides for a margin of hits over misses is the showman who stays in business and prospers. Adoption of such a formula should yield good results.

National Theatres Net 80 Cents Per Share

LOS ANGELES: National Theatres' net earnings are expected to approximate 80 cents per common share for the fiscal year ending September 25, 1956, according to Elmer C. Rhoden, president, who said that the company's fourth quarter earnings for the past fiscal year will show "no gain" over the previous comparable period. Net earnings for the circuit over the fiscal year ended September 25, 1955, totaled $1.04 per share. Mr. Rhoden said the downward slide in earnings which plagued the company for the past year has been halted.

B'Nai B'rith Luncheon Slated for October 30

New York's Cinema Lodge of B'nai B'rith will hold its first luncheon membership meeting of the Fall season at Toots Shor's Tuesday, October 30, it is announced by Robert K. Shapiro, president. The luncheon will mark the climax of the lodge's principal fund-raising activity of the year, the sale of $25 contribution share certificates on behalf of B'nai B'rith agencies with one of the purchasers being awarded a Cadillac. With the sale short of its goal of 500 this year, Mr. Shapiro has appealed for a last-minute campaign to sell the remaining certificates, the Lodge's executive committee having decided late last week against any postponement.

Fund Christmas Cards Go to 5,000 Members

HOLLYWOOD: Reproductions of the five winning original paintings for this year's Motion Picture Relief Fund Christmas Cards have been mailed to 5,000 members of the industry, it was announced this week by George Bagnall, president of the Fund. The five cards provide a wide variety of sentiments for the buyers this year, ranging from the humorous "Stand-In" and "The Chimney" to the religious spirit of "The Stained Glass Window" and "Holy Family." The Christmas Cards have been an annual event for more than 15 years. Last year 109,000 cards were sold, and this year the goal is a quarter of a million cards. All proceeds from their sales go to the Relief Fund for the care of the industry's own.

FJC Industry Dinner Set for November 15

Motion picture industry leaders will gather at the Hotel Plaza, New York, on November 15 for a special dinner of the Motion Picture Division in behalf of the Federation of Jewish Philanthropies, it is announced by Charles B. Moss, division chairman. Barney Balaban, president of Paramount Pictures, will be host at the meeting. Mr. Balaban and Samuel Rosen of Stanley Warner Corp. are co-chairmen of the motion picture division of the Federation. Associate campaign chairmen include Leo Jaffe of Columbia, Leon Goldberg of United Artists and Harold Rinzler of Frisch and Rinzler.

AB-PT Wins Award

American Broadcasting-Paramount Theatres, Inc., has been judged as having the best annual financial report of the motion picture industry for the fourth consecutive year in the 16th annual survey of *Financial World*, national weekly magazine. The bronze "Oscar of Industry" will be presented at the annual awards banquet at the Hotel Statler, New York, October 29.

Board of Trade Gets NFFC Film Report

. . . Long-awaited document is said to incorporate views of 16 trade groups and "advice" of many companies

by PETER BURNUP

LONDON: The report and recommendations of the National Film Finance Corporation on future film industry policy has now been lodged with the president of the Board of Trade.

As long ago as February last the Board's president, Peter Thorneycroft, announced in the House of Commons that he had asked the corporation to prepare a report on the three major matters which now confront the industry: the Quota Act, the Eady production levy and the future of NFFC itself. The intention then was that the report would be presented by the end of May; but that plan had perforce to be abandoned, due probably to the volume of suggestions which descended on the corporation from all sections of the industry. In August, Mr. Thorneycroft anticipated the report by telling the Commons of his intention to introduce a statutory levy, to continue the powers of NFFC and to extend the Quota Act beyond its current statutory terms which expires in 1958.

Report Called "Critical"

The report is understood to be comprehensive and to incorporate the views of no fewer than 16 trade organisations, in addition to the "advice" tendered by a number of companies and individuals.

The trade looks upon the report as a critical, and likely to be regarded as an historic document. In view of its importance, responsible industry leaders have continually pressed Mr. Thorneycroft to have it published.

Efforts will be made to change Mr. Thorneycroft's mind in the House of Commons. But more eagerly awaited will be the Queen's speech, when Her Majesty opens a new Parliamentary session on November 6 and which will outline the Government's immediate legislative programme.

"CONVENTIONAL" RELEASE FOR "GUYS" IN LONDON

Following what is understood to have been some tough trade talking it is announced that "Guys and Dolls" will start its general release through ABC on December 24 and follow the conventional pattern. In other words, the picture will play in northwest London in its opening week; northeast and south London, respectively, in the immediately following two weeks.

There will be no increase in admission prices during the London presentation and no extended playing time; although, as in the case of other big pictures, extended playing time may be accorded the picture in certain provincial theatres where it is found to be practicable and potentially profitable.

It had been regarded as likely that MGM's London managing director, Charles Goldsmith, would insist on a release pattern akin to that adopted by 20th-Fox in the case of "The King and I"; namely, that the picture would be pre-released in London on a zonal basis and shown for as long as it might stand up in a select few theatres in advance of its general release. But two factors militated against such a plan.

Firstly, since its break with the Rank Organisation, 20th-Fox has no major circuit outlet for its product; secondly, MGM retains its traditional outlet through the highly lucrative ABC circuit and the latter's managing director, D. J. Goodlatte, was adamant in his insistence that the conventional release pattern should not be disturbed even for a picture of the profit-making potential of "Guys and Dolls."

Mr. Goodlatte's determination will be applauded widely in independent exhibitor circles, resentful of the 20th-Fox "King and I" plan. In CEA's General Council debates, the plan was attacked on the ground, primarily, that 20th-Fox had introduced a revolutionary release practice without prior consultations with the trade associations.

The company, on the other hand, had long claimed—perforce, it may be, in view of the Rank release being cut off from under its feet—that the present release pattern was antiquated and demanded unsnarling.

Bitter indignation was registered among exhibitors who customarily deal in 20th-Fox offerings but who were not included in the select few who were vouchsafed the opportunity of joining in the plan. They claimed that the cream for them would be taken off the picture's profit-making possibilities before their turn came on the orthodox release and CEA's London and Home Counties' branch became immediately involved in the debate.

The branch has long been concerned with the incidence of current trade practices and a special meeting was convened of its executive committee together with major and minor circuit representatives to consider "the present pattern of film exhibition." Although no overt mention was made of the 20th-Fox plan it was notorious that the branch activity had been sparked off thereby. Following the meeting, the branch's secretary issued a statement in the following diplomatic terms: "We had a full discussion of all the items on the agenda, including presentation times, release patterns and seat bookings. We decided to give ourselves a couple of weeks to think things over.

RANK DEMONSTRATES NEW WHITE SCREEN

LONDON: Last week at the Marble Arch Odeon here Rank Precision Industries demonstrated a new Harkness white screen which, it is claimed, solves the problem of light falloff toward the sides of abnormally wide screens. Trade viewers reported that they were impressed with the screen, made of vinyl plastic, over which a coating of vinyl resin has been applied—in effect a return to the traditional white screen but with the brightness of aluminum and the advantages of a mat surface. It is claimed that the falloff approximates 11 per cent only, compared with 75 per cent in other types of screens. The screen is said to be immediately available, with the price the same as for the company's silver aluminized screen.

"OKLAHOMA!" GROSSES BEST IN RKO'S 25-YEAR HISTORY

News is to hand of the first of the trio of the so-called mammoth musicals, "Oklahoma!" The picture moves over to the Marble Arch Odeon Tuesday, October 30, the day following the termination of its run at the Leicester Square Odeon. In its stay at the latter house, the picture—it is claimed—has set up figures which outgrow any production in RKO's 25-year history. It would be "sacrilegious" to end the run of such a success, say the company's near-hysterical officials.

"War and Peace" is scheduled to open at Paramount's Plaza in early November. Associated British-Pathe, which distributes the picture here, plans to hold it in the Plaza until Easter of next yaar. Company officials concede that a six-months' run in London's West End is a powerful long run nowadays; but they take a line through the picture's New York screening.

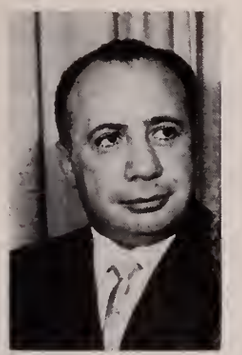
Present plans are that the film should not go on general release through the ABC circuit until Autumn 1957. But the intention is that it should be pre-released in key situations in the Spring of next year. The picture will play as long as it stands up.

Meanwhile, J. Arthur Rank's "Reach for the Sky" continues on its merry-go-round. In the first nine weeks of general release it has been seen by more than 9 million paying customers; over a million a week.

Hollywood Scene

Taps Cites "Title" Song Sales Value

HOLLYWOOD: The most important exploitation value a film can offer is in the "title" song, selected or composed for a feature, which can garner invaluable exposure via the "disc jockey network," according to Jonie Taps, producer at Columbia.



Jonie Taps

"The forming of Columbia Pictures Music Corporation over a year ago has put us in the enviable position of being able to dictate policy on the exploitation of title songs and others featured in our films, whereas other film producers are at the mercy of outside publishers on evaluation and efforts made to sell the songs," Mr. Taps said.

The producer, who came to Columbia 12 years ago as head of the music department, after spending 17 years with Shapiro-Bernstein Music as general manager, and has been producing films for the past five years, with a dozen pictures to his credit, offered proud testimony to the success of Columbia's new music company, which he helped to form.

The "Picnic" title song did more business for the film in the secondary multiple runs, with the teenage trade attracted to the Number One hit song than normally, and the record album sales were Number One in the country for 12 weeks. The "Eddie Duchin Story" theme song topped the hit parade, and its album sales were tops for eight weeks. Disc jockey cooperation on "Solid Gold Cadillac" has paid off. Now "You Can't Run Away from It," title song of the musical remake of "It Happened One Night," is making the rounds.

Mr. Taps, also credited with delivering a number of program musicals that effected the film debut of such recording artists as Nat "King" Cole, Frankie Laine, Billy Daniels and the Mills Brothers, as well as the supervision and selection of 70 songs integrated in the all-important Jolson films, is currently preparing "The Mark Hellinger Story" and a science-fiction film titled, "Don't Make a Sound."

Disney Plans Feature

Walt Disney announces that he has chosen Victor Herbert's musical play, "Babes in Toyland" for production next year. Bill Walsh will produce and Sidney Miller will direct the fantasy as a top-budget, live-action Technicolor production.

HOLLYWOOD BUREAU

The production load slumped slightly, to 40 at the weekend from 42 the week before, on the start of five pictures and completion of seven others.

Paramount began shooting "The Tin Star," a Perlberg-Seaton production directed by Anthony Mann, with Henry Fonda, Anthony Perkins, Betsy Palmer, Michel Ray and Neville Brand in principal roles.

Republic producer-director Joe Kane began filming "Spoilers of the Forest," in Naturama and Trucolor, with Rod Cameron, Vera Ralston, Ray Collins and Edgar Buchanan.

Galahad Productions, releasing through RKO, started "The Violators," shooting in New York, with Hiram Brown as executive producer, Mende Brown as associate producer, and with John Newland directing.

Grand Productions, releasing through United Artists, launched "The Trial of Benjie Galt," with Sterling Hayden, Darryl Hickman, Peter Miller and Walter Sande. Jerome C. Robinson is producer and Sidney Salkow is directing.

Producer-director William Wellman began shooting "Lafayette Escadrille" for Warner Brothers. It has Tab Hunter, Etchika Choreau, J. Carrol Naish, Marcela Dalio, William Wellman, Jr., and Jodie McCrea in the cast.

Gottschalk, MGM Close Panavision Lens Deal

HOLLYWOOD: Robert E. Gottschalk, president of Panavision, Inc., has announced completion of a quarter-million-dollar agreement with MGM whereby the latter will acquire the first of Panavision's new photographic lenses and allied optical equipment for use in 65mm photography. "Raintree County," an MGM special for 1957 release, has been photographed with these lenses, loaned from Panavision, while attorneys have been working out details of the transaction completed last week. The Panavision lenses are not restricted to MGM use, but are made available to the industry generally, Mr. Gottschalk disclosed.

Dragon Productions Steps Up Schedule

HOLLYWOOD: Pamela Woolworth, 26-year-old chain store heiress and major stockholder in the recently-formed Dragon Productions, plans to step up the company's production activities, using its initial independent production, "The Silken Affair," which RKO acquired for worldwide distribution, as the proving ground for future operation of the company, it is announced. Roy Kellino was director of the film, which stars David Niven and Genevieve Page and was completely financed by Dragon and produced under an Anglo-American arrangement with Fred Feldkamp and Richard Coit.

THIS WEEK in PRODUCTION

. . . Started—5

Paramount—The Tin Star (VistaVision).
Republic—Spoilers of the Forest (Naturama).
RKO Radio—The Violators (Gallahad Prod.).
United Artists—The Trial of Benjie Galt (Grand Prod.).
Warner Bros.—Lafayette Escadrille.

. . . Completed—7

Metra-Goldwyn-Mayer—Harvest Thunder (CinemaScope; MetroColor); Something of Value; Raintree County (65mm; Color).
Paramaunt—The Delicate Delinquent (VistaVision).
20th Century-Fax—Three Brave Men (CinemaScope); The Lonesome Gun (Regal Prods.).
Universal-International — Man Afraid (CinemaScope).

. . . Shooting—35

Allied Artists—Gun for a Town (Jerold Zukor Prod.); Love in the Afternoon; Jennie (CinemaScope; Colar).
Columbia—Garment Center; The Man Who Turned to Stone; The Cunning and the Haunted; The Bridge on the River Kwai (Horizon-American); The Admirable Crichton (London Films); Fortune Is a Woman (Launder-Gilliat Prod.); The Story of Esther Costello (Valiant Films); Interpol (Warwick Prods.); A Town on Trial (Marksman Films).
Independent—Crime Beneath the Sea (Nacirema Prods.); Kill Me Tomorrow (Amalgamated Prod.); One Man's Secret (Amalgamated Prod.).
Metra-Goldwyn-Mayer—Designing Woman (CinemaScope; Color); Ten Thousand Bedrooms (CinemaScape; Color).
Paramaunt—The Joker Is Wild; Flamenca (VistaVision; Color).
RKO Radio—Escapade in Japan (Color); The Girl Most Likely (Eastman Color); The Lady and the Prowler (Color).
20th Century-Fax—Man from Abilene (Brady-Glasser Prod.); Island in the Sun (Zanuck; CinemaScope; DeLuxe Color); Boy on a Dalphin (CinemaScope; Color); The Girl Can't Help It (CinemaScope; DeLuxe Color); The True Story of Jesse James (CinemaScope; DeLuxe Color); Heaven Knows, Mr. Allison (CinemaScope; DeLuxe Color).
United Artists—Bail Out at 43,000 (Pine-Thomas).
Universal-Internatianal—Pay the Devil (CinemaScope); The Land Unknown (CinemaScope); Night Passage (Technirama).
Warner Bros.—Melville Goodwin, U.S.A.; A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

Short Subjects

On The March

BY LAWRENCE J. QUIRK

SHORT SUBJECTS are on the march this year as never before. This seems to be a unanimous view among the companies, who expect the 1956-1957 season to set new highs in short subject quality. As they look forward on the coming 12-month period, they are giving special consideration to their short subject output. For one thing, they are evolving more adult conceptions in short subject content, for they have noted a steadily rising adult appreciation of their cartoons, travelogues and other offerings in this category. What was once a diversion for the kiddies is becoming a stimulating entertainment for adults, they feel, and they are evolving higher-standard programs accordingly.

The companies are developing new cartoon characters, traveling the world in search of unique customs and peoples, and keeping their planning boards humming with new ideas all along the line, aimed at making the short a bigger and better feature of the exhibitor's program.

One consistent note is struck by the sales managers of all the companies. This is that exhibitors *need* short subjects, now more than ever, and they are in many cases under-estimating the box office lure of cartoons, sports shorts, comedies, travelogues and others in that category. Short subjects, they note, round out a program, help to meet successfully the competition from TV, which seems to be thriving on the theory that "variety is the spice of life." Short subjects, they are reminding us, are entertaining, educational, inspiring. They serve many purposes, all worthwhile, and, the company spokesmen declare, exhibitors who fail to appreciate this fact are short-sighted.

False economy measures by some of the exhibitors, who sacrifice their shorts on the dollar-saving chopping block, will backfire, the sales managers are warning. But all agree: shorts are here to stay.

SHORTS TYPE-CAST

In the 1956-1957 short subjects picture, the studios offering a variety of cartoons, in CinemaScope, color and standard screen, are MGM, Paramount, 20th Century-Fox, Columbia, Warners, U-I, and RKO. Travelogues in all shapes, sizes and localities are offered exhibitors by Warners, Columbia, Paramount, U-I, RKO and the British Information Service. Columbia alone is offering comedies this season, and also is the sole distributor for serials. Only Universal is handling two-reel featurette musicals. Offering sports reels are 20th Century-Fox, Columbia and RKO. On hand with a wide assortment of "specials" in 1956-1957 are MGM, Warners, Columbia, RKO and Universal. Numerically the cartoon seems currently the biggest crop of shorts.

COLUMBIA

Maurice Grad, Columbia's short subjects sales manager, is currently urging more use of the short subject by exhibitors as a weapon in the competition with TV for the public's time. He points out that a varied program, such as is provided only by a feature-short combination, enhances the value of the patron's entertainment time. Noting that many theatres are using shorts as much or more than in previous seasons, he scored theatres that have cut shorts because of "short-sighted economizing policies." He said of this: "Patron reaction to less entertainment than before must eventually result in a diminishing desire to attend the theatre. Such reductions in operating expense become false economy."

Maurice Grad

Mr. Grad is particularly proud of Columbia's new idea for shorts: star identification contests, to be included in the Screen Snapshots series and called "Guess Who?" Winners will get screen tests and trips to Hollywood. The contests will call upon the viewer to identify disguised personalities in the full-color one-reelers.

A strong accent on color is indicated in Columbia's projected short subjects output for 1956-1957. Of 49 new subjects in work, 22 will be in color, and there will be 15 color subjects among 39 reprints to be distributed. Two of the color shorts will be CinemaScope two-reelers in the Musical Travelark Series. Entitled "Wonders of New Orleans" and "Wonders of Washington," these will follow in the wake of the successful "Wonders of Manhattan" of last season. Musical vocals are used in place of a spoken narrative in all three subjects, produced and directed by Harry Foster.

Ten Mr. Magoo cartoons are on hand from UPA, all in CinemaScope and color by Technicolor. The Three Stooges will also be on hand for eight two-reelers. A new series of two-reel comedy specials called "Girly Whirls" will star Muriel Landers. An Andy Clyde two-reel comedy, "Pardon My Nightshirt" is also on the upcoming schedule. Rounding out the program will be 10 of Mr. Foster's World of Sports one-reelers and a half-dozen miscellaneous "Topnotchers."

Reprints will include four serials, box office winners in the past: "Hop Harrigan," "Congo Bill," "The Green Archer" and "The Vigilante." Other reprints will include 12 two-reel comedies, divided between Assorted Favorites and Comedy Favorites series, 15 color favorite Technicolor cartoons, six Candid Microphones and six Cavalcades of Broadway.

MGM

A note of high optimism was sounded by William Zoellner, Loew's shorts subjects sales manager, who expects the coming season to bring a new high in popularity to such staple MGM offerings as the Tom and Jerry cartoons. "They will delight audiences more than ever," he said, and pointed out that the characters, well-loved by adults and children alike, have been honored for 13 consecutive years by *Fame*.

William Zoellner

At this point Mr. Zoellner took note of the three successful weeks of the Tom and Jerry Cartoon Festival at the Plaza theatre, New York in September. "Think—over 70 per cent of the patronage during that festival was adult," Mr. Zoellner declared, "and then they say only kids like cartoons!" He added: "Cartoons are steadily growing more adult, more subtle, and we are adding some interesting new characters. This is bound to attract an even

(*Continued on page* 28)

"FOR A WELL-ROUNDED PROGRAM... M-G-M SHORT SUBJECTS"

SPARK YOUR PROGRAM!
These are the days when alert showmen must make their entertainment as attractive as possible. Quality M-G-M Shorts are the difference between just-so and a great show.

THE GREATEST SHORT OF OUR TIME!

"THE BATTLE OF GETTYSBURG"

Every exhibitor who plays it wins extra attendance and special publicity attention. A unique and exciting production. Book it!

★

12 CINEMASCOPE CARTOONS

"Tom and Jerry" are the acknowledged tops of the cartoon world, voted No. 1 year after year in trade polls. Now in CinemaScope and Technicolor, they're better than ever.

★

18 GOLD MEDAL CARTOONS

Consistent money-makers, they outclass all other cartoons, with characters that have become world-famous. Spark your program with the best!

★

NEWS OF THE DAY (Twice Weekly)

Newsreels are always a bright spot on your program. M-G-M's is the best of its kind.

"DISJOINTED PROGRAMS" and the SHORT SUBJECT PLACE IN THE THEATRE

BY WALTER BROOKS
Director, Managers' Round Table

Martin Quigley's recent and pertinent editorial in the HERALD and MOTION PICTURE DAILY, on the subject of "Disjointed Presentation" has had a wide and favorable response from the industry. Mr. Quigley was aiming at the practice of timing feature presentations so that a greater number might see good pictures properly, from beginning to end, rather than starting in the middle, with consequent interruption of continuity, and diminished appreciation for the product in its entirety. We have helped to cultivate the public's habit of seeing pictures backward, which is enough to damage even the best product.

But aside from timing, there is a fundamental matter of programming which creates this bad situation, and has done so, for many years. It is the policy of double features, and the consequent loss, or lack of short subjects in program building. If and when the public has a "cushion" of short subjects, with a single feature, they may be safer in the possibility of seeing the "big" picture from beginning to end. Short subjects have the merit of variety and spice.

There is nothing new in this argument, and for many years we have considered the short films as "the spice of the program." Similarly, a double feature bill is a heavy meal of corned beef and cabbage, without even the benefit of mustard to savor the dish.

Can See Evidence

You can see the evidence of what has happened to us, on all sides. Television can —and does—supply as many as six feature films, free, every day in the year, at home. Gluttons for this kind of punishment can stay at home and like it. The theatre can no longer compete with *quantity* as a measure. If we cannot provide something new and different, something vastly better, we need not worry about staying in business. We'll be out of business—and we are, in those situations where old policies prevail. There are whole areas of this country that have long been known as "single feature territory"—and nobody can say that these areas have lost in any way by sticking to their basic program idea of concentration on quality, and diversification through short films.

Feature films have been growing longer, and therefore short films have been crowded more and more for screen time. Newsreels in theatres became little more than a few brief minutes of mere flashes—but the public *likes* newsreels, and always did. CBS-TV boasts that it receives daily "more than a mile" of newsfilm from 250 camera correspondents, the equivalent of two feature-length films, and that this is edited so only the top of the news is presented, 12 minutes of it, every day in the week. Furthermore, they can put news on the air simultaneously with the event itself, and reach 30,000,000 TV sets in as many American homes in faster time than we could supply the first 30 theatres as first runs. We would be hopelessly outclassed, if it were not for one little thing.

Chance to Compete

Our job has changed, in a changing world. We now have the opportunity to compete on grounds where television cannot—on our big screen, in our fine color, and now, we must provide the fine "magazine" style of news reporting. We are the source of the *color* and significance of the news, following the daily press. After all, *Time* and *Life* have never been hurt by the newspapers—in fact, quite the opposite, because the public in ever-increasing numbers wait and buy the slick-paper magazines to read the final news story.

Similarly, we have extraordinary travel films today that far transcend anything we have ever had before, or that television will have for many years to come. Our travel films in VistaVision, CinemaScope and new dimensions bring world travel to your theatre chair, in a manner that the public has never been able to afford before. You needn't be told that there are millions who want to see the world, and will never see it any other way, unless it is in the colorphotography of *National Geographic* magazine. We've seen some travel films that were not only as good but perhaps better than being on the scene.

Cartoons Grow Up

Also, cartoons have grown up to adult stature. Now, instead of being all so very juvenile, they appeal to the more mature audience. In fact, the art and talent of the color cartoon studio, also in our new dimensions, was never greater than it is right now, nor the appeal to the public more certain as a box office potential. Television has cartoons that seem amateurish and outmoded in comparison. Your public will know the difference, and you will find all ages ready to buy animation in 'Scope and color on your big theatre screen. Your opportunity has never been so good. You are much better off than you may have thought.

Short films, as such, have been discussed in these same terms for 40 years. As long ago as 1915, we had an early job with Educational Films Corporation, and watched that exclusive short film concern grow to major industry importance, through a dozen years. Every step of the way it was conceded that short films were important and valuable and on all sides so many were in agreement. But, it was like the weather—so many people were talking about it, and so few did anything about it. In spite of well-based beginnings and substantial growth, Educational went out of business. We were crowded out, through the inertia, the inactivity of booking and buying sources who treated short films as something strictly as a side line.

Let's stop kicking short subjects around. Let's be the smart showmen that we're supposed to be, through years of solid experience, and put the short films back on the program—literally as "the spice of the program"—and as a well-rounded, well-balanced bill of entertainment, carefully chosen and planned for both timing in the aggregate, and satisfaction in the final accounting. Your public will come to know your schedule, and the fact that they can see one good feature, and several short films with less concern with the clock, over their comings and goings. We can restore a properly joined presentation by the simple policy of *building programs* again, as good showmen always have done, by adding the ingredients with the skill of a good chef, for a gourmet's taste.

British Subjects Have A Growing Audience

Those who have never visited Britain and the Commonwealth nations and those who would like a nostalgic review of their earlier visits to those areas comprise the growing audience for British color shorts, according to the releasing agency, the British Information Service.

Salient vignettes of British and Commonwealth life and customs are set forth in these shorts. Careful production mounting and handsome color are features of the offerings. British life and customs, birds-eye and closeup views of historically famous buildings and localities, and explorations of little-known facets of Commonwealth life are other features of the series, which have won a favorable advance reception from viewers in the United States.

First British shorts were released in 1943 under the auspices of this group. They now appear at about the rate of three dozen per year, dealing with many topics and backgrounds. Ample attention is paid British pageantry, the life of the everyday folks, and the beauties of the countryside. Shorts now being released by the British Information Service include: "Highland Journey" (two reels); "Bridge of Time" (two reels); "Impression of London" (two reels); "Festival in Edinburgh" (two reels) and "The Lake District" (two reels.)

NOTE TO THE TRADE ABOUT

"THE AMAZON TRADER"

THE MAN WHO CALLED THE WORLD'S DEADLIEST RIVER HIS HOME

PRESENTED BY
WARNER BROS.
WARNERCOLOR

THIS IS AN UNUSUAL ATTRACTION AND SO ARE THE COMMENTS WE'VE BEEN RECEIVING FROM THE FIRST BOOKINGS. THE FOLLOWING IS ONE OF MANY:

The press was enthusiastic, all three critics in this area agreed it was adventurous entertainment.

Reaction from young and old was exceptionally fine about the color, photography, narration and production values.

The running time was just right, not too brief and not overlong. I cannot but feel there is a ready market awaiting more efforts of this type.

Kindest regards, Harry Botwick,
Florida State Theatres

P.S. FROM WARNERS: We have more of the same coming along soon!

NOW AVAILABLE WITH A COMPLETE LINE OF ADS, PUBLICITY, LOBBY MATERIAL AND EXPLOITATION STUNTS! SEE THE PRESSBOOK!

STARRING
JOHN SUTTON AS THE AMAZON TRADER · WRITTEN BY OWEN CRUMP · PRODUCED BY CEDRIC FRANCIS · DIRECTED BY TOM McGOWAN

ON THE MARCH

(*Continued from page 24*)

greater allegiance from adult audiences." The tendency of some exhibitors to cut shorts from their programs he termed "shortsighted" and "poor showmanship." "They will find that they have lost far more than they have gained in small economies. It is essential that they take the long view," he streesed. On the other side of the ledger Mr. Zoellner cited the thousands of exhibitors who had made a point of informing the Loew's office of the box office draw of Tom and Jerry and the other company cartoons.

MGM will release a total of 30 cartoons this coming season, 12 in CinemaScope and 18 in standard screen size. In addition theatre-goers will be seeing "The Battle of Gettysburg," a 30-minute short of which everyone at Loew's is proud, he said.

Dore Schary's production, in CinemaScope and color by Technicolor, reconstructs the famous 1863 battle of the Civil War with commentary and musical score. The 12 CinemaScope cartoons, in color by Technicolor, will include the following titles: "Muscle Beach Tom," "Downbeat Bear," "Blue Cat Blues," "Millonaire Droopy," "Barbecue Brawl," "Tops with Pops," "Timid Tabby," "Feedin' the Kiddie," "Cat's Meow," "Give and Tyke," "Grin and Share It," and "Scat Cats." The 18 Gold Medal cartoons in Technicolor and standard (flat) screen, include such titles as: "Polka Dot Puss," "The Bear and the Bean," "Heavenly Puss," "Bad Luck Blackie," "Senor Droopy," "Tennis Chumps," "Little Rural Riding Hood," "The Bear and the Hare," "Little Quacker," "Saturday Evening Puss," "Cuckoo Clock," "Cat and the Mermouse," "Safety Second," "Garden Gophers," "Framed Cat," "Cueball Cat," "The Chump Champ," and "The Peachy Cobbler." In the newsreel division, MGM will be offering 104 issues, two a week.

"At Loew's, it's upward and onward," Mr. Zoellner said, "We not only expect to hold our own; we expect to advance in 1956-57."

PARAMOUNT

Paramount is looking to the future in its outlook on shorts as well as features, says Oscar A. Morgan, enterprising sales head of the short subjects department. Asserting that his company is constantly on the alert for the development of new trailways in this field, Mr. Morgan said: "The short of the future must be more unusual, more adult, because we are dealing with a better educated public every year—and don't forget also that it is a public with increased leisure time." After noting that his company has a board which continually discusses new ideas worth developing, Mr. Morgan added: "I would like to see the Theatre Owners of America appoint a committee to suggest the type of shorts they would like to run. Exhibitors could render a great service to the industry if they would only study the shorts situation along with us. They are the ones, after all, who know what the public wants better than we do.

Oscar Morgan

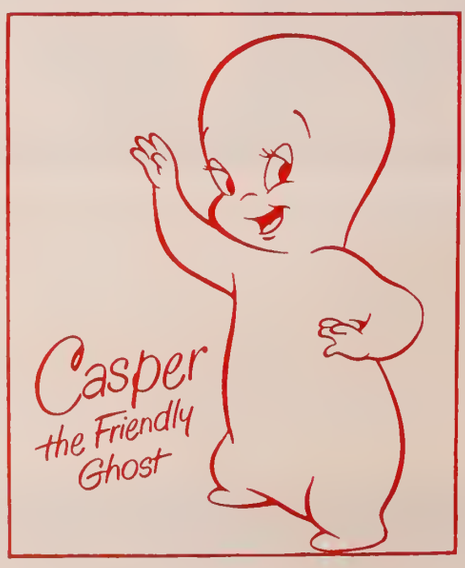
"More cooperation from exhibitors—and more incentive in place of indifferentism and the elimination of shorts from their program, as some of them have done, would seem to be the order of the day. Some very fine shorts have gone to waste back in inventory because exhibitors don't give them a fair shake on their program planning.

"This is a mistake on their part. TV is offering variety if nothing else. We mustn't be caught short with the public when it comes to offering varied programs."

Closing on an optimistic note, Mr. Morgan said: "I am, however, thankful that a great many of our general exhibitors realize the value of well-chosen shorts, and they report to me that they are having great success with them."

Mr. Morgan outlined the 1956-57 short subject product plans. These include a VistaVision travel series. The places to be visited include: Norway, Japan, Mexico, Hawaii, Austria, the Sun Trails, Spain, Gibraltar and Panama. Cartoons on the agenda include 8 Popeyes, 6 Noveltoons, 4 Herman and Katnips, 6 Caspers and 12 Cartoon Champions, all in color "Bing Presents Oreste," a one-reel VistaVision short with a self-explanatory title, is currently in release, and the Paramount newsreel will continue to better its current high standards, Mr. Morgan said.

ZANY FOREVER, the renowned Three Stooges, inseparable from the Columbia label.



YOU ALL KNOW CASPER, Famous Studio's friendly ghost: one of the Paramount cartoons.

RKO RADIO

RKO Radio Pictures is aiming at unusual subject matter, with a high utilitarian as well as interest value, for its 1956-57 season, according to Leon Bamberger of RKO's sales management staff. Mr. Bamberger feels that short subjects have much to contribute to augmented business at the boxoffice, and that alert showmen should continue to take advantage of this factor.

Leon Bamberger

RKO's 1956-57 plans include 18 re-releases of the Walt Disney cartoons. Also planned is a Wild Life Album series in Color. Typical of this is "World in a Marsh," a 22-minute special due for November release. Twelve utilitarian "specials" include "Alert Today —Alive Tomorrow," on civil defense; "Born to Fight" on bullfighting in Portugal; and "Alaska Lifeboat" on the government medic boat which visits a small isolated Alaskan community with a doctor and nurse. Thirteen SportScopes planned include: "Aqua Babes"; "Ice Climbers"; "Canoeman's Holiday"; and "Big Blue Goose."

Thirteen one-reel Screenliners include "The Dikes," "The Lonely Guardian" and

(*Continued on page 30*)

A BANNER YEAR FOR PARAMOUNT SHORTS!

The public was never so travel-minded.
They see the world in

PARAMOUNT'S SHORT FEATURE SPECIALS

in

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

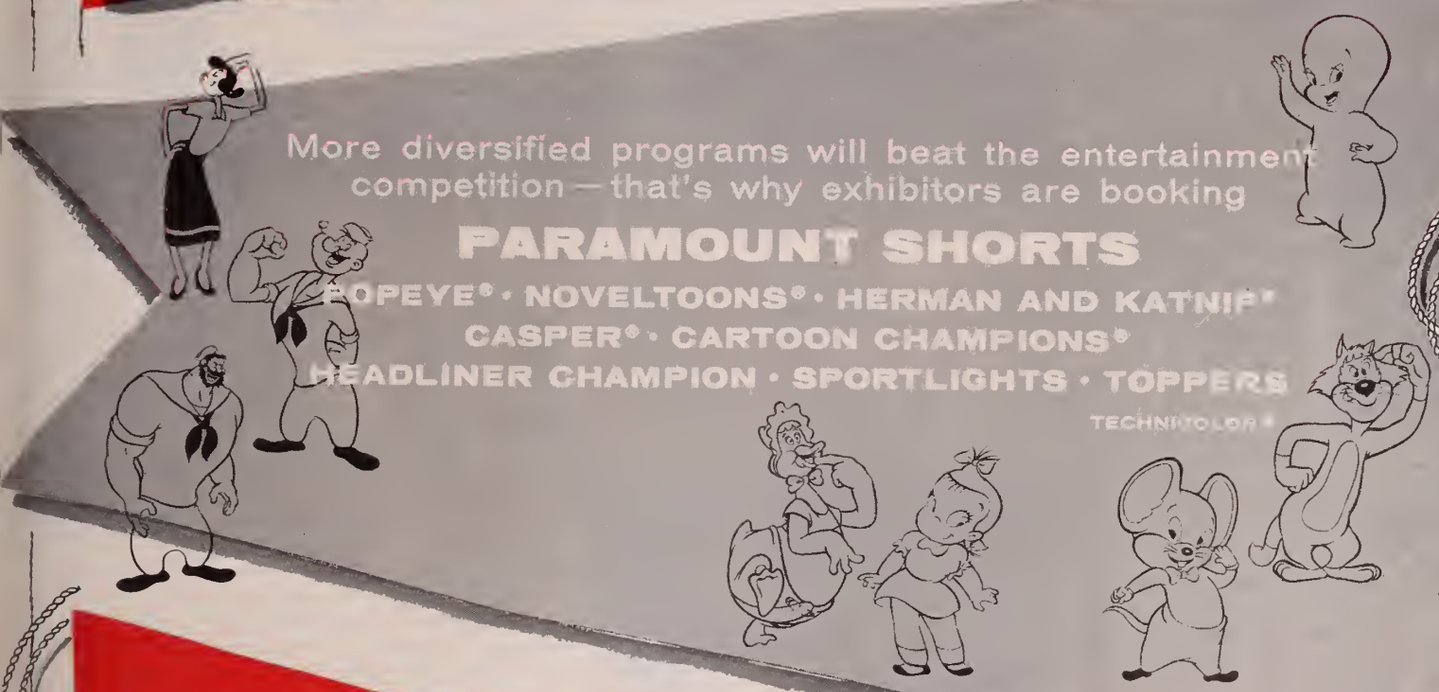
TECHNICOLOR®

—transporting them to Norway, Mexico, Hawaii, the American West, Japan, Austria, Panama, Gibraltar . . . and other glamorous locales . . .

More diversified programs will beat the entertainment competition—that's why exhibitors are booking

PARAMOUNT SHORTS

POPEYE® · NOVELTOONS® · HERMAN AND KATNIP®
CASPER® · CARTOON CHAMPIONS®
HEADLINER CHAMPION · SPORTLIGHTS · TOPPERS



AND TWICE EVERY WEEK:

PARAMOUNT NEWS

"The Eyes And Ears Of The World"

Audiences everywhere appreciate this great movie newsreel . . . reporting the top news excitingly, interestingly, in detail!

ON THE MARCH

(*Continued from page 28*)

"Struggle in the North." Two Sport Specials will be released, each in two reels: "Football Highlights" and "Basketball Highlights."

"A short subject should never be regarded as just a filler," Mr. Bamberger declared. Shorts, he said, should get ample mention in all advertising and be afforded a fitting lobby display. Noting that RKO's featurette on civil defense, "Alert Today—Alive Tomorrow" is getting almost a feature buildup in certain areas, Mr. Bamberger referred to the accolades accorded RKO from Civil Defense officials around the country, who, he said, had done much to promote the featurette and had cited its strong educational value to the population in this hydrogen age. Prophesying a favorable boxoffice reception for the Walt Disney shorts, Mr. Bamberger said that Disney's TV activity has contributed to the popularizing of his work and this factor can't help reflecting favorably on theatre attendance.

20th CENTURY-FOX

Another note of optimism for the company's product was struck by a spokesman for the 20th Century-Fox short subject sales department. "Shorts make for fine entertainment and a well-rounded program," he said. "We have seen an upward trend in booking requests since Summer. There is definitely a demand and we are meeting it." Ascribing some of the favorable upward booking trends to a demand from drive-ins, the 20th-Fox representative added: "With a 15 per cent higher production budget for shorts this year, our company is concentrating on ultra-modern, super-practical sales methods, and with goodly results. We know that exhibitors definitely need shorts.

Alex Harrison

"They are as essential as cartoons are to a newspaper. There is much interest among our exhibitors in our travelogues, for instance. This, we feel, is probably due to our fine recent feature films such as 'Three Coins in the Fountain,' which incited much interest in the Italian scene. Shorts spice up a program, and 20th-Fox is out to provide maximum satisfaction in this department." Under the supervision of Alex Harrison, 20th-Fox general sales manager, the company's short subjects division is expected, he added, to flourish in 1956-57 as never before.

During this coming season, the company plans release of some three dozen shorts of the Movietone and Terrytoon varieties.

PICKETT'S CHARGE, a panorama of battle in an unusual short subject: MGM's "The Battle of Gettysburg".

ALERT TODAY—ALIVE TOMORROW: that's the title of this RKO subject.

Of the 36 in work, 12 will be in flat or standard dimension and 24 in CinemaScope. All will be in color. The 12 Movietone subjects will be in CinemaScope. Three new characters will debut in the Terrytoon series: John Doormat, Gaston Le Crayon and Clint Clobber. Not only are fresh cartoon "stars" being created; Terrytoons is giving its well-known favorites a change of face. Under creative supervisor Gene Deitch, Mighty Mouse, Dinky Duck and Heckle and Jeckle are being restyled. Top merchandising policies will be followed in selling this array of short subjects from 20th-Fox.

THE MUSICAL SHORT: typical is the series from Universal. Here is Kay Brown, singer

Movietone producer Edmund Reek announces that some 12 CinemaScope shorts, either already filmed or in production for 1957 release, include such items as "Port of Sports" (sports activities at Acapulco); "Bluefin Fury" (tunafishing off Sicily); "Ceylon"; a subject on the new Cuba; the Royal Canadian Mounted Police; "Divided by the Sea," a survey of Venetian pageantry; the building of Korea's armed might, produced by General Van Fleet; "Steeplechasing"; a frolic at a famed Italian amusement park; antics of a German death-defying stunt champion: skiing in the Italian Alps; and "Transcontinental—U.S.A."—chasing the sun aboard a crack train from New York to the West Coast, scored by the 50 voices of the Baltimore and Ohio choral group.

The first nine Terrytoons set for release in 1957 are: a John Doormat; "Gag Buster"; "A Bum Steer" and "The Bone Ranger,"

(*Continued on page 32*)

FOX MOVIETONE NEWS

the industry's finest and fastest newsreel service

TODAY – MORE THAN EVER – A STANDARD OF EVERY GOOD THEATRE PROGRAM!

– and supplement your main attraction with 20th's outstanding CINEMASCOPE short subjects!

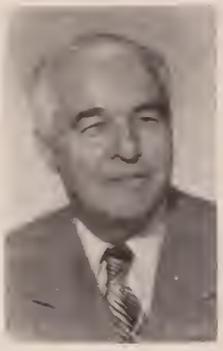
ON THE MARCH

(*Continued from page 30*)

all in CinemaScope, and "Heckle and Jeckle," "Pirates Gold" with the Talking Magpies; "Hare-Breadth Finish," "African Jungle Hunt" with Phoney Baloney; "Daddy's Little Darling" and "Love is Blind" all in standard dimension.

UNIVERSAL

An ambitious program for the coming year is in the works at Universal-International according to Frank J. A. McCarthy, assistant general sales manager. Planned are some 50 short subject releases and 104 issues of the Universal-International newsreel.



Frank McCarthy

"A wide variety of material with which to round out their entertainment programs for their customers, and which we feel will in many instances provide added boxoffice stimulation, should satisfy our exhibitors eminently this year," Mr. McCarthy said.

"During this past year," he continued, "the company has been on the alert for unusual footage and topical material. This practice will be accelerated in 1956-1957. Where subjects lend themselves to local angles, exhibitors will get important promotional assists. Feature motion pictures are getting longer and larger these days; the short subject should come into its own also."

Of the 50 short subjects planned for release, there will be five separate series. Included are 15 two-reelers and 35 one-reelers. Six of the one-reelers are reissues of Walter Lantz Technicolor cartunes, which are in considerable demand by exhibitors, Mr. McCarthy noted. "Walter Lantz cartoons are great favorites, "he said, "especially the Woody Woodpecker group. However, Lantz' recent cartoon creation 'Chilly Willy the Penguin,' has been giving Woody a run for his money in this new season and ought to turn out a record breaker."

The company, he said, has always found its two-reel musical featurettes among its most popular offerings. These spot top bands and entertainers. Included are the Mills Brothers, Guy Mitchell, Rusty Draper and Billy Daniels, the song stylist, whose "Mr. Black Magic," promises to be one of the more popular items of the new season, according to Mr. McCarthy. Through its Decca affiliation, Universal will avail itself of the services of many topline performers, along with prominent exponents of "Rock 'n Roll."

Thirteen new Walter Lantz Technicolor cartoons are planned, with Knothead and Splinter added to the characters in these items. Takeoffs on popular subjects will again be a feature. Some titles: "Dopey Dick the Pink Whale;" "To Catch a Woodpecker," and "The Plumber of Seville," among others on the schedule.

The Universal-International Color Parade series, some of them in CinemaScope, will consist of eight subjects dealing with a variety of themes. The Variety View series will also be on hand, represented by eight one-reelers. A highlight of this group is the "Brooklyn" travel series.

IN 20th Century-Fox's CinemoScope color short subject, "Koreo," appear Generol Van Fleet ond General Chong, Chief of Stoff of the ROK ormy, ond other officers.

WARNER BROS:

"Our short subject business is holding well, and we expect 1956-57 to be the best season ever," declares Norman H. Moray, Warners short subjects sales manager. "The short subject," Mr. Moray says, "is of greater importance today than ever before, as it is a highly selective and specialized market. Patrons are shopping for their picture entertainment and the wise showman knows that every part of his program must be 'tops.' A fine short subject, selected for the proper program balance, gives a great lift to any show."

Norman Moray

Mr. Moray stressed that each Warner short is hand-tailored to guarantee a perfect blending of features and shorts in a typical program, and each production is audience-tested and proven. Warners is also according its shorts certain "feature" treatment, including special premieres—something of a rarity in the business, Mr. Moray adds, as Warners is one of the few companies going in for that type of promotion.

Among shorts "feature-treated" in the past: "24 Hour Alert," with Jack Webb and U.S. Air Force personnel; "'Copters and Cows," which was accorded a gala opening in Vernon, Texas, home of the Bell Helicopter Plant; "The Amazon Trader," which had a Miami Beach opening, and "Down Liberty Road," which was given a series of special fronts and displays. Mr. Moray revealed that now in

(*Continued on page 34*)

DENOTING travel: the Sphinx, in Warners' "Out of the Desert".

ALWAYS SOMETHING NEW AND GREAT IN SHORT SUBJECTS FROM *Columbia*!

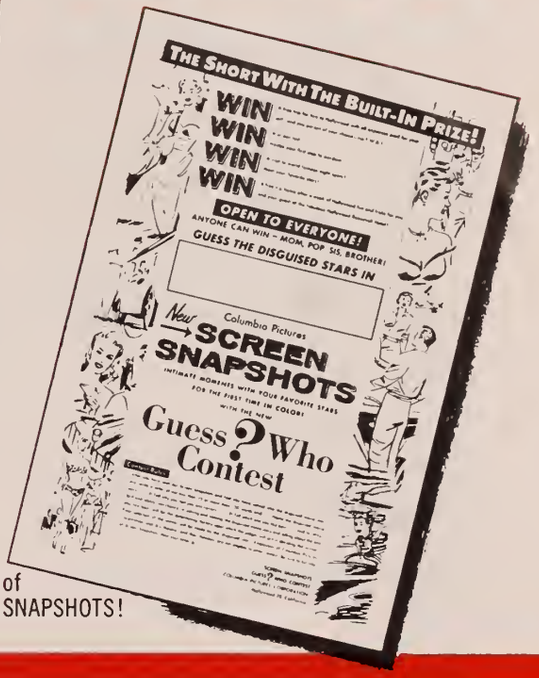
The Biggest Short Subject Box-Office Stimulant Ever!

A SENSATIONAL "GUESS ? WHO" CONTEST

OFFERING FABULOUS AWARDS WITH EACH AND EVERY ONE OF

10 BRAND NEW SCREEN SNAPSHOTS

Intimate Moments With Favorite Stars
For The First Time IN COLOR!



Here's the sure-fire ticket-selling one-sheet that tells your patrons what they can win by seeing any one of these SCREEN SNAPSHOTS!

...AND THIS GREAT LINEUP FOR EVERY TYPE OF PROGRAM!...

12 SPECIAL CINEMASCOPE AND TECHNICOLOR SHORT SUBJECTS

2 GREAT NEW MUSICAL TRAVELARKS!

WONDERS OF NEW ORLEANS

WONDERS OF WASHINGTON

Tremendous follow-ups to "Wonders of Manhattan!"

10 MR. MAGOO LAUGH HITS

The funniest cartoon character of them all—headed for new laurels!

23 TWO-REELERS

2	8	1	6	6
GIRLY WHIRLS Musical Comedy Specials!	**THREE STOOGES** Better Than Ever!	**PARDON MY NIGHTSHIRT** Andy Clyde's Big One!	**ASSORTED FAVORITES** (reprints)	**COMEDY FAVORITES** (reprints)
			featuring all-time great laugh stars!	

43 ONE-REELERS

15	10	6	6	6
COLOR FAVORITES Choice Selections! Technicolor Cartoons! (reprints)	**WORLD OF SPORTS** Tops In Thrills!	**CANDID MICROPHONE** Movies' Most Intriguing Shorts! (reprints)	**CAVALCADE OF BROADWAY** Featuring famed commentators: EARL WILSON & DANTON WALKER (reprints)	**TOPNOTCHERS** Watch For 'Em!

4 TERRIFIC SUPER-SERIALS

HOP HARRIGAN "American Ace of the Airways!" (reprint)	**CONGO BILL** "King of the Jungle!" (reprint)	**THE GREEN ARCHER** Edgar Wallace's Mightiest Story! (reprint)	**THE VIGILANTE** "Fighting Hero of the West!" (reprint)

ON MARCH

(Continued from page 32)

work are plans for a saturation booking and display campaign for "Chasing the Sun", a four-reel Scope Gem in Warner Color. A number of other interesting items are ready for release at Warners.

Highlighting the 1956-1957 program are eight two-reel WarnerColor specials, four in regular and four in Scope, all diversified, and covering the world in background and subject matter. Forthcoming releases include: "East is East," (two reels) about the life of people in Burma, Siam and Malaya; "Viva Cuba" (one reel, CinemaScope); "Crossroads of the World" (one-reel, Singapore); "It Happened in Las Vegas," the non-gambling aspects of the Nevada resort, which include boating, fishing and swimming; and "Pearls of the Pacific," (two reels, the Philippines). Also "Magic in the Sun" (one-reel, CinemaScope, Haiti); "Legend of the Eldorado" (two reels, CinemaScope, Colombia) and "South of the Himalayas", (two reels, CinemaScope, India.)

Also included in the program are eight WarnerColor single reels, four in standard screen and four in Scope. Titles include: "Playtime Pals" (Kiddie Shows); "I'll be Dog-goned" (Dog Short); "The Black Forest" (Germany); "Crossroads of the World" (Singapore); "Under Caribe Skies" (Jamaica) and "Alpine Glory" (The Alps).

According to Mr. Moray, cartoons continue to be number one favorite with audiences, and 30 new cartoons headed by Bugs Bunny will be in 1956-57 release. "Reprints on yesterday's outstanding cartoon successes are going better than ever, proving conclusively that there is no age on a fine cartoon," Mr. Moray said. He also noted that several Warner camera crews are working in far-away places already for the 1957-1958 output, as all 1956-57 product has been photographed and is being edited at Burbank.

At Last!

A truly "different" series of color shorts for the better art theatre.

"BEAUTIFUL BRITAIN"

Not hackneyed and stale travelogues . . . but each a short work of art.

The artful direction . . .
The loving photography of ploces ond people . . .
The lucid commentaries blending poetry with gentle humor . . .
The charming music which underscores the visuol impoct . . .

of these shorts oll help to moke them the onswer to the exhibitor's constont query . . . "where is the best short to round out the program for my discriminoting audience?"

NOW IN RELEASE

"EAST ANGLICAN HOLIDAY"
Magical transportation right into the heart of a whole gallery of Constable convases. (2 Reels)

"WEST COUNTRY JOURNEY"
A film journey to stir the imagination . . . to bring summer to your theatre at any time. (3 Reels)

"LONDON'S COUNTRY"
Out of the teeming city . . . into a refreshing new world. (2 Reels)

AVAILABLE SOON
"Trooping the Colour"
"Majesty in the Air"
"The Heart Is Highland"
and many many more to come . . . from the cradle of the documentary film . . . Britain.

Write or phone us today for available bookings on these perfect companions to your better features of the coming season.

British Information Services
30 Rockefeller Plaza New York 20, N. Y.
Circle 6-5100

Fox Prepares Campaign on 'Oklahoma!'

Twentieth Century-Fox will launch a giant promotional campaign on Rodgers & Hammerstein's "Oklahoma!" in CinemaScope, in addition to the $1,000,000 campaign introducing the film's roadshow presentation, for the attraction's continuous-performance, popular-priced release, it is announced by Charles Einfeld, vice-president in charge of advertising, publicity and exploitation.

The Twentieth Century-Fox campaign will reach into 22 national magazines, television and radio and other principal mass media, Mr. Einfeld said. The CinemaScope version of "Oklahoma!" will be in release during late November, he added. Television and radio stations across the country will be carrying announcements calling attention to playdates of the Magna Production. The first engagement will be at the Mayfair theatre, New York, November 2.

New Wilding Executives

CHICAGO: A realignment of executive personnel has been made by the board of directors of Wilding Pictures Productions, Inc., it is announced by C. H. Bradfield, Jr., president. I. S. Thompson is now executive vice-president; James A. Kellock is vice-president and general manager, and Jack A. Rheinstrom is vice-president in charge of sales.

Cites Dutch Cooperation In Industry

Dutch exhibitors are in a better position than their U. S. colleagues when it comes to solving industry problems because botn they and the distributors in Holland have a strong and respected governing organization, according to Max Gerschtanowitz, managing director of the 18-theatre Tuschinski Circuit in Holland, last week during his three-week visit to America. Mr. Gerschtanowitz has returned to Holland.

He added: "Of course, I'm not very qualified to speak on the American industry, but it would seem more reasonable that if your theatre people would try some cooperation during their current troubles instead of fighting each other, many of their difficulties could be resolved."

The situation, Mr. Gerschtanowitz said, is different in Holland, where the separate exhibitors' and distributors' organizations have a common governing board called the Cinemabund, which serves as an advisory council and arbitrator for the Holland industry. There is very little film production in Holland, which makes the over-all situation a little less complicated than in the U. S., he admitted.

One function of the Cinemabund is to help theatre owners in financial difficulties, he said. An operator in trouble presents a plea to the bund, which examines his books and record. If it is justified, he gets financial and advisory aid. So well established is the Cinemabund that it actually went on strike a few years ago to get a 35 per cent entertainment tax lowered, he stated. It closed motion picture theatres in several towns, in one instance for a year, until the tax was lowered to 25 per cent.

French Film Output Increases 33 Per Cent

French film production increased 33 per cent in the first quarter of 1956 over the same three-month period of 1955, according to a report by the French Film Office in New York. Expansion is also reflected in the U.S. market, the film office said, citing the fact that income from U.S. distribution rose 230 per cent in the first six months of 1956 as compared to the same period in 1955. There are now 35 French films either in active circulation in this country or about to be released here. Production figures indicate that about 125 pictures will be turned out in French studios by the end of 1956, the film office revealed. The use of color and wide screen processes is also rising. Fifty per cent of all French films during the first half of this year were in color.

Preminger in Plea for Unity

Paying tribute to theatre men for their support in his long, intensive search for an unknown actress to play the title role in his forthcoming production for United Artists release, "St. Joan," Otto Preminger urged exhibitors, producers and distributors to "bury the hatchet" and work together henceforth in the common cause of the motion picture. The producer-director writer last week announced the winner, 17-year-old Jean Seberg of Marshalltown, Iowa, to the press at the United Artists home offices in New York.

He said that theatremen along with producers and distributors have a keen interest in the future of the industry and in the development of new stars, and announced that Miss Seberg's winning screen test would be available to theatres shortly, in order to introduce her to the public. Filming of St. Joan will commence in France in January, with a May, 1957, opening in that country, and a June, 1957, opening in New York planned. Richard Widmark has been signed to play the Dauphin (Charles VII) in the film version of the George Bernard Shaw play, and Richard Burton will play Warwick.

The selection of Miss Seberg, chosen from among 3,000 applicants auditioned by Mr. Preminger during a 30,000 mile tour of the United States, Canada and Europe, climaxes a talent search supported by exhibitors. The youthful Miss Seberg, whose professional experience consists of one season of summer stock, performed a scene from "Saint Joan" before a national TV audience estimated at 32,000,000 last Sunday evening, when Mr. Preminger introduced her on the Ed Sullivan CBS show.

Mr. Preminger also announced that he plans to launch a "chain of dramatic workshops across the nation to develop new actors, directors, etc."

Morey in Charity Post

Edward Morey, Allied Artists vice-president, has been reappointed chairman of the Motion Picture Division, Community Service Society of New York, one of the city's oldest charity organizations. Mr. Morey will name committee members to assist in a fund-raising campaign to be extended through November.

D. C. Coleman Dies

OTTAWA: D. C. Coleman, 77, a director of Odeon Theatres and associated with the Canadian Pacific Railways for 57 years, died October 23 in Montreal. With the latter organization he served as chairman of the board and president from 1943 to 1947.

FINAL SCENE, Sunday last, in New York, as Otto Preminger, center, disclosed before more than 100 news writers and photographers, that his "Saint Joan" is Jean Seberg, seen being congratulated by Max E. Youngstein, U.A. vice-president.

Cochran New President of Tri-State Unit

MEMPHIS: Roy L. Cochran, North Little Rock, Arkansas, was this week elected president of Tri-States Theatre Owners of Arkansas, Mississippi and Tennessee. He succeeds Charles Eudy, who becomes chairman of the board.

The convention closed with signing of pledges to show the new-type "bread and butter" family pictures described at an earlier session. Jack Jackson of Dallas said the stories and scripts for 10 pictures have been prepared by Paul Leslie Piel and are ready for production. According to plans, Moe Kerman of New York will finance the production and Mr. Kerman's company, Tudor Pictures, will distribute. Exhibitors were not requested to buy stock or put up money, but were requested to sign pledges to show the films for a flat rental.

According to the plan, young players, backed by seasoned performers, will star. Talent searches will be held in theatres. The 10 films will be offered in a block to individual theatre owners. As soon as 1,500 to 2,000 theatres have contracted for the pictures, shooting will begin in Hollywood, Mr. Jackson said. Before the convention adjourned, a unanimous resolution was passed endorsing the plan. Mr. Kerman estimated that between 150 and 200 theatres had signed pledges.

Officers elected at the 47th annual convention included: W. T. Willis, vice-president for Tennessee; Leon Roundtree, vice-president for Mississippi, and Doyle Branscom, vice-president for Arkansas.

AB-Paramount Earnings Up In 9 Months

Consolidated earnings of American Broadcasting-Paramount Theatres, Inc., for the first nine months of 1956 were $6,616,000, or $1.53 a share of common stock, compared with $5,286,000, or $1.21 per share for the same period in 1955, according to Leonard H. Goldenson, president. Net operating profit for the first three quarters of this year was $5,686,000, or $1.31 a share, compared with $5,254,000, or $1.20 a share, for the first nine months of 1955. Capital gains for the nine months were $930,000 as against $32,000 last year. The third quarter net operating profit was $1,484,000, or 34 cents per share, against $1,899,000, or 43 cents per share, in the same quarter of 1955.

Mr. Goldenson said that third quarter theatre business increased over the previous three months, although it was not up to last year's level for the same period. ABC experienced the usual seasonal decline in earnings for the third quarter, characteristic of the broadcasting industry. In this quarter, as in the same period last year, ABC's earnings were relatively small in relation to the total. Mr. Goldenson further reported that the company's program for building a stronger theatre business by disposing of uneconomic theatres is being accelerated. After thorough analysis of each theatre, a definite plan has been put into action. It includes converting properties to non-theatre use, cancellation of leases and demolition of facilities.

Through this process, he explained, assets are being converted into cash for business reinvestments, while the earnings potential and value of the remaining theatres are enhanced at the same time. Mr. Goldenson also said the company's previously announced plans for entering motion picture production, as a means of helping to stimulate the needed flow of product to theatres, would begin with relatively small-scale activities. The results would determine future efforts and possible expansion, he indicated. ABC Television Network sales of prime evening time for the Fall season comprise 19½ hours of time, compared with 17½ hours at this time last year, according to Mr. Goldenson.

Cummins SCTOA Counsel

HOLLYWOOD: Oscar R. Cummins, prominent Beverly Hills attorney, has been named general counsel for the Southern California Theatre Owners Association. Mr. Cummins will act in a general as well as in a public relations capacity. A practicing attorney for 34 years, Mr. Cummins has handled many important, far-reaching industry cases.

Cite Jackter In Columbia Sales Drive

"Hey Rube!" the circus rallying cry, has been adopted by Columbia's domestic sales department as the name of a sales drive honoring Rube Jackter, the company's assistant general sales manager. Announcement of the drive, set to run from November 1 to June 27, was made last week by A. Montague, Columbia's general sales manager. In his announcement, Mr. Montague pointed out that an innovation for Columbia in this year's drive will make salesmen eligible for individual awards even though their branches do not score in the competition.

Rube Jackter

The initial section of the drive will be a unit competition based on print shipments, which will close February 28. Prizes will be awarded to the personnel of branches which top their established quotas and those branches which score in excess of 90 per cent of quota. In addition, salesmen with high individual records also will be rewarded.

In a comment on the new drive, executive vice-president Jack Cohn, in whose honor last year's Columbia drive was conducted, urged the company's sales organization to outstrip last year's record. "You will make me feel very good," he said in a message to the field staff, "if you can knock the Jack Cohn drive into a cocked hat and make the 'Hey Rube! Drive' the greatest thing that ever happened to Columbia." In keeping with the title of the drive, all promotion material will have a circus theme. Throughout the drive a special internal house organ, "The Barker," will be distributed regularly throughout the organization.

Borgnine, Hall Bartlett Form Producing Firm

HOLLYWOOD: Actor Ernest Borgnine and producer Hall Bartlett have formed BB & W Productions and have purchased the Stephen Longstreet novel, "The Promoters," for their first picture. Third member of the firm is Sam Weiller, vice-president of Hall Bartlett Productions, who will be associate producer. "The Promoters" will be published by Simon & Schuster in the Spring. The film will be made in color by Technicolor, with locations mostly in Texas.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended October 20 were:

Albany: East of Eden (W.B.) (Reissue); Rebel Without a Cause (W.B.) (Reissue).

Atlanta: Bandido (U.A.); The Solid Gold Cadillac (Col.) 2nd week; Toward the Unknown (W.B.); War and Peace (Paramount).

Boston: Fantasia (B.V.) (Reissue) 2nd week; La Strada (Trans Lux) 2nd week; Oklahoma! (Magna) 5th week; The Solid Gold Cadillac (Col.); Toward the Unknown (W.B.); War and Peace (Par.) 3rd week.

Buffalo: Back From Eternity (RKO); Bandido (U.A.) 2nd week; It Conquered the World (Amer. Intl.); Oklahoma! (Magna) 10th week; Pillars of the Sky (U.I.); The She Creature (Amer. Intl.).

Cleveland: Attack! (U.A.); Rififi (UMPO) 2nd week; The Solid Gold Cadillac (Col.) 2nd week; Unguarded Moment (U-I).

Columbus: Julie (MGM); The Solid Gold Cadillac (Col.).

Des Moines: The Solid Gold Cadillac (Col.) 2nd week; War and Peace (Par.).

Detroit: The Bad Seed (W.B.) 2nd week; Tea and Sympathy (MGM); War and Peace (Par.).

Denver: The Best Things in Life Are Free (20th-Fox) 2nd week; Lust for Life (MGM); Reprisal! (Col.); Toward the Unknown (W.B.).

Hartford: Back From Eternity (RKO); The Boss (U.A.) 2nd week; Secrets of the Reef (Cont.); The Solid Gold Cadillac (Col.) 2nd week; Tea and Sympathy (MGM); Toward the Unknown (W.B.); War and Peace (Par.) 2nd week.

Indianapolis: Oklahoma! (Magna) 8th week; War and Peace (Par.).

Kansas City: Private's Progress (DCA) 3rd week; Lust for Life (MGM) 4th week; War and Peace (Par.) 3rd week.

Miami: Oklahoma! (Magna) 34th week; The Solid Gold Cadillac (Col.) 2nd week.

Milwaukee: The Solid Gold Cadillac (Col.); War and Peace (Par.).

Oklahoma City: A Cry in the Night (W.B.) 2nd week; Oklahoma! (Magna) 9th week; Showdown at Abilene (U-I); The Solid Gold Cadillac (Col.) 2nd week; The Vagabond King (Par.).

Philadelphia: Lust for Life (MGM) 2nd week; Oklahoma! (Magna) 7th week; Rififi (UMPO); The Solid Gold Cadillac (Col.); Tea and Sympathy (MGM) 3rd week; War and Peace (Par.) 4th week.

Pittsburgh: The Best Things in Life Are Free (20th-Fox) 3rd week; Lust for Life (MGM) 4th week; Oklahoma! (Magna) 19th week; Richard III (U.A.) 2nd week; The Solid Gold Cadillac (Col.) 2nd week; War and Peace (Par.).

Memphis: The Moon Is Blue (U.A.) (Reissue); The Solid Gold Cadillac (Col.).

New Orleans: The Ambassador's Daughter (U.A.) 2nd week; Oklahoma! (Magna) 5th week; The Solid Gold Cadillac (Col.) 2nd week; War and Peace (Par.) 2nd week.

Portland: Attack! (U.A.) 2nd week; Fantasia (B.V.) (Reissue) 3rd week; The Solid Gold Cadillac (Col.).

Providence: War and Peace (Par.).

San Francisco: The Bad Seed (W.B.) 3rd week; The Beast of Hollow Mountain (U.A.); Hot Rod Girl (Amer. Intl.); Lust for Life (MGM) 5th week; Toward the Unknown (W.B.); War and Peace (Par.).

Toronto: The Bad Seed (W.B.); The Best Things in Life Are Free (20th-Fox) 2nd week; Oklahoma! (Magna) 26th week; Private's Progress (DCA) 3rd week; Tea and Sympathy (MGM) 3rd week; War and Peace (Par.) 3rd week.

Vancouver: The Killing (U.A.); The King and I (20th-Fox) 12th week; Reach for the Sky (Jaro) 2nd week; Tea and Sympathy (MGM).

Washington: Attack! (U.A.) 2nd week; Don Giovanni (Maxwell) 2nd week; La Strada (Trans Lux); Lust for Life (MGM) 4th week; The Solid Gold Cadillac (Col.); Tea and Sympathy (MGM) 2nd week; Toward the Unknown (W.B.) 2nd week; War and Peace (Par.) 3rd week.

Ohio Editorial Hits Showing Sex Films

CLEVELAND: Following the closing of two drive-in theatres near Dayton and Massillon by local sheriffs for showing sex and nudist films, and the presentation in the Akron area of pictures labeled "Adults Only," the Akron *Beacon Journal* has published an editorial saying in part: "These films belie the invitation of all the drive-ins to 'bring the whole family'." The editorial further urged that "parents who are concerned with the welfare of youth should make these drive-ins off-limits for their children and for themselves." The situation was spotlighted when sheriffs in two state areas closed drive-ins which were showing "Garden of Eden" and "Elysia" with a short, "Nature Girl." Robert Wile, ITO secretary, pointed out in a recent bulletin that "merely advertising 'adults only' does not exempt the exhibitor from the law if some youngster who is 17 tells you he is 19 and sees the picture. This has been held true in cases involving sales of liquor to minors."

Hanson Named Canadian "Pioneer of Year"

TORONTO: Oscar R. Hanson, only living member of the founding group of the Canadian Picture Pioneers, will be presented the "Pioneer of the Year" award at the annual dinner and dance of that organization at the King Edward Hotel here November 22, it is announced. Mr. Hanson helped found the Canadian Pioneers in 1940 with Ray Lewis, late editor of the *Canadian Moving Picture Digest*, and Clair Hague, then general manager of the Universal Films office.

The National Spotlight

Albany

Allied Artists held a sneak preview in the Strand of "Friendly Persuasion." Branch manager **Nate Dickman** and office manager **Bob Adler** arranged the screening, which had unusual local interest because **Mark Richman**, one of the principals, is the son-in-law of **Sam Landess**, Variety Club member. . . . "War and Peace," which opened a two-week engagement in Fabian's Palace at $1.25 top, was booked for dates in Watertown, Gloversville and several other Schine towns, as well as at the Paramount, Glens Falls, and Walter Reade's Community, Saratoga. . . . The Saratoga drive-in, Latham, was closed by Fabian Theatres, which kept the Mohawk, Colonie, open. . . . **Edgar S. Van Olinda**, *Times-Union* critic, wrote two separate, laudatory columns on "Giant," the benefit premiere of which he attended in New York. . . . Among those conferring on the project for a new lower-front at Strand were **Harry Feinstein**, Stanley Warner zone manager, and **James Totman**, his assistant.

Atlanta

Hubert R. Mitchell, who bought the old Strand theatre, Hartselle, Ala., a few years ago, has reopened it after complete renovation under the new name, The Rodeo. . . . The Bohemia theatre, Cleveland, Tenn., celebrated its 50th anniversary. The house was opened in 1906 by the late **Jesse Steed**. . . . The East Buffalo drive-in, Tampa, Fla., was burglarized for the fifth time this year. . . . **E. D. Martin**, president of Martin Theatres, Columbus, Ga., has inaugurated a foreign film policy at the Rialto, Columbus. . . . **Russell L. Taylor**, of the Queen Feature Service, Birmingham, Ala., and his wife are parents of a new baby daughter. . . . **Mr.** and **Mrs. Perry McCown** are the new owners of the West Point drive-in, West Point, Miss. . . . **Bill Cumbaa**, co-owner of MCM Theatres in Florida, was elected president of the Kiwanis Club in Leesburg, Fla. . . . **George P. Parsells**, manager of the Largo theatre, Largo, Fla., is home following surgery at the Morton Hospital. . . . **Johnnie Harrell**, Martin Theatres buyer, checked in at his Atlanta office after a business trip to New Orleans.

Boston

Worthington "Buster" Holt has been appointed house manager at the newly decorated Saxon theatre. . . . He was formerly manager of the Den Rock drive-in, North Andover, Mass. . . . **Bob McNulty**, owner of the Warwick theatre, Marblehead, is a patient at Mary Alley Hospital, Marblehead, for major surgery. . . . Up-state drive-ins got a shot in the arm as summer-like weather descended upon New England last week. However, the season as a whole was a poor one, weather-wise. . . . **Ted Rosenblatt**, Community theatre, Centerdale, R.I., and **Joseph Wolf**, vice-president of Embassy Pictures, were featured in different newspapers recently for their charitable efforts. . . . **Allen Vee** is in town to work with **Red King**, Boston theatre publicist, selling theatre parties and benefits for "Seven Wonders of the World." A benefit will be held October 26 for the Gate of Heaven parish. . . . American Optical engineer, **Robert J. Moran**, was in town recently to inspect the Saxon's Todd-AO installation and said the "picture" was the best he's seen in his nation-wide trip. . . . "Secrets of the Reef" replaced "Private's Progress" at the Exeter theatre, Boston, October 21.

Buffalo

Elmer F. Lux, chief barker, Buffalo Variety club, has been elected president of the Western New York Chapter of the National Defense Transportation Association. . . . **Frances Kinzie** has resigned as treasurer of the Paramount theatre to enter nursing and has been succeeded by **Patricia Shroeck**. . . . **Arthur Rose**, manager of the Buffalo Buena Vista branch, was in Boston last weekend for a general sales conference. Rose is greatly pleased with the big business "Fantasia" has been doing in Buffalo and Rochester. . . . **Edward C. Frank**, for about 30 years superintendent of buildings and mainteance chief of the Shea theatres in Buffalo and Niagara Falls, has retired. . . . **Charles Kurtzman**, division manager, Loew's Theatres, was in Buffalo last weekend for conferences with **Carl Rindcen** and **Eddie Meade** at Shea's Buffalo.

Charlotte

Terry Moore, 20th Century-Fox film star, made personal appearances here and in Columbia. She appeared on the stage of the Carolina theatre here and the Palmetto in Columbia, leaving from there for Jacksonville, Fla. **J. E. (Hi) Holston**, Charlotte manager of 20th, went to Columbia for the star's appearance there. . . . **Ben Hill**, Universal-International exploiteer from Atlanta, came here to set up local advertising programs. . . . **Mrs. Lucille Price**, executive secretary of the Theatre Owners Association, is busy planning the program for the group's convention in November. She said plans for the big meeting are still incomplete. . . . **Emery Wister**, Charlotte *News* Movie editor, attended the world premiere of "Giant" in New York. . . . The Charlotte chapter Women of the Motion Picture industry gave a bingo party on the night of Oct. 18 in the Charlotte Variety Club. . . . **Scott Lett**, manager of Howco exchange here, went to Atlanta.

Cleveland

Frank Murphy, Loew theatre division manager, had a special preview of "The Ten Commandments" October 24 at Loew's Ohio theatre where the picture opens its local run Nov. 15. . . . **Herbert Ochs**, head of Ochs Theatre Management Company, formerly with headquarters in Cleveland but now in Dania, Fla., marked the arrival of his 18th grandchild this week when a fifth son was born to **Jack** and **Grace Ochs**, who now have six children. . . . The Community Circuit's Richmond theatre is being recarpeted by National Theatre Supply Co. . . . **Mrs. Philip Kendis**, mother of **Leroy Kendis**, of Associated Theatres Circuit, is reported to be seriously ill in Mount Sinai Hospital. In Cleveland, "War and Peace" is in its fourth week at the Hippodrome. . . . **Irving Field**, who formerly operated the Cortland theatre, Cortland, is now a projectionist at WJW-TV Station. . . . **Rube Perlman** of DCA is spending some time here. . . . Litigation over ownership of the Pearl Road drive-in, Cleveland, was settled out of court this week, paving the way for **Frank Schiessl** and **Alfred H. Stromeier**, who have been operating the theatre this summer, to exercise their option to acquire it after litigation had been disposed of and creditors satisfied. Option calls for purchase of the theatre and for a long term lease on the property owned by **James J.** and **Emma Barton**. . . . Paramount booker **Helen Thoma** resigned to be married.

Columbus

Suburban Worthington has passed a curfew law which forbids youths under 18 from appearing unescorted on village streets 90 minutes after sundown. Columbus, Whitehall and Grandview Heights have similar curfew ordinances. Upper Arlington, Grove City and Bexley are considering adoption of curfew regulations. . . . **Marilyn Knore**, 18-year-old Ohio Highway Department clerk, was chosen "Miss Firefighter" to reign at annual Firefighters' Ball. She was to be presented with a trophy sponsored by **Audrey Hepburn** of "War and Peace" with manager **Walter Kessler** of Loew's Ohio presenting the trophy. . . . The Eagles' Lodge of Mansfield, Ohio purchased the Ritz theatre near the lodge headquarters for about $42,000. Lodge spokesmen said the theatre building, vacated about two years ago, will be used for parking. They said it has not been determined whether the building will be razed or remodeled. The theatre was opened in 1927. . . . **Robert Wile**, secretary of the Independent Theatre Owners of Ohio, announced the signing of two new members of the association, **Elmer Shard**, Emery and Monte Vista theatres, Cincinnati and **George Turlukis**, Rossville, Hamilton.

Denver

Carlos Ferrer and **Modesto Saenz**, executives of Filmadora Chapultepec, Mexico City, were in buying supplies and conferring with **Gilbert Martinez**, Clasa-Mohme branch manager. They report outlook for Mexican films, both in Mexico

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and U.S., is very good. . . . The Lakewood, Lakewood, Colo., a Denver Suburb, is closing Jan. 1 and will be changed into a furniture store. The house is one of the newer theatres of the Denver metropolitan area, but just did not get enough business to keep going. . . . **Reville Kniffen,** assistant to the western division manager, 20th, was in for conferences with **Dick Fulham,** branch manager. . . . **Geo. Tawson,** 20th-Fox salesman, hospitalized in Rocky Mountain Osteopathic hospital, for treatment. . . . **R. W. (Buck) Buckley,** formerly manager the Belle, Belle Fourche, S.D., manager of West, Gunnison, Colo., succeeding **James Ellis,** who entered air force. . . . **John B. McCullough,** of Motion Picture Association, N.Y., in calling on exchanges and others. . . . **Lester Zucker,** Universal district manager, was in. . . . **Fred Brown,** Black Hills Amusement Co. buyer and booker, and **Mrs. Brown,** went south and then to New York on vacation. . . . **Glen Wittstruck,** Meeker, Colo., was in and ordered a new '57 Cadillac. . . . **Larry Starsmore,** Colorado Springs, Colo., theatre executive, to New York on business for Westland Theatres Inc.

Des Moines

Russ Fraser, former Tri-States advertising and publicity man, has joined **Ken Scarpino** and Associates as business manager. Scarpino is a photographer specializing in color work. Fraser most recently was manager of Kent theatre here. . . . WOMPI members heard **Dorothy Pobst** report on her trip to Atlanta and the national convention at their recent monthly luncheon meeting. . . . Variety club members were to hold a dinner dance Oct. 27 to honor **Bob Sandler,** who recently won a national golf title. The Sandlers' young daughter, **Joan,** is a loyal Variety club booster. She staged a show in the neighborhood and turned over all the proceeds to the Heart Fund! . . . The **Bev Mahons** are receiving congratulations on their most recent bundle from heaven. Mrs. Mahon is the former **Zora Fini.** . . . **Ione West** again has turned in another successful job as chairman of the Variety women's rummage sale. . . . Sale of additional stock in Greater Marcus, Inc., which operates the Marland theatre at Marcus has reached $3,825—three-quarters of the goal needed to put the project on a sound basis. Most of the stock has been bought by individuals in the community. . . . The Schleswig theatre at Schleswig will remain in operation for another year. Businessmen unanimously voted to support the theatre and contributed $400 toward the annual rent of the theatre building. **Melvin Schmidt** has leased equipment from **John** and **Everett Evers** and will take over the management. . . . A new wide screen has been installed at the Lyric theatre in Coon Rapids, according to an announcement by manager **V. E. Hazelhoff.**

Detroit

Art Herzog, *Herald* and *Motion Picture Daily* correspondent, was married to **Delores Darylo.** . . . A completely automatic switchboard, the Fone-a-Chef, has been introduced by **Herber Weingarden.** The phone is basically the same as that used in drive-in restaurants and will be used for concession service. . . . "Wiretapper" will be handled by Arlin Pictures. . . . The Palms lobby was opened in all its new glory. Taking over a neighboring store, the new entrance is twice the size of the old one. All remodeling was done without interrupting service. A new 200 ton cooling plant was also installed. . . . **Phil Stanton** is back selling at Universal after a visit to his parents in England. . . . **August Sermo,** Madison manager, and **Maxwell Hamilton,** DeMille assistant, will address the Detroit Motion Picture Council at the November meeting. . . . **Nick George,** local circuit owner, is building a 3,000-seat house in Miami. . . . Projectionists Local 199 IATSE has moved to 2988 E. Grand Boulevard. . . . **Charlotte Burns,** clerk at United Artists, is off for surgery. . . . One hundred patrons of the Franklin theatre got out without mishap when a fire developed in the booth. Damage was minor. . . . Independent booker **Betty Bryden** is back at work after seven weeks of poor health. . . . **Janet Pobursky** is new at the UA switchboard.

Hartford

Peter Perakos, Sr., president of Perakos Theatre Associates, New Britain, Conn., leaving shortly on a Florida vacation, will visit Greece next spring. Traveling by ship, plane and train, he will tour England, France, Italy and Turkey in addition to his homeland. . . . New London, Conn., business interests have bought the Victory theatre in that city, once operated by the **Morris Pouzzner** interests of Hartford, and plan to convert the long dark structure into store and office facilities. . . . **Arthur Alperin,** Colonial, Southington, Conn., is advertising an unprecedented "Grown-Ups' Night" policy, with this newspaper copy: "First, no children under the age of 18 admitted on Tuesday and Thursday nights unless accompanied by their parents (only if there is no school next day). Second, we're going to pay your baby sitter those nights—or almost, anyway. If you have a child, or know a child who attends our Sunday matinees, you can be our guest free on Tuesday or Thursday nights. To each child buying an admission Sunday afternoons, we will present a complimentary ticket good for the free admission of one adult over the age of 21 for the very next Tuesday or Thursday only."

Indianapolis

Frank Paul, formerly manager of Keith's and the Lyric, has been named manager of States Film Service, which is expanding its facilities here. . . . **Dean Brown,** who managed the Lyric until it was closed for the past summer, is taking a "Grand Ole Opry" troupe on a tour to the West Coast. . . . **Dr. M. Sandorf,** owner of the Theatair Twin drive-ins, has broken ground for a new shopping center adjacent to the theatres. . . . Two three-hour-plus attractions, "War and Peace" and "Oklahoma!", are outgrossing four other first run pictures combined here this week. . . . The Variety Club will elect officers and crew for 1957 in a meeting at noon Nov. 12. . . **Herman Black** is heading a new Variety membership drive aimed at radio-TV and allied industries. . . . **Jack Ackron** closed the Ritz at Tipton Oct. 14. . . . The Princess at Cayuga, formerly owned by H. W. Boyd, has been reopened by **Warren Ottinger.** . . . Most Indiana drive-ins have now cut back to weekend operations.

Jacksonville

Bob Heekin and **Danny Deaver** planned an entertainment program for the Motion Picture Exhibitors of Florida convention here October 28-30 over a luncheon with **Mayor Haydon Burns** in the River Club. . . . RKO's **Paul Harrison** came in for business talks with **R. Cam Price,** RKO manager, and circuit film buyers. . . . Photographs of Art Museum members at an advance screening of "Tea and Sympathy" were used successfully in newspaper ads and special heralds to plug a top box office engagement of the motion picture at the Florida Theatres. . . . FST staffers in Orlando gave a farewell party for **Margaret Haddaway** prior to her marriage to **William Stokes** who operates a U.S. Air Force officers club in Oakland, Calif. . . . **Don Yarborough,** 20th-Fox, escorted **Terry Moore,** star of "Between Heaven and Hell," on a local round of TV and radio stations, press interviews, a visit to the Naval Air Station and a single public appearance on stage at the Florida theatre. . . . **A. C. Lyles, Jr.,** assistant producer of Paramount's "The Mountain," began his career as a page boy at the local Florida Theatre. . . . Visiting exhibitors included **Johnny Harrell,** Atlanta; **Jim Ochs,** Dania; **Leon Task,** Miami; and **Les Sikes, Bill Conn** and **"Shorty" Hughes,** all of Gainesville.

Kansas City

Homer Elridge, former manager of the Dickinson theatre at Topeka, was transferred by Dickinson Theatres to the Trail at Olathe. His successor at Topeka is **Charles Neiman. Charles Adams,** formerly at Olathe, is now a People's theatre, Pleasant Hill, Mo. . . . The British film, "The Red Shoes," which had a long run at the Kimo theatre in Kansas City, was scheduled for the Oct. 28th offering in the Nelson Gallery of Art and Atkins Museum in Kansas City. . . . With a weekend screening of two of the late James Dean's films, the Heart drive-in was offering photographs of the actor. . . . **Arthur Granson,** Ashland, Kans., is operating the Ritz theatre there. . . . New equipment has been installed for films at the Larned, Kansas State Hospital. . . . Kickapoo theatre, Springfield, Mo., which is managed by **Phil Greenlaw,** has inaugurated a series of art films. . . . **Charles S. Borg,** who had operated Missouri and Kansas theatres since 1935, died at 76 at his home in Fort Scott, Kans.

Los Angeles

A mass meeting for the Community Chest drive was held at the Boulevard theatre October 16, with the exchange heads and personnel from all the offices attending. After the screening of a special film, **Thornton Sargent,** Fox West Coast executive, introduced the following speakers to the audience: **Steve Brody,** Allied Artists president; **Sherrill Corwin,** head of Metropolitan Theatres; and **Milton**

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L. Frankel, vice-president of the Film Row Club. . . . At a general membership meeting of Variety Tent 25, the date was set for next year's international convention which is to be held in New Orleans. Arrangements were also completed for the all-star baseball game to be held at Wrigley Field. . . . After being shuttered for a long period of time, the Maynard theatre was re-opened by **George Barton.** . . . **Mr.** and **Mrs. Burton Jones** (he operates theatres in Reseda and San Diego) flew to Manhattan to have a belated honeymoon. . . . MGM Pacific Coast sales manager **George Hickey** is making a trip through his territory. . . . **Bob Henderson**, formerly of the Knoll theatre, is operating the Boulevard theatre in East Los Angeles. . . . **Fred Bower** of the Ojai theatre in Ojai, paid one of his rare visits to the Row, when he came to town on a buying and booking expedition.

Memphis

E. B. Taylor, Parkin, Ark., purchased the Strand theatre, Earle, Ark., and Ritz theatre, Parkin, Ark., from Strand Enterprises of Memphis. . . . **W. N. Jamerson** and **Grover Pratt,** owners, have finished and opened their new 25 drive-in, Fulton, Miss. . . . **Edward E. Storey, Jr.**, Hollendale, Miss., has bought the Booth and Roosevelt theatres at Hollendale from **A. A. Orr** and **B. F. Jackson.** . . . **M. A. Lightman, Sr.,** president of Malco Theatres, Inc., has rented the Memphian theatre, Memphis, to **Jack Katz**, who operates the Ritz theatre under lease from **David Flexer**, owner. The Ritz burned last week and will be closed 60 to 90 days. Katz will show the foreign films he had booked for Ritz at the Memphian. . . . **Mrs. Ruth E. Morris,** owner, has resumed operation of the Mojac, Regent and Honey theatres, which have been operated some time under a lease to **B F. Jackson.** The lease has terminated and Mrs. Morris announces **Earl Hartzog** will do booking and buying.

Miami

The **Caplan** clan is excited over the leasing of their Roosevelt theatre on Miami Beach to the Stanley-Warner Cinrama Corp. which will remodel the house with Cinerama equipment. Alterations will cost about $100,000 and start early in November with the December 5 opening date for "This is Cinerama" sponsored by the University of Miami. . . . Sympathies were extended to **Lee Ruwitch,** general manager of TV station WTVJ, when his father died recently. . . . **Mack Herbert,** manager of the Bard, is very pleased with reception to his Thursday and Friday night stage shows. . . . **Robert Nashick** of WCKT reports the TV station will have special movie treats for viewers with the recent acquisition of 39 films from United Artists. . . . A difference of opinion between the United Cerebral Palsy Association and television station WTVJ resulted in an announcement by WTVJ president, **Mitchell Wolfson** that the station will have a "Crusade for Children" telethon March 2 and 3, 1957. **Franklin F. Saunders**, administrator of UCPA in Miami, announced TV station WCKY, would have the annual CP telethon Jan. 19-20, 1957.

TROPHY WINNER

NOW IT'S PERMANENT. Mrs. Jacqueline Coward, Atlanta WOMPI president, holds the Verlin Osborne publicity trophy, which the club won the third decisive year, during the recent national convention. Publicity chairman during 1956 was Martha Chandler.

Milwaukee

A committee, to rewrite the constitution of the Better Films Council of Milwaukee County, met at the home of **Mrs. Simon Malver** recently. . . . The Parkway theatre, managed by **Don Perlewitz,** is getting a new front. Also, 500 of the 850 seats have been replaced by pushback chairs and modern furniture has been purchased for the inner lobby. . . . Wisconsin Variety Club, Tent 14, will have a membership meeting at the Schroeder Hotel October 29. Dinner and cocktails will be held for the membership. . . . **Harry Olshan,** branch manager at Columbia, held a luncheon, October 23 at the Athletic Club, for **Rube Jackter,** assistant general sales manager. . . . Local 164, Motion Picture Projectionists' Union, is holding a stag beer party for fellow projectionists and exhibitors November 14 at Machinist's Hall.

New Orleans

Mr. and **Mrs. Perry McCown,** proprietors of the indoor Rialto, West Point, Miss., acquired the West Point drive-in, located south of town, by purchase from **Mr.** and **Mrs. McGahey,** Ackerman, Miss. The drive-in is currently in the process of reconditioning. . . . **Pat Wagner,** formerly with Theatres Service Company, who went to California for a few weeks vacation, wired her family that she liked it so much she had decided to stay. . . . **Mary Morris**, Paramount, has replaced **Della Jean Favre** as chairman of the WOMPI Service Committee. . . . **Harold Gains** is the new counter clerk at Southeastern Theatre Equipment Company. . . . WOMPI Social Committee announces that a big dance is in store. It will be held November 9 in the Arrow Room in **Wm. Castay's** Arrow Theatre Building. . . . **E. G. Perry,** general manager Pittman Theatres, returned after a round of area theatre visits in Baton Rouge, Lake Charles and Sulphur, La. . . . **Tommy Dunn,** prior to his recent promotion as branch manager of Universal's exchange in St. Louis, was a member of the company's sales staff here for a great number of years. . . . **Harold Wyckoff,** Paramount salesman, is back home from Baptist Hospital recuperating from an operation. . . . **Russell A. Bovim,** Loew's Theatres western division manager, was here from his home base in St. Louis visiting with local manager **Rodney Toups** and staff.

Oklahoma City

The Villa theatre will have two Halloween parties—one for children and one a special midnight spook party. . . . **Mr.** and **Mrs. Robert Busch** spent last weekend in Tulsa. Mr. Busch is manager of the Villa. . . . **Mr.** and **Mrs. Harold Combs** and sons **Hal** and **Kim** have gone to Los Angeles for a week. Mr. Combs is concessions manager for Barton Theatres. . . . **Gloria** and **Maurice Farris,** son and daughter of **Charles Farris**, owner of the Villa theatre, spent last week in Dallas. . . . **Ed. Williamson,** district manager for Warner Brothers, has been promoted to southern sales chief. Mr. Williamson, formerly of Dallas will move to New York City. . . . "Oklahoma!" is now in its 10th week at the State theatre. Attendance continues to be very good, it is reported.

Philadelphia

The local Variety Club sponsored a special Sunday matinee and evening performance for the "Ice Capades of 1957" ice revue at the Philadelphia Arena for the benefit of the Variety Club's Camp for Handicapped Children. . . . Warner Brothers exchange is conducting a special **Roy Haines** sales drive, while at Paramount, the staff is pushing their **Oscar Morgan** shorts drive. . . . **Ed McGovern,** manager of the Comerford, Scranton, Pa., arranged with the Superintendent of Public Schools in that city and with the University of Scranton for the distribution of coupons throughout all the schools permitting student admission to "War and Peace" at a special rate. . . . With MGM moving exchange headquarters into the building formerly occupied by R.K.O., the Little Theatre Screening Room, which had been closed by R.K.O. for some time, will be reopened and utilized by MGM. . . . **Bert Allen**, formerly manager of Comerford's Globe, Scranton, Pa., has been named assistant manager of the Comerford, replacing **John Mulkerin.** Also, **Jim Bingham,** formerly of the Comerford, has returned to the circuit's West Side in the same city as assistant to manager **Phil Duffy.** . . . University Museum has announced a program of free Sunday afternoon movie programs, offering non-theatrical and educational subjects.

Pittsburgh

The Penn has set "The Opposite Sex," "Power and the Prize" and "Friendly Persuasion" to follow "War and Peace" in that order. . . . "Seven Wonders of the

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World" passed its six-months mark, surpassing by far the records set by its two predecessors. . . . Director **George Stevens** expected here before his "Giant" opens in the Stanley Oct. 31. . . . **Arthur Manson,** Cinerama publicity head locally, commuting between here and Cleveland, where he is aiding in the opening of "This Is Cinerama" in that city next month . . . "Oklahoma!" definitely closes in the Nixon Nov. 24, with that house returning to legitimate shows two days later. . . . "Richard III" not doing so well in the Squirrel Hill, and the management blames it all on the film first being shown on TV. . . . "Attack" opened in the Stanley following the world premiere of "Tension at Table Rock". Another Stanley booking, following "Giant" will be "The Girl He Left Behind". . . . "Private's Progress" is next in the Squirrel Hill. . . . The Harris follows its "Solid Gold Cadillac" with the re-issue of "Rebecca". . . . **Mr.** and **Mrs. Paul Jones,** parents of star **Shirley Jones,** have moved from Smithton to Whitehall, which is a suburb of Pittsburgh.

Portland

Journal drama editor **Arnold Marks** and *Oregonian* drama editor **Herb Larsen** flew to Hollywood for the premiere of "Giant". . . . **Oscar Nyberg,** Evergreen's Oregon district manager, just returned from a business trip to Seattle. . . . Paramount theatre manager **Dick Newton** is being congratulated for his chores at the United Fund Show. . . . Liberty theatre manager **Will Hudson** has a "Rock 'n Roll" screen layout for a midnight showing the last of the month. . . . Northwest releasing bosses, **Zolly Volchock** and **Jack Engerman** did well with their **Louis Armstrong** stage promotion. . . . Columbia branch manager **Jim Beale** was elated over "Cadillac" business the first week at the Fox.

Providence

The Rhode Island premiere of "Wages Of Fear" was held at the Avon Cinema. . . . Once again, local moviegoers, who like to patronize neighborhood houses or drive-ins, were given very little choice of entertainment when some 13 open-airers and neighborhood houses presented "Bus Stop" simultaneously. . . . It was reported, on good authority, that **Albert J. Clarke,** formerly manager of the Majestic before entering the real estate business, and later, manager of a Springfield, Mass., house, recently married and will return to Rhode Island to once again engage in the real estate field. . . . **Teresa Brewer** made a one-night personal appearance at Rhodes-On-The-Pawtuxet. . . . **Bill Trambukis,** Loew's State manager, got some publicity for "Solid Gold Cadillac", when **Adlai Stevenson** recently visited this city. Stevenson left his headquarters in the Sheraton-Biltmore Hotel in a solid gold Cadillac which was later displayed in front of Loew's State. Trambukis arranged an extensive exploitation campaign in anticipation of the screening. . . . It has been reported that the C. & F. interests have sold the Majestic to the Stanley Warner organization. Details were not available.

San Francisco

Maury Schwartz has booked "Intermezzo" and "A Bill of Divorcement" at the Rio. Both films have been shown on TV. He wants to find out if people are satisfied with viewing top films in cut versions, liberally dosed with commercials, on the small TV screen, or if they prefer to see these pictures on a big screen in a theatre. . . . **Bob Kunce,** former house manager at the Fox, has gone to Dallas, Tex., to manage the Cinerama theatre there. . . . **Harold W. Seidenberg,** formerly with Fox West Coast in Oakland, has been appointed managing director of the Orpheum here. He succeeds **Paul Swater,** assigned to Miami, Fla., where he will open Cinerama's newest theatre in November.

St. Louis

W. R. Palmer, owner of the Palmer News Company, has purchased the stock of **Herbert Mack** in the Chief drive-in theatre, Topeka, Kan. Palmer, Mack and the late Lawrence Breuninger had owned the stock of the theatre since it was opened in 1952. The Chief corporation now is owned entirely by the Palmer family. Palmer said he planned no change in policy or operation at this time. . . . The Decatur Outdoor theatre on North Twenty-Second street in Decatur, Ill., has closed for the season, **Harold J. Peek,** manager, has announced. The Decatur drive-in, on North Jasper street, Decatur, was still in operation at last reports and was to continue to operate until bad weather forces it to close. . . . The Irvin theatre, Bloomington, Ill., gave a surprise sneak prevue of "Pillars of the Sky," which was well attended. . . . The East St. Louis drive-in, at 8600 St. Clair Avenue, East St. Louis, Ill., just across the Mississippi River from St. Louis, has provided a playground for the children.

Toronto

Phil Stone, of radio station CHUM, who has worked in many industry publicity efforts, was promoted to executive vice-president of the station. He will retain his position as the station's sports director and also continue his daily disc-jockey show. . . . **Ted Huber,** head booker and office manager for RKO here, was appointed salesman in the Winnipeg branch. He will be succeeded in Toronto by **Len Herberman.** . . . Canadian Picture Pioneers will honor the CPP branch which has made the most outstanding contribution to the Pioneers, and most particularly to the Benevolent Trust Fund. . . . **Reg G. March,** retired 20th Century-Fox manager in Saint John, N.B., will stand as a candidate in the next civic elections. Another member of the film fraternity, **J. A. Whitebone,** a motion picture projectionist, also will be a member of the civic slate. . . . **Arch Jolley,** secretary of the Motion Picture Theatres Association of Ontario, began his fall speaking tour with an address before a service group at the Capitol, Listowel. . . . The 20-year partnership between B & F Theatres and **V. Simone** for the operation of the Radio City, expired. Simone will operate the house by himself, while B & F will maintain their operation of the nearby Vaughan.

Vancouver

The best of the local attractions are "Tea and Sympathy," solid at the Capitol, and "Reach For The Sky," on a three-theatre booking. "The King and I," in its 12th week at the Strand, is still doing nicely and stays. . . . Famous Players has hung a "for sale" sign on the 35-year-old Kitsilano theatre. The chain recently sold the Victoria Road house here which will be converted into a bank. . . . The Windsor, local suburban theatre, now closed, is also up for sale by FPC. . . . **Shirl Wilson,** manager of Perkins Electric, and his sound engineer, **Fred Robson,** are busy covering the B.C. interior theatres. P-E reports that business is very good. . . . Two Odeon circuit employees traded jobs. **Art Graburn,** downtown Paradise manager, takes over as booker-buyer at the Odeon district office, while former booker, **Norm Raay,** takes over as manager of the Paradise. . . . All Odeon units in Abbotsford and Mission in the Fraser Valley, and in Ladysmith on Vancouver Island have gone from a six-day policy to a two-day policy, being open now only Friday and Saturday. . . . **Len Keen,** Ladysmith manager, takes over as assistant manager of the Paradise, Vancouver.

Washington

Loew's Capitol theatre was scheduled to have the Royal Danish Ballet on its stage on October 24. . . . **George A. Crouch,** Stanley Warner zone manager; **Louis Ribnitzi,** booking department, and **Frank La Falce,** director of advertising, and district manager for Stanley Warner locally, were in Philadelphia recently to attend a cocktail party welcoming **Bernard Brooks** as assistant zone manager to **Ted Schlanger.** . . . **A. Dickstein,** 20th Century-Fox district manager, was a recent Washington visitor. . . . **Jack Keegan,** Columbia booker, resigned to join Equity Films as a salesman. . . . **Tony Muto** was given a farewell cocktail party by the 20th Century-Fox staff, before he took off for his duties in California as a producer for his company. . . . "Don Giovanni," which did very well at the K-B's Ontario theatre, has moved over to the chain's Apex theatre. . . . **Jake Flax,** Republic branch manager, was one of the head table personalities at the 18th anniversary dinner of the Variety Club of Baltimore.

WOMPI 1957 Meeting To Be Held in Memphis

ATLANTA: It is announced that the 1957 national WOMPI convention will be held at the Peabody Hotel in Memphis, Tenn., and that the eleventh WOMPI club has been formed in Kansas City and is ready to be chartered. Mrs. Myrtle Cain has been elected president. Clubs winning trophies at the recent convention were: The Charlotte club—the Loraine Cass Award for Service; the Atlanta club—the Verlin Osborne Publicity trophy; the Memphis club—the Janice Claxton trophy for monthly club attendance; the Dallas Club —the Mabel Guinan Club Convention Attendance Cup.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

THEATRES — All Have a "Personal" History

REPORTS that the Shuberts will have to sell the St. James theatre, on 44th Street, under the consent decree which they signed in the Government's anti-trust suit, reveal just how this sort of thing usually works out. The price is quoted at $2,100,000 which will give the Shuberts a tremendous profit—and nothing will be changed. The house was built by A. L. Erlanger as the flag-ship of his legitimate theatre chain, and cost $1,400,000 in the days when a dollar was a dollar. But it stands on leased ground, owned by Vincent Astor, and the original investors were long since shaken out.

In 1935, Eddie Dowling took over the house on a four-wall lease from the Astor office, for 8% of the gross—and, of course, he assumed all costs of operation and maintenance. The theatre has many architectural faults—the stage is too small and too shallow: the top balcony is too big and you walk up eight flights from the street! There are also eight floors of dressing rooms back stage—most of them unused these many years, because there is no elevator. The top floor, across the building, was an office floor, unoccupied during the Astor regime, but Dowling rented all the office space 20 years ago.

The Globe, on Broadway, was originally Charles Dillingham's home theatre, and a fine house in its day. As a fourth-rate motion picture theatre, it has done less than well with inferior pictures. Soon, it will be restored as a legitimate theatre, and the expansive Broadway lobby closed off and turned into a store, with the entrance to the theatre from 46th Street. This was done with the Mark Hellinger theatre, with their new entrance on 51st Street, and they are doing all right with "My Fair Lady"—more than 3000 customers clamoring for the 1500 seats at every performance, and tickets on sale until January, 1958! The movie rights for this musical adaptation of "Pygmalion"—which was made as a film in 1938—will sell for close to $1,500,000. Movie rights go up in value when a nation-wide hit plays a long run in a small theatre, thus creating huge demand for limited seats.

A PERSONAL TRIBUTE

It was in October, 1916, just forty years ago, that we first met Oscar Morgan. He was the field exploitation man for Paramount at their branch office on Vine Street, in Philadelphia—and we had just signed a three-year contract to become the manager of the Auditorium theatre, Coatesville, forty miles up the Main Line—our first theatre job away from home.

Oscar in those days taught us the rudiments of good showmanship, and as Short Subjects Sales Manager, in Paramount's home office today, he is still teaching good showmanship in his travels up and down the land, as he sells short films for all of the substantial values they contribute to a theatre program. His office is only a few blocks away, but we seldom see Oscar except out of town—the last time was in Jacksonville, for he's on the road so much, and covers so much of the country.

Our personal salute is based not only on his years with Paramount, and the manner in which he conveys this skill to others, but because he gave us such a decided lift when we knew less than nothing about operations close to Film Row. Coatesville was a great experience in theatre operation and community relations—but we really learned more about motion picture business down on Vine Street, every day.

The Mayfair, on Broadway, was operated by Loew's as a grind house, with a double-feature policy like a remote neighborhood, but now they compete with all comers, and can outbid Loew's State for first run films. The Roxy with the opening of "Giant" hit its top gross of $165,000 for the first time since "What Price Glory" — and that was 29 years ago! Business is good for good pictures, and for good theatres, conducted by good showmen.

SHORT FILMS are the theme in this annual issue of the Herald, and you'll find a piece of our priceless prose, written to the subject, on another page. But we want to add one note, and that is acknowledgement to Columbia Pictures, who for many years, have provided a consistent program of short films, for quantity and quality—some of them still originating with Jules White and others whom we've known in the past. They supply practically all there is to be had of pure slapstick in the present day programs, and that's what we believe theatre men need more of, as feature films grow longer and more grim. Time was when a really good two-reel slapstick comedy could stop the show in any house, and obtain top billing in any theatre. No operation was too good for slapstick, in the old days. Perhaps, we have turned the full cycle, and it's time to bring back slapstick in CinemaScope and new dimensions. What was funny before would be funny again.

■ ■ ■

DRIVING the Mohawk Trail, across Massachusetts from the Hudson to Haverhill, over the recent holiday week-end, we saw evidence of good theatre operation, and some proof that it had been lacking. A few dark theatres were obviously decayed and decrepit, although we saw one relatively new theatre building "for rent"—in a one-street town where the theatre location was far removed from business neighbors. It takes a grain of common sense to determine a theatre opportunity. Pittsfield, Mass. has good theatres, looking clean and active—and the E. M. Loew houses in several towns were putting up a solid front for "Solid Gold Cadillac." This circuit has good management, and it shows. And, in Haverhill, the theatre where Louis B. Mayer started in this business as an exhibitor, is still operating, to its credit. "L. B." has gone a long ways, through his years as the head of MGM's Hollywood studios—and his latest theatre deal, to our knowledge, was his purchase of the Rivoli theatre, on Broadway, as a personal investment.

—Walter Brooks

This looks like a contest! Thirty finalists in the New York regional judging for "Miss Exquisite Form" are viewed by and with their judges at the Vanderbilt Hotel, which United Artists is running as a nation-wide promotion for "Trapeze"—with very substantial prizes for the lovely winners, and for theatre managers who submit the best campaigns. In the background row of judges, completely surrounded, is Lige Brien, director of special events for UA, whose responsibility this is—and he's an old, experienced hand in previous contests.

Real dancers with poster cut-outs as dancing partners, as lobby demonstration for "Bus Stop" at the Fox West Coast theatre, in Long Beach, California.

John Roach, manager of the Stanley Warner Stanley theatre, in Philadelphia, is mighty proud of his advance display for "Friendly Persuasion."

Arthur Groom, manager of Loew's State theatre, in Memphis, served "Tea and Sympathy" right out on the sidewalk, as an attention getter.

Forty women from the Little Rock Chamber of Commerce took to the road in a chartered bus as special promotion for "Oklahoma!" at the Capitol theatre —bringing them in from surrounding towns to see a big picture.

New Picture For Another UA Contest

Merle Moriarity, a 20-year-old redhead who is studying for a stage career but has no firm objections to a Hollywood contract, took a big step toward the latter goal yesterday by earning the title of New York's Miss Exquisite Form in the national contest spotlighting United Artists' forthcoming "The King and Four Queens," Russ-Field CinemaScope production starring Clark Gable.

By winning the regional crown, Merle qualifies for the grand prize run-offs offering such rewards as a Hollywood test, a Rambler station wagon, a mink coat and vacation stays in Europe, South America and Hawaii. There are also prizes for theatre managers.

The contest held in the Park Avenue Room of the Manger Vanderbilt Hotel in New York launched the formal opening of the vast "King and Four Queens" promotion sponsored by Exquisite Form Bra and targeted to find the girl with the most exquisite shape in North America. It applies similarly for the promotion of "Trapeze."

Merle, who lives in Oceanside, N. Y., walked off with local honors, thanks to an overall length of five feet, seven inches, a bust of 34 inches, a waist of 23 inches and a 32-inch beam.

The judging of the best of 700 shapely entrants in the New York area campaign for "The King and Four Queens" drew widespread newspaper, wire service and TV newsreel photo coverage.

A forty-foot figure of Elvis Presley is going up on the marquee of the Paramount theatre, on Broadway—and this is two stories taller than the figure of Marilyn Monroe that stood in front of Loew's State theatre, for "Seven Year Itch." The Paramount will rock n'roll with the teen-agers for the run of "Love Me Tender"—and the theatre is used to it, for they have had plenty of experience. The 44th Street side of the theatre is thick with lipstick signs reading "I Love Frankie"—"I Love Somebody Else"—they usually arrive at 3 a.m. and stay 24 hours to see their favorites.

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Norm Levinson was in town, with his wife, Claudie, on vacation en route from New Haven and Hartford, which was formerly home, back to Jacksonville, where they now have an apartment. Norm is MGM's field man in Florida, and he asks us how we like "Leo's Sunshine Bulletin," which he publishes—and we do. He announces a contest, for "The Opposite Sex"—and all substantial entries will be submitted for the Quigley Awards.

Showmen in Action

Mrs. (Mary) Martin George Smith is here from Toledo, on a theatre train, with 120 ladies who are seeing five Broadway shows, several broadcasts, staying four nights in a Times Square hotel, and with railroad and Pullman reservations both ways—all for $92.50 per person. That's quite a deal—and goes to show you how far people will go to go to the theatre, and at what cost. The party left Toledo on Sunday night, arriving here Monday morning; they leave Friday night, after the theatre, and get home Saturday morning, exhausted, but happy, and all of them have gained weight doing it!

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Bob Walker writes from the Uintah theatre, Fruita, Colorado, that he's going all out for the $35,000 Lustre-Creme Sweepstakes contest, and has the local cooperation of the biggest jobbers in that area. He says, "Somebody is going to win, and it might as well be somebody in Fruita." Out there in the uranium country, they like to play long-shots.

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Our "Movie Book Shelf," which has been building at the Green Freen Library, in Canton, Pa., is now assuming quite reasonable status for a publicity picture. It occupies a special alcove, and framed in it is the weekly program card of the Rialto Theatre, on Main Street. In addition to the collection of "movie books—and some of them are quite substantial—we have exhibits of black and white and color stills on "War and Peace" and "Moby Dick." Incidentally, Paramount reports a widespread interest in "War and Peace" from hundreds of school systems—and "Moby Dick" is required reading, made more popular than ever before in 100 years, by the tremendous interest in our spectacular motion pictures.

Ray McNamara, manager of the Allyn theatre, Hartford, hosted Marine Corps League members at opening night of "Hold Back the Night," which premiered in Connecticut.

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Managers of three New Haven theatres —Morris Rosenthal, Loew's Poli; Sid Kleper, Loew's College; and Irving Hillman, Stanley Warner's Roger Sherman—participated in Downtown New Haven Shopping Days, annual merchant promotion designed to encourage greater shopping in the downtown area. They donated hundreds of theatre passes, for distribution along with gifts from stores, etc., by mystery shoppers.

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Fred R. Greenway and Jack Keppner of Loew's Palace, Hartford, Conn., had a local singer in cowboy garb walk through suburban supermarkets (with management permission) carrying guitar and singing appropiate tunes when he played "Rebel in Town."

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Jimmie Thames sends us tear-sheets to show the fine handling of "Oklahoma!" in Arkadelphia, Arkansas, by Robin Wightman, of the Cecil Cupp Theatres. The engagement at the Capitol has made local history for the handling of a big picture in our new dimensions.

▼

MGM Records have "all the music from all the James Dean pictures" on one record, by Art Mooney and His Orchestra—and if we know the teen-agers, they will go for it, by the millions. MGM have some fine movie-music albums with as many as twelve hit tunes that will always tie up with theatre playdates.

Grand prize winners in the Edwin "Pete" Gage showmanship drive, conducted by Walter Reade Theatres, include John Balmer, manager of the Mayfair, Asbury Park, who won first prize of $1,000 and Mike Dorso, manager of the Community, Kingston, who won $500 as second prize. In the picture below from left to right are John Guilton, Paul Petersen, Mike Dorso, Edwin "Pete" Gage, Bert Greene, John Balmer, Walter Reade, Jr., president of the circuit, George Kemble, Joe Sommers, Mike Brett, Jack Pardes, and Frank Deane, who won a total of $5,000 in prize money.

Send Newspapermen Out To Hollywood

The "summit" meeting of top-bracket advertising and publicity chiefs of the various companies in association with the Motion Picture Association, have recommended sending newspaper by-line writers to Hollywood, along lines that were suggested in the Round Table, as long ago as July 28th. We said then, it was "A Good Idea—That Takes Some Doing."

The current report of their recommendation says that this endeavor will cost exhibitors about $60,000 and the producers, about $125,000 to carry out the program. We think that is apt to frighten off our best prospects, because it isn't a sum to be raised all at one moment for a procedure that comes off all at one time. To bring approximately 300 favorite by-line writers from 100 cities to Hollywood on a junket of good-will might cost that much in the aggregate, but why spoil the outing by looking at the check before it is presented? Many a good time has been postponed because those that held the purse strings were so penurious.

Visitors Should Go In Small Groups

In the first place, the various good by-liners should be sent out in small groups —surely the studios wouldn't want 300 at one time, and these should be financed for their trip entirely by local funds. For instance, in Hartford, or Buffalo, or Washington, D. C., or elsewhere, there would be one or three good by-liners who should have this opportunity to improve their industry relations. Then, these favored few should be approached by their *local* theatre chains and independents, and invited to go, at the expense of hometown operators. That's our share of the enterprise.

Upon arrival in Hollywood—entertainment out there, visiting the studios, the personally-conducted tour, would be the business of the producers. Nor would this all come at once, for it might extend over an entire year. Some competent public relations man (and woman) would have a steady job, with four or five of these visitors arriving every week, and a schedule of what to do and how to do it, for our best interests. It would be no particular hardship, in either time or money, to undertake and carry out successfully. A timetable to be worked out by MOA would take all three of the top by-liners to Hollywood, from Washington, D. C., for instance, and on a staggered schedule so they would not all be there at the same time, and would see different pictures in production, at the various studios.

Thus, in Buffalo or Hartford or wherever, local theatre men should get together, choose their candidates, propose the trip as a gift to them *from local film theatres*—(not from motion picture industry, as a whole) and arrange so they got off in good time, with a maximum of coverage, extended over a full year of future writing. The Hollywood responsibility would be to assume the entertainment or tour costs out there, and to supervise it with such extreme care that it would correspond to red-carpet, all-star treatment. With only a few at a time, this would be reasonable and possible, and with the benefit of accumulated experience, it would grow in value.

We must bear in mind, as was said in the Round Table editorial three months ago, we already do have 300 correspondents in Hollywood, placed there by the newspapers and continued over years, for the important and valuable news that originates on the studio lots. But some of these are no longer our friends, some have "gone Hollywood" with a vengeance, and some are seeking only sensationalism—they prefer to dig the dirt at Hollywood and Vine. But a benefit could be found in this proposed schedule if the newspaper owners at source would discover that their own newsboys and girls from back home got a much better slant, and put it in more printable and readable copy, than these who have been out there too long. It might help a lot, if the newspaper owners who pay for continuous coverage could see a difference between a subsidized reporter who functions as a remittance man from New York, and a friendly, excited, enthused and completely interested guest, who is asked to view our scenes, with his host being the same man who deals with him, year-in and year-out, at home. It would cost a few hundred dollars in each of 100 cities—it would be well worth it, and the time to add up the bill is after we get it rolling—and not risk a complete stoppage over what appears to be a frightening cost. —*W. B.*

How's That Again?

"How's that again about movie publicists?" asks an inquirer, who is thinking of a crack made a few weeks ago about them by some misguided executive. But our correspondent has been looking at some of the early returns on Columbia's "Solid Gold Cadillac" with the preferred stock treatment via Bache & Company, with Judy Holiday as their special partner and customer's woman, selling the dividend trade, shares in laughter. Just one example of this fine publicity was picked up by North American Newspaper Alliance for distribution through 200 newspapers.

The Boys From Philadelphia Do a Good Job

Birk Binnard is back from a holiday cruise to Havana and reporting the activities of his Stanley Warner boys in the Philadelphia zone, with enough news in the mail to make a good story. About the best news we've read of business really picking up, is the story of how teen-agers in West Chester, Pa.,—three thousand of them—petitioned the swank Warner theatre for a fourth return date of James Dean in two of his pictures—"Rebel" and "Eden." Ray Powell and Vince Glandin, who are co-managers of this nice theatre in a Pennsylvania county seat town, may have promoted the idea basically, but it looked authentic, and voluntary, when it landed in the newspapers.

Extraordinary response is a sure indication of what can be done with this important box office opportunity. Both pictures had already played the theatre three times—and on this return playdate, a local pastor, Rev. Kenneth Anthony, of Holy Trinity Church, preached his Sunday sermon on the late star and the two pictures, using James Dean as an example of frustrated teen-agers looking for social and family comfort. The newspaper picked up the sermon and it added to the big story. Result was one of the highest grosses of the year, and most favorable publicity for the theatre.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

Selling Approach

This is an especially fine example of the style that is becoming more prevalent on amusement pages, with plenty of white space, and outstanding use of portrait halftones in strong display, to sell an array of stars. "Giant" has a number of such newspaper adrertisements in use, and you will find others in the press books and the trade papers, for various big pictures. We cite this as a typical, and beautiful example—for the adaptation of copy, space and pictures to match. Note how the use of the star portraits builds up, how the eye level and interest are raised, how the attraction value is accented throughout this professional presentation.

In the original, this corner which we have taken for our own copy was part of the complete newspaper page and devoted to live reading matter—perhaps at a premium rate. But, however, the staggered layout can be used on a full page, or less than a page with fairly equal results. Here you see it reproduced, less than three columns wide, and it is still legible, even to the smallest type. The box at extreme upper left is for the name of the theatre, and was just right for the Roxy, but such a signature, for perhaps the Paramount, could go up and down the left-hand margin—for there's room, either way. Also, in the Roxy original, they devoted the bottom of the ad space, where it now indicates "theatre"—to their stage show, and you can do the same with your short film program. We are proud and pleased to show you such excellent advertising, with credit and courtesy to Warner Brothers for leading the way in this excellent selling appoach.

SECRETS OF THE REEF—Continental Distributing Co. "Secrets" for your box office success, an entirely new entertainment experience in the fantastic and wonderful world of nature. A true adventure more amazing than fiction, produced by Marine Studios, in Eastman Color, and photographed, for the most part, under the clear water of Florida's marvelous "Marineland" permanent museum and acquarium of marine life. A picture that can play for months on end in art theatres, and will have strong support and approval from school or opinion groups in any situation. You can make friends and influence people to like the movies by showing them "Secrets of the Reef." Good press sheet carries practical advertising, with suitable ads and accessories sufficient for all types of theatres. The entire four-page center fold opens to a full one-sheet size to advertise your coming attraction, and it will get and hold attention on merit. Film has come out of friendship of celebrities in science and film skills, who aspire for an Academy Award for this very special picture. One of the attractions you should reach out and get for extra runs. This is an opportunity to make friends with school authorities at the beginning of a new school year. Special guest tickets or previews for teachers, opinion-makers and civic leaders will pay off. Take pains to tell them—and the Florida season-crowd, that this is a wonderful picture.

PORT AFRIQUE—Columbia Pictures. Pier Angeli, Phil Carey, Dennis Price, in an amazing adventure, actually filmed in Morocco's famous "forbidden city." Girl without a passport—man without a future. Dramatic as "Casablanca!" Romantic as "Algiers!" Four-page herald keys the campaign. No poster larger than the 6-sheet, but this contains pictorial art for lobby and marquee display. Newspaper advertising is generally good, and there is a supplement which carries revised ads for situations where violence in advertising is unprofitable. So, in one ad, Pier carries a gun, and in the "revised" ad, she carries a cigarette, in the same pose and space! Anyhow, with or without—it's pretty good stuff, and the combination mat for small theatres has seven ad mats (not revised!) two publicity mats, all for 35c at National Screen. Pier Angeli has a sultry role in this "Caught in the Casbah" type of picture, which will suit audiences who like thrills and excitement.

TENSION AT TABLE ROCK—RKO Radio Pictures. A man like "Shane"—with the suspense of "High Noon." Wherever he rode, his past was always ahead of him! She branded him with a lie that grew into a legend. Who will be the first to crack? Another showmanship campaign from the showmanship company, with a pressbook full of good suggestions. 24-sheet and all posters have strong pictorial art that punches out the selling approach, and the same theme is repeated in the newspaper ads. You'll find it new and different, for this unusual western. Herald keys the campaign with close-up of four sets of eyes, and the theme advertising slant, in strong display. You'll find these eyes and the loaded pistol pliable enough to use in many ways, all forcefully and with direct aim. There are some very large newspaper ads, but the idea is contained in smaller space, through a variety of sizes and shapes. The 35c combination mat from National Screen has seven ad mats.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

RECONDITIONED NEUMADE FILM CABINETS 6-10-12 sections @ $2 section; Golde Automatic Rewind w motor, like new $59.50; rebuilt Griswold R-2 splicers $15.95. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES —many brand new! Wollensak "Sunray" Series I: 3¾', 5", 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾", 3", 3¼" $150 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BALLANTYNE SOUND SYSTEM, LATE TYPE, reconditioned $775; 50/100 ampere generators, complete, reconditioned, $295; splicers $1.95; Very best buys on all types of equipment, including screens and lenses; What do you need? STAR CINEMA SUPPLY, 621 West 55th St., New York 19.

STUDIO EQUIPMENT

AURICON PRO-200 16MM SOUND CAMERAS, complete, $1,600 value, $795.00; Eyemo 35mm Newsreel Cameras, from $99.50; Mitchell 35mm Standard Tracking Camera, $995; Houston 16mm K3 negative/positive/reversal Automatic Film Proccessors, unused, $5,450 value, $2,595; Moviolas from $195. Hallen Synchronous magnetic 16mm recorder, $1,495 value, $695; Neumade RK102-Film Racks hold 102-1000' reels originally $165, new $87.50; American Cinematographer's Handbooks, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

ATTENTION HOLMES USERS! 1000W T-20C13 Mog. prefocus lamps $25 dozen ($3.95 each); intermittent movements $24.50; Star sprocket assembly $10; sound lens $9.95; EE14070 vertical drive shaft w/5 gears, bearings $9.75; 2000' magazines, upper & lower (rebuilt) $25 set. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

$17.95 COMPLETE 2-STATION 115-V INTERcom., delivered, worth $55; 4A/8.5V, WE Exciter Lamps 35¢; 1000-watt C13 Mogul Pref. $1.45; Bingo diecut cards O-75, $2.64M; O-100, $3.50M; 5M lot free delivery. Westinghouse Rectox 65-80 amps replacement units Benwood-Brenkert rectifiers, $89. Brenkert H. Arclamps, $165 pr. Simplex 4-Star complete Amplifier $99.90; F2.0 Lenses 4.75", $99 pr.; Wanted: Used Low-Intensity rectifiers, etc. Save this ad. AMERICAN THEATRE SUPPLY, 2300 First, Seattle, 1.

SEATING

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N. Y.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Set 2 speakers, junction box $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

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Horror Double Bill Opens in First Runs

Universal-International's new horror bill combination of "Curucu, Beast of the Amazon," in Color by Eastman, and "The Mole People" is being launched this week in a series of important first run key city theatres to be followed by a territorial saturation kickoff out of the Boston exchange and involving more than 60 theatres early in November. The key city first run theatres which will launch the combination this week include the Palace in Columbus; the Orpheum in Minneapolis; the Orpheum in St. Paul; the Paramount in Syracuse, and others. The more than 60 dates in the Boston territory will be launched November 14 at the Keith's Memorial theatre in Boston. An all-out territorial promotional campaign is already under way designed to aid all the participating theatres, including the use of a saturation territorial television campaign.

Management Firm Hired For Industry Survey

The management engineering firm of Booz, Allen & Hamilton has been retained by the Motion Picture Association of America on a per diem basis to make a six months' survey of the industry to streamline film company operations. The concern has also been retained by Loew's, Inc., to conduct a four-week survey of its Hollywood studios to try to achieve a blueprint for production economics. Booz, Allen & Hamilton was hired by the MPAA following a report by the association's sub-committee, which has been meeting in recent weeks with representatives of management consultant firms to select an analyst.

Unifrance Plans Festival

Unifrance Film, French film group which organizes film festivals abroad, has announced a festival at the end of October in Prague and a second festival of French films in Peking at the beginning of 1957. Another possibility reported is a festival in Budapest.

Award to Mrs. Roosevelt

Mrs. Eleanor Roosevelt has been chosen to receive the tenth annual award of Beverly Hills B'nai B'rith, Alvin P. Meyers, president of the Men's Lodge, and Mrs. A. P. Smiley, president of the women's chapter, have announced. The award will be made at a testimonial banquet Dec. 16 at the Biltmore Bowl.

MPEA Allocates Import Licenses for Belgium

The Motion Picture Export Association has agreed upon a division of import licenses, 258, for the Belgian market for the period March 1, 1956, through February 28, 1957, it was announced in a statement issued last week. Under the agreement, Columbia receives 30 licenses; Loew's 41; Paramount 27; RKO 22; Republic 18; 20th Century-Fox, 34; United Artists, 25; Universal 34; and Warner Brothers 27. Previously, Columbia reached 31; Loew's 40; Paramount 26; RKO, 23; Republic 19; 20th-Fox, 33; United Artists, 25; Universal, 35; Warner Brothers, 26.

98 Italian Features Offered in Nine Months

ROME: Some 98 features were produced or went into production during the first three quarters of 1956 in Italy, it is announced. This figure is five per cent less than in the previous year and 20 per cent less than in 1954. It is estimated that the global 1956 Italian production rate will be around 125 feature films, as against 140 in 1955 and 157 in 1954. Of the 98 productions completed or in work, 42 are in color (as against 33 in 1955) and 35 were produced with new screen techniques.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 3,815 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	—	12	12	8
Ambassador's Daughter, The (U.A.)	—	3	8	6	10
Animal World, The (W.B.)	—	5	8	17	3
Anything Goes (Par.)	3	3	4	16	16
Autumn Leaves (Col.)	—	4	8	3	4
Away All Boats (U-I)	24	24	13	3	1
Backlash (U-I)	—	18	4	23	7
Bad Seed, The (W.B.)	4	1	1	—	3
Bandido (U.A.)	—	—	10	3	2
Beyond a Reasonable Doubt (RKO)	—	—	1	4	2
Bhowani Junction (MGM)	1	7	6	14	6
Bigger Than Life (20th-Fox)	—	—	1	4	10
Birds and the Bees (Par.)	2	13	19	5	13
Blackjack Ketchum Desperado (Col.)	—	3	1	2	5
Bold and the Brave (RKO)	1	3	16	12	1
Burning Hills, The (W.B.)	—	2	10	13	—
Bus Stop (20th-Fox)	27	11	8	4	—
*Carousel (20th-Fox)	1	17	5	31	22
Catered Affair, The (MGM)	—	3	12	9	10
Cockleshell Heroes (Col.)	—	1	9	7	—
Comanche (U.A.)	—	1	7	15	21
Come Next Spring (Rep.)	—	1	6	27	6
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	1	14	6	7
Conqueror, The (RKO)	17	13	14	14	12
Court Jester, The (Par.)	—	10	9	13	10
Crashing Las Vegas (A.A.)	1	3	1	1	—
Creature Walks Among Us (U-I)	1	5	5	3	1
Creeping Unknown, The (U.A.)	—	—	4	1	—
Crime in the Streets (A.A.)	—	5	9	5	1
D-Day the Sixth of June (20th-Fox)	—	9	29	3	3
Dakota Incident (Rep.)	—	1	4	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	10
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (Col.)	—	17	9	3	1
Eddy Duchin Story, The (Col.)	2	25	24	3	—
Fastest Gun Alive (MGM)	3	22	20	3	—
First Texan, The (A.A.)	—	2	3	9	1
First Traveling Saleslady (RKO)	—	—	1	5	1
Forbidden Planet (MGM)	1	18	15	4	6
Foreign Intrigue (U.A.)	—	—	4	2	3
Francis in the Haunted House (U-I)	—	12	16	4	2
Gaby (MGM)	—	1	13	15	6
Girls in Prison (A.I.P.)	—	8	1	1	—
Godzilla, King of the Monsters (Trans.)	—	4	3	5	2
Goodbye, My Lady (W.B.)	—	4	11	11	8
Great Day in the Morning (RKO)	—	1	9	5	2
Great Locomotive Chase, The (B.V.)	—	14	15	13	8
Guys and Dolls (MGM)	20	11	10	6	9
Harder They Fall, The (Col.)	—	5	4	27	24
High Society (MGM)	14	7	4	—	—
Hilda Crane (20th-Fox)	—	—	9	9	9
Hot Blood (Col.)	—	5	15	15	7
Hot Rod Girl (A.I.P.)	—	9	1	1	—
I'll Cry Tomorrow (MGM)	11	37	11	1	1
Johnny Concho (U.A.)	1	4	3	21	2
Jubal (Col.)	1	3	25	30	2
Kettles in the Ozarks (U-I)	2	18	13	16	3
King and I, The (20th-Fox)	29	13	19	11	1
Last Wagon, The (20th-Fox)	—	6	9	1	—
Leather Saint (Par.)	—	3	3	5	5
Lisbon (Rep.)	—	1	—	25	2
Magnificent Roughnecks (A.A.)	—	—	6	—	1
Man in the Gray Flannel Suit (20th-Fox)	22	29	13	8	8
Man Who Knew Too Much (Par.)	1	17	21	7	2
*Man Who Never Was (20th-Fox)	—	2	20	15	15
Massacre (20th-Fox)	—	1	2	1	4
Maverick Queen, The (Rep.)	—	4	2	7	2
Meet Me in Las Vegas (MGM)	6	9	23	17	16
†Miami Expose (Col.)	—	—	—	2	3
Miracle in the Rain (W.B.)	—	6	10	20	26
Moby Dick (W.B.)	6	5	17	7	2
Mohawk (20th-Fox)	—	4	8	4	1
Naked Hills (A.A.)	—	1	—	2	2
Navy Wife (A.A.)	—	1	—	1	3
Never Say Goodbye (U-I)	—	12	27	23	16
On the Threshold of Space (20th-Fox)	—	9	7	13	16
Our Miss Brooks (W.B.)	—	—	9	11	13
Pardners (Par.)	7	28	11	2	—
Patterns (U.A.)	—	—	—	—	11
*Picnic (Col.)	24	46	16	2	—
Pillars of the Sky (U-I)	—	2	6	7	1
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	16	14	5	3
Proud Ones, The (20th-Fox)	—	26	16	13	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
†Raw Edge (U-I)	—	—	3	2	—
Rawhide Years, The (U-I)	—	4	21	8	7
Red Sundown (U-I)	—	11	9	9	5
Revolt of Mamie Stover (20th-Fox)	—	11	26	10	1
Rock Around the Clock (Col.)	22	20	14	1	1
Run for the Sun (U.A.)	—	3	4	3	2
Safari (Col.)	—	6	18	12	2
Santiago (W.B.)	—	1	16	8	9
†Satellite in the Sky (W.B.)	—	—	2	1	2
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	2	5	7	3
Searchers, The (W.B.)	6	19	17	2	—
Serenade (W.B.)	—	1	4	8	18
Seven Men From Now (W.B.)	—	6	11	1	1
Somebody Up There Likes Me (MGM)	2	3	10	23	2
Star in the Dust (U-I)	—	1	7	16	—
Star of India (U.A.)	—	—	1	11	—
Storm Over the Nile (Col.)	—	—	2	4	3
Stranger at My Door (Rep.)	—	2	2	6	3
Swan, The (MGM)	3	12	17	14	7
†Tea and Sympathy (MGM)	—	5	1	—	—
That Certain Feeling (Par.)	—	11	13	23	12
These Wilder Years (MGM)	—	3	4	5	2
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	11	12	20	9	2
Trapeze (U.A.)	8	28	34	3	—
Tribute to a Bad Man (MGM)	—	2	13	14	14
23 Paces to Baker Street (20th-Fox)	1	3	12	10	19
Uranium Boom (Col.)	—	—	—	4	5
Vagabond King (Par.)	—	—	4	3	5
Walk the Proud Land (U-I)	—	4	11	8	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	4	18	6
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	—	4	1	2

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 205, No. 5 — November 3, 1956

20th-Fox Looks Ahead

IT IS welcome news for the entire industry that 20th Century-Fox is preparing its biggest production program in two decades. According to word from Hollywood, the company expects to release between fifty and fifty-four pictures in the twelve months beginning in April, 1957. That program would almost double the current release schedule.

Spyros P. Skouras, president and Buddy Adler, production head, recently have been planning 20th-Fox production policy. Approximately half of the planned features are to be made by the studio staff or be studio financed and made by Darryl F. Zanuck, David O. Selznick and Jerry Wald. Moreover, there is a confirmation that Messrs. Skouras and Adler think there is still a good market for low and medium budget attractions, for Robert Lippert is to make two dozen, including westerns, science-fiction and other action types.

It is reported that Mr. Skouras believes that the public is about ready to turn attention away from television and shop for entertainment outside the home in greater numbers than ever before. He wants his company to be prepared for the expected potential patrons with enough product. Hollywood speculation is that one of the prime problems in completing the program will be casting such a number of pictures. On the other hand a production program of this magnitude is almost certain to develop new stars as well as attract established ones.

What the business needs more than anything else is more pictures, featuring more players the public wants to see. The 20th-Fox production policy is an expression of confidence in the public's abiding interest in theatrical entertainment.

■ ■ ■

The Right to Disagree

SOME people in the motion picture industry seem unduly quick to take offense when others disagree with their viewpoint. When the issues are complex, as they are today, it must be expected that a good deal of disagreement will arise at least in the initial stages of consideration of definite avenues of action.

According to reports from Hollywood there was some opposition to the business-building proposals outlined there recently by a Motion Picture Association delegation from New York principally on the grounds that the ideas had not originated locally. This certainly is no time for excessive provincialism. The issues are too serious. Every project deserves careful study.

It was inevitable that some exhibitors would feel that they should have been consulted sooner about the plans of the MPA for increasing theatre attendance. The matter of timing was a matter of judgment. Any disagreement on the point should not prejudice an objective and thorough consideration of the plans when they are presented to exhibitor representatives sometime later this month. Business-building projects, if successful, will benefit exhibitor and producer-distributor alike. To be successful, they require the cooperation of all in every sector of the business.

By coincidence some of the national magazines are currently running institutional advertisements of the Container Corporation of America which is pertinent to discussions now going on in the motion picture business. John Milton is quoted as writing three hundred years ago the following: "Where there is much desire to learn, there of necessity will be much argument, much writing, many opinions; for opinion in good men is but knowledge in the making."

■ ■ ■

Trends in Television

THE impression of many exhibitors that public interest in television, though still at a high level, is trending downward is substantiated in the ninth annual survey of television in New Brunswick, N. J., conducted by Cunningham & Walsh, Inc., advertising agency. According to Gerald Tasker, vice-president and director of research, the high point in television viewing was reached during the year 1955.

New Brunswick, N. J., is a "saturated" television area. Ninety-one per cent of the homes are television-equipped. Owners have a choice of the eleven stations in New York and Philadelphia.

According to the advertising agency, future increases or decreases in the average number of hours of television in the typical home will depend entirely on the quality of the programs offered. This means that television's initial advantage of novelty and convenience are no longer potent factors.

■ ■ ■

Allied Convention

THIS year the National Allied convention is to be held—Texas-style—November 27-29 at the new Statler Hilton Hotel in Dallas. In addition to the usual features of an Allied convention, including film clinics, there will be a dinner in honor of Col. H. A. Cole. For thirty-seven years Col. Cole has been an exhibitor in Texas but his fame is nationwide not only as an Allied leader but for his work as a co-chairman of the COMPO admissions tax campaign. Members of Allied and other exhibitors, who will be welcome as guests, are promised an interesting, "working" convention.

—Martin Quigley, Jr.

Letters to the Herald

From the Beginning

To The Editor:

I have just come from Istanbul just in the middle of the "disjointed presentation" argument and decided to write after having read R. E. Schreiber's argument (Motion Picture Herald, October 20) against your editorial (September 22, 1956).

I think that the best and only decent way of seeing a motion picture or any material which tells a story is to see it from the beginning to the end, otherwise one will not get any pleasure at all. To have fixed shows at fixed times and later when the public gets used to it to have reserved seats, is not preventing the public from seeing motion pictures the way it wants to see. The public wants to get more pleasure out of movies and this can be done when it sees it in proper continuity. Nobody will prevent them from seeing the film twice if they came late by chance and did not see the beginning. But good showmanship, pounding with ads and posters will persuade the public to come at the right time.

The reason the public converse, sleep or go out for refreshments in the middle of of the show is due to the fact that not having seen the film from the beginning they are not participating with the show and are getting bored, or the theatre is too hot, the seats uncomfortable, and there is not fresh air, so they want to get away. Movies should be special and different from homes and television screens, where one does not pay much attention to the TV show, converses, walks about the room and gets some refreshment from the kitchen. The public should know that nowhere else can it get the same kind of entertainment than a movie show, otherwise it better stay at home, watch the television while feeding itself and conversing or sleeping in the armchair.

Theatres should have fixed times every day and every week, without changing it so that there will be no confusion; for single films two hours and two features three hours is convenient. By selecting the proper cartoons and short subjects the two or three-hour period should be filled so that two successive shows could be tied together, 2:00, 4:00, etc., 2:00 P.M. and 5:00 P.M., etc. for single or double features are convenient and easy to remember times rather than to have fractional hours which cannot be memorized.

Of course, for special long films schedules will be subject to change. To have an intermission in the middle of the feature is good practice to give a chance to the audience to have some refreshments and chance to discuss about the film with others.

During the evening show the best section of the seats should be reserved, and by proper advertisement many can be attracted to establish a night out for a movie show and movie-dating idea.

In Istanbul all non-continuous performances are sold out at least a few days in advance. The maximum price is "200 krs.," equivalent to 66 cents and the management gets 100 krs out of 170 krs ticket—that's 70 per cent. Imagine that!

One of the things about New York houses I found out is that some neighborhood theatres have better technique and showmanship than some Broadway first runs. Special congratulations goes to RKO's Albee in Brooklyn. One more thing I want to mention, 20th-Fox should not let any theatre ruin its CinemaScope 55 pictures. The name of standard CinemaScope is already now becoming less meaningful due to bad techniques and too many CinemaScopes on the market. At least let's not ruin the 55.—*NICK A. OSGAN, Brooklyn, N. Y.*

•

Hollywood and TV

To the Editor:

Business here has been dealt quite a severe setback this past year due to the advent of television. However, I'm happy to report that it seems to be wearing off slightly, but very slightly. Of course, Hollywood itself is to blame, in my opinion. All this talk of the marriage between Hollywood and TV seems ridiculous to me. Only when Hollywood divorces itself completely from television, keeps it's players under strict contract, stops selling it's pictures, no matter how old, to TV, etc. etc., will we be freed from the nemesis of the motion picture industry, television. After all, the public can now see all, or nearly all, their favorite stars, and movies, for "free" in the comfort of their own homes. So why should they pay hard cash to see them at a movie house? Hollywood is cutting it's own throat, and ours as well.

It would be much better if the big brass in the advertising departments decided to make their national magazine ads smaller, and place them for a longer period, at least six months, that way the public could not forget the pictures, and would still want to see them locally.

Here at the Clarendon we use every means at our disposal to try and lure them in. And in a town of less than 1,500, that's not very much. We have no newspaper or radio station, etc., but that is no deterrent to us. We've managed to land a program on one of the capital's stations, we in turn run advertising for them on the screen. We use exploitation and ballyhoo extensively, a lot of which we get from your fine magazine. — *LAURENCE G. BOURNE, The Clarendon Theatre, Clarenville, Trinity Bay; Newfoundland, Canada.*

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On the Horizon

GOLDEN JUBILEE

Hollywood studio heads and studio publicity directors have decided to implement plans for a "Golden Jubilee" for Hollywood as part of the over-all program of the MPAA to stimulate greater public interest in motion pictures. Meeting last week, the top film executives and their publicity directors reacted favorably to the proposal and publicity men were given authorization to develop further details for the project. Also discussed were plans for the visit to Hollywood of a considerable number of the nation's press. Among those present were Y. Frank Freeman, Dore Schary, E. J. Mannix, Harry Cohn, B. B. Kahane, Buddy Adler, Steve Broidy, Howard McDonnell, Ray Klune, Ed Muhl, David Lipton and publicity directors of all the major studios.

COMPO, ALLIED IN TALKS

Preliminary discussions between COMPO and Allied States Association concerning the exhibitor organization's reaffiliation with COMPO have taken place during recent weeks, a COMPO representative reports. At the same time, it was reported that the MPAA board of directors has discussed the appointment of a production-distribution representative to the COMPO triumvirate.

FOR DRIVE-INS

Panavision, a projection development pioneered by MGM's projection department, is expected to greatly benefit drive-ins because of increased light and definition, according to John R. Moore, executive vice-president of Panavision. He added: "The conversion of standard 35mm Simplex XL projectors to combination 35-65 or 70 models and back, is now a matter of several minutes." According to Mr. Moore, the 65-70mm projection is now firmly established as the standard for the super wide-screen.

20TH-FOX, NTA SET DEALS ON FILMS, NETWORK SHARE

Twentieth Century-Fox and National Television Associates Thursday jointly announced an agreement by which 20th-Fox will turn over a total of 390 pre-1948 films to NTA for showings on TV. A second deal announced by Ely Landau, NTA president, gives 20th-Fox for an unannounced amount, a 50 percent stock interest in the film network for TV recently organized by NTA. The pictures will be turned over to NTA in five units of 78 each. Only the first two are set at the moment and NTA has options on the remaining packages. 20th-Fox will realize an average of $5,850,000 for each package of 78 pictures. See earlier story on page 24.

RESEARCH

The vast research assembled for Cecil B. DeMille's production of "The Ten Commandments" has been documented and put into book form by Henry S. Noerdlinger, research consultant for the VistaVision-Technicolor Paramount dramatization of the life of Moses. Titled "Moses and Egypt," the book has just been published by the University of Southern California Press. The work represents a comprehensive assemblage of scattered and relatively inaccessible material. The book came about as the result of the urging to Mr. DeMille by scholars, educators and clergy that he make the material available for general reference. In releasing the painstakingly-compiled material for publication, Mr. DeMille commented that "this research only serves to affirm rather than to contradict the Bible itself."

CENSORSHIP REQUEST

In Philadelphia, the September Grand Jury recently declared that "immoral films were a direct cause of juvenile delinquency" and asked for censorship as it presented its month-end report to Judge Joseph L. Kun in Quarter Sessions Court. The jury recommended that City Council take measures to set up a motion picture censorship board to police films that "skirt the boundary of decency." The Jury took note that the State Supreme Court had found Pennsylvania's 41-year-old motion picture censorship statute unconstitutional in light of the U.S. Supreme Court's earlier decision. It asked that a new statute be created that would be legal.

WHEN and WHERE

November 13: Dinner in honor of Martin G. Smith, exhibitor leader, Deshler-Hilton Hotel, Columbus, Ohio.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, to be held at Deshler-Hilton Hotel, Columbus.

November 17: Washington Variety Club's 21st annual dinner dance and presentation of the "personality of the year" award, Statler Hotel, Washington, D. C.

November 19: Annual convention of the Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

November 20: Annual convention, National Committee of Motion Picture Exhibitor Associations, King Edward Hotel, Toronto.

November 21: Annual meeting of the Motion Picture Industry Council of Canada, King Edward Hotel, Toronto.

November 22: Annual dinner of the Canadian Motion Picture Pioneers, King Edward Hotel, Toronto.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

November 30: Eighteenth annual dinner of the Motion Picture Pioneers honoring Robert J. O'Donnell as Pioneer of the Year, Waldorf-Astoria Hotel, New York.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Blitmore Hotel, Oklahoma City.

IT'S ELVIS, 40 feet high, for all New Yorkers to see, atop the Paramount marquee in Times Square. Mr. Presley arrives November 15 in Fox's "Love Me Tender."

THE PLANNERS. R. L. Baker of Gastonia, Jack Fuller of Columbia, and Howard McNally of Fayetteville met the other day at Charlotte, N. C. and started the machinery for the 44th annual convention of the Theatre Owners or North and South Carolina, in that city November 25-27.

This week in pictures

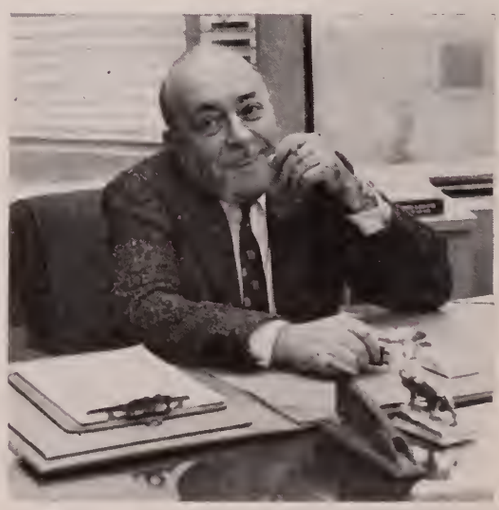
HERALD picture

HELEN AINSWORTH, who as a woman producer is a rarity in New York interviewing, explained herself the other day over coffee and cakes. She's intuitive in choosing stories and making pictures, and her point is, audiences mostly are female. She's attempting to cut to their taste, and currently feels they'll be interested in action and even in science which as she does it is "fact, not fiction." Her partner in Romson Productions is actor Guy Madison, their first of six for Columbia was "Reprisal," their second is "The 27th Day." She pushes unobtrusively tolerance as in the first (about Indians), and world peace, as in the second (about outer space visitors).

HERALD picture

WALTER LANTZ, whose cartoons Universal distributes, said at their New York office last week exhibitors appreciate the medium, but not with cash; and he sees a possibility costs plus insufficient income may end cartooning. Production values such as CinemaScope don't help: the exhibitors won't pay a nickel more. Animators are leaving for television, he added. At his left, Budd Rogers, his representative. See page 51.

F. HUGH HERBERT told newsmen Monday in MGM's New York home office he doesn't want to be or be known as a producer who makes pictures without a Code seal: too much trouble, legal and financial. So he took "The Little Hut" to the Code administrators and he says they improved it. It's cleaner now—and funnier.



HERALD picture

HERALD picture

FIRST MEETING of the season for Cinema Lodge, B'nai B'rith, in New York; and it was business, and pleasure: the first an argument by Oscar Goldstein of the Grand Lodge to combat distortion and propaganda which probably now will increase; the second the awarding of a Cadillac to contributor K. P. MacNaughton. At the right, past presidents Jack Levin, S. Arthur Glixon, and Martin Levine, actress Norma Moore, Mr. Goldstein, president Robert Shapiro, comedian Alan King, and past president Irving Greenfield.

CARL PEPPERCORN, left, now is executive assistant to Frank Kassler, president of Continental Distributing, New York, releasors of foreign pictures. He comes from many years at RKO Radio, where most recently he was Canadian sales manager.

THE NOTIFICATION, right. Walt Disney is told by Screen Producers Guild president Samuel Engel, right, that on the evening of February 3 he will receive that organization's annual Milestone Award, for historic contribution to the motion picture.

HERALD picture

IN NEW YORK, and in our offices, Canadian visitors Lou Consky, who runs theatres in Haliburton and Toronto; and Lionel Lester, president of the MPTO of Ontario and an exhibitor and distributor of foreign fare.

ON THE SET of "A Face in the Crowd," in New York, Warners home office executives visit with the workers. In array, talent and story chief Harry Mayer, star Andy Griffith, executive vice-president Benjamin Kalmenson, producer-director Elia Kazan, and advertising manager Gil Golden.

SORT OF SIGNIFYING 30 years in Hollywood for producer-director Mervin LeRoy. Some milestones: "Little Caesar," "Tugboat Annie," "Fugitive from Chain Gang," and "Mister Roberts."

TODAY'S TALENT AGENT RUNS HOLLYWOOD SHOW

The development and entrenchment of the institution of the talent agency has become a formidable influence on motion picture production. The talent agency is not new to production but what is new is that in recent years it has attained a position of virtual dominance with respect to important product. It has had significant influence in limiting product, in the fantastic increase in production costs—due both to the imposition of fabulous rates of compensation and also to extraordinary employment arrangements.

The following highlight of the talent agency situation in Hollywood is presented for the information of theatre men which they may ruefully ponder while they are trying to fight their way out of the problems of rental terms and shortage of product.—*EDITOR'S NOTE.*

by WILLIAM R. WEAVER

Hollywood Editor

Darryl F. Zanuck October 13 last became the first ranking production executive to say for publication some of the things nearly all of them have been known to say privately about talent agents and their current influence on production.

To the Los Angeles *Times'* Edwin Schallert, dean of the resident press corps, the former production head of Twentieth Century-Fox said, in connection with "Island in the Sun," first of four pictures he is to produce independently for 20th-Fox release, that now he can "dedicate all his time to an individual production" and feels fine about it. Seasoned, sure-handed Mr. Schallert quoted the very active Mr. Zanuck as follows:

"Six or seven years ago I was able to do this in a major studio. I didn't have to deal with agents. We had our own contract lists, seldom got players from the outside. Later I became a negotiating executive on contracts.

"Deals" Lose Time

"I found I was devoting 80 per cent of my time to making deals and 20 per cent in considering the making of pictures, and you can even divide that in half, because there were other interferences.

"Now I am back where I was when they started 20th in 1932 and 1933, when we didn't worry about package deals, participation deals, and everything else that faces a man in the upper studio echelon today."

Producer Zanuck was on the point of flying to the West Indies setting of "Island in the Sun" at the time when the Schallert interview hit the street, but the circumstance by no means discounts the courage of his utterance. For it takes more than courage, according to people equipped by experience to know, to categorically charge "agents" with impeding, slowing down or otherwise hampering the progress of production.

It takes, by Hollywood understanding, no less a thing than power, for there is always another picture to cast, director to hire, writer to contract, and these things are not easy for even the favored to do. Power of various kinds is a Zanuck attribute.

The complaint finally publicized in the Schallert article is heard on every hand in this era of transition—but not for printing.

Protests Not New

It's been a rising tide of complaint since the curtailment of the contract lists on which the town and the art and the industry had muddled on, as the term then went, to the greatness now being so meanly sung in TV's paid praise of its exhumed glories. Back in the great days the complaint was voiced by a few—eight or nine major producing studios, maybe as many stalwart independents—for even then, of course, actors had agents, as did directors, producers, writers, principal musicians, and so on.

But it was a complaint by a few, a confined protest, so to speak, voiced by rich men in positions of fiscal plenty, and it didn't get much attention, even less sympathy. It merely denoted a condition of trade.

Today the complaint is more widely shared. The eight or nine major studios have not ceased to complain—rather their criticisms have increased in number and variety, and sharpened in tone, as the golden flow of production funds thinned to a comparative trickle and the problems of producing pictures without contract employees multiplied.

And the eight or so stalwart independents of way-back-when now number—as named in a somewhat astonishing accounting of them in this publication a few weeks ago—165 (plus newcomers since completion of the QP survey).

"Agents Are Running It"

A chorus of that many voices—the eight or nine majors plus the 165 independents—joined in a single complaint sung out in concert on a still night could shake down the high hills around Hollywood, burying complainant, defendant and all without trace.

A few days before the Zanuck quote broke the Sunday silence of the town another ranking production executive —this one an independent whose current release is doing quite well in the country's theatres—particularized the complaint in something like these phrases:

"The agents are running the business. Look what happens to an independent producer when he undertakes to make a picture. First he buys a story, perhaps for several times what it's worth, because he thinks it has market value. He hires a writer who's done something like it before, to get the advantage of experience, and then he gets in touch with the agent of the actress he thinks is right for the lead. In a week or 10 days the agent drops in, if he happens to be in the neighborhood, to pick up the script, so he can see if he thinks his client would be interested.

"Two weeks go by. You don't phone him; he said he'd phone you. Then he

(*Continued on page* 14)

Fabian Hits Production Policy and Reaffirms His Faith in Industry

. . . Jacksonville convention of Motion Picture Exhibitors of Florida sets new record—more than 400 in attendance

JACKSONVILLE, FLA.: A call for more product, for the support of COMPO and for a more realistic attitude on the part of exhibitors—including the acknowledgement that some theatres will have to close and that the film industry was built on showmanship, was sounded here this week by S. H. Fabian, president of Stanley Warner Corporation, in his keynote address at the annual convention of the Motion Picture Exhibitors of Florida.

The three-day convention, at the Roosevelt Hotel, drew more than 400 theatre men, their wives, distributors and theatre supply house representatives—the largest industry gathering in Florida history. The eighth annual MPEOF meeting also, for the first time, had the atmosphere of a national gathering with many top Theatre Owners of America officials present. Besides Mr. Fabian and Ernest Stellings, TOA president, guests included Herman Levy, TOA general counsel; George Kerasotes, Springfield, Ill.; Al Pickus, Stratford, Conn.; Joe Alterman, assistant TOA secretary, and from Paramount Pictures' Atlanta office, Leonard Allen.

After registration Sunday, the convention got officially under way Monday morning under the chairmanship of Elmer Hecht, MPEOF president. Jacksonville's Mayor Haydon Burns made the welcoming address, followed by the keynote speech.

Hits Studio Policy

"This industry needs producers who are concerned about keeping film on theatre screens—who believe that a vigorous exhibition business requires a constant and adequate source of features," said Mr. Fabian. Reaffirming his company's faith in the motion picture industry and its future —"that nothing in the field of entertainment has been invented, designed or created, that is equal or superior to a motion picture on a motion picture theatre screen" —Mr. Fabian said the public still wants theatre entertainment despite television with "spectaculars, TV first runs, star-studded playlets and shelved film classics."

It has been proved, he said, that given adequate product, "we can retain our position as the most important factor in the relaxation and entertainment of the American public." But the studios, indifferent to the needs of their customers, continue to pursue policies of restricted production, he said. "Among other reasons, theirs is the fallacious belief that if they make fewer pictures, they can make better pictures. We don't know how to change their thinking, even though we have tried. We are sure, however, that time and experience will do that. But we do know emphatically that this policy of releasing a limited amount of pictures is detrimental to our welfare."

Mr. Fabian repeated Stanley Warner's previously announced policy "to invest sufficient money, time and energy to make a number of top quality pictures." He advised exhibitors also to take a "fresh look at doubtful pictures" as there may be some slant in building business that might have been overlooked.

Urges One Unit

The Stanley Warner chief also said, "in my opinion, you should face the grim fact that the present number of theatres cannot endure against the competition within and without the industry.

"Marginal houses shabby and antiquated without modern equipment in over-seated situations and changed neighborhoods—these will be the casualties of the next few years.

"Many towns and areas are over-seated. Four-wall theatres are fighting a tough struggle against drive-ins. There are not enough pictures currently to go around or enough customers to fill the theatres and drive-ins now in existence. Undoubtedly the future of our industry will adjust itself to the fact that drive-ins are an important factor in the business."

Mr. Fabian spoke of the common problems that affect all exhibitors and added, "I would be out of character if I didn't, at this point, stress the basic importance of one big, strong exhibitor organization which included all factions and opinions. All of you must be able to see more clearly than ever, that the things all exhibitors believe in and will fight for, are more important than the policies upon which they disagree."

Tribute to COMPO

The Stanley Warner president paid tribute to COMPO by saying that "to my knowledge, no industry 'institute' has given better service to its membership than COMPO has given to the motion picture industry." In addition, he called attention to the COMPO Press Committee report on a national promotion and public relations plan, presented at the request of TOA at its annual convention in New York, and urged exhibitors to cooperate with COMPO in getting the national projects underway.

Mr. Stellings addressed the Monday luncheon at which the Coca Cola Company of Atlanta was host. Mr. Stellings reported that TOA officials have recently contacted distribution and production groups to better relationships within the industry. Encouraging talks, he said, have been held with members of the Motion Picture Association of America.

Louis J. Finske, Florida State Theatres president, who presided over an advertising and public relations workshop Monday afternon, told his listeners to read their pressbooks and follow through with inexpensive exploitation work as suggested. Judson Moses, MGM exploiteer, urged the theatre men to "make sure that your theatre is a part of your town and not just located in the town."

Attacks Bidding

One of the principal speakers Tuesday was Herman Levy, who devoted most of his remarks to the evils of competitive bidding. "Distributors," said Mr. Levy, "should reevaluate all competitive bidding situations in order to determine whether, with their help and with the cooperation of exhibitors, much of that bidding cannot be eliminated—either on the basis of court rulings that have removed former fears, or through the use of industry patterns that have evolved."

He said further that "competitive bidding is an uneconomic method of doing business. It adds nothing to a picture, nor to the interest of the public in that picture. Yet it takes a great toll in time,

(*Continued on page* 14, *col.* 3)

LAW OF AVERAGES APPLIES: FABIAN

JACKSONVILLE, FLA.: Keynoting the convention here this week of the Motion Picture Exhibitors of Florida, S. H. Fabian, president of the Stanley Warner Corporation, summed up one aspect of the current scene as follows: "Above everything else, we need more product, more good product. How do you get enough good pictures? By deciding to make only big pictures? In the entire history of our business such a scheme has never worked and never will work. There is a law—the law of averages—by which this industry has grown and prospered, not only in the United States, but in the entire world. By the law of averages, more pictures mean more better pictures."

TALENT AGENT

(Continued from page 12)

drops in again, and says he knows she wouldn't touch it, in its present form, but he's got a writer who can fix it up, and who just happens to be free at the moment. You thank him and turn the script over to his writer client.

"Two more weeks go by—usually six or eight, before he's finally through fixing it up—and the agent says he'll show it to the actress you want. Maybe she's in Europe, which takes months, but if she's in town, or accessible without too much effort, he comes back in a few weeks to tell you she might be willing to play the role if proper production procedures are to be observed; meaning, in the simpler words, if the budget is big enough and she can have complete approval.

"Now the agent gets down to cases. He asks you whom you've got lined up to direct the picture, and when you tell him he reacts like you'd struck him a blow. You were supposed to know his client will not work for any director but the four who have served her best in the past. He names the four and you get one of them or you don't get the star.

"You are a little less unprepared to learn, next, that the male lead you've had in mind can't act his way out of a paper bag, and that the lady you want for the feminine lead will consent to appear opposite any one of the next four names her agent is ready to name for you, which he then names, giving you your choice.

Goes On and On

"That's how it goes," the producer abbreviates, and it goes on and on and on. If you get your picture into production within a year from the time you set out to make it you're one of the lucky ones. If you're within 200 per cent of the budget you had in mind when you started you're a financial genius. If you come in with a hit picture, of course, you forgive everybody and make the agent (plural, that is, if we permitted you to use some of some other agent's or agents' clients, too) a present of a Cadillac or negotiable facsimile."

"And if you don't come up with a hit?" is a question.

"You go back and start over again to find out what you did wrong."

This particular independent producer appears, by present tally of theatres playing it, to have come up with a hit. He is taking his time about selecting a next property for production. He's not waiting just for a change in the buyer-seller relationship in his profession, which he expects to get harder rather than easier to cope with, but for a right story to come to hand.

He says the trend of the film-producing art or science or profession is toward a strengthening of talent-agent control, especially in the new and widening field of television, where the theatrical-film producer without a hit on his hands frequently must turn to earn eating money and where the slender safeguards still existing in the senior medium have never been installed and probably never will be.

Now Control TV

He says TV already has passed into unopposed control of the big talent agencies, and this circumstance fortifies, by a sort of reverse action, their domination of the theatrical-film field.

Other producers have things to say, privately, about talent-agent control. It is the hottest topic in town. It is daily on the tongue of everybody who makes a picture, acts in a picture, directs a picture, everybody who has anything to do with or in or about a picture. Of recent times, since the break-up of the major studio talent pools, and since the sizes and shapes of screens have ceased to out-draw the human talent that agents control, the tenor of the talk about the matter has been mixed.

From the employer side, as indicated above, the talk about the talent-agent has been sharply critical.

From the employee side, the talk about the talent agent has virtually untinged praise. For employees, including the topmost of the top-salaried, have never been paid so much for their services. They credit the talent agent for arranging it so. If a given employee happens to be out of work at a given moment he accepts the easy explanation that he wouldn't be if the producers hadn't cut down on the number of pictures being made. If he's working, which he always is if he's not above pulling an oar in the TV galleys for a spell, he's got no complaint.

Claims Necessity

From the third side, where the talent agent sits, there is plain talk about talent agents, too, but it is quiet, unexcited talk. He says he is a necessary member of a business always unstabilized in its money department—fat and freehanded when the money's rolling in, scared and penny-pinching when it stops—and ever dependent on its lawyers, accountants and bankers to keep it from flying apart in all directions when an adverse wind blows.

He is wont to ask gently how an actor, for instance, could walk up to a studio head and ask him flat out to pay him $2,000,000 for appearing in three pictures, without laughing out loud to the producer and being laughed at in return, or how a crooner could unblushingly demand $200,000 plus five per cent of the gross for appearing with another crooner and some other actors in a picture and get it.

He is more likely to ask, brushing aside the extreme cases, just how Hollywood would manage to conduct its intricate business without him, and the folks on the other sides have no ready answers.

There is another party who is very concerned with the subject of talent agents. He has had a unique experience with talent agents. He is the head of a big studio that used to be a small studio. He took charge of it when it was little, worked hard, made it thrive, in its league, and decided to spend more money on its pictures, widen its field of distribution.

So he set out, money in hand, to hire top performers, and their agents told him no. His money was okay, they said, and he was a nice fellow, but his studio had a name associated with cheap pictures and the top performers he wanted to hire wouldn't work in pictures bearing his studio's name. So he changed it. What he has to say about talent agents is strong and colorful. But, unfortunately, it is unprintable.

FABIAN SAYS

(Continued from page 13)

in energy, and in effort, from everyone connected with it. That time, energy, and effort could be used to great advantage in distributor-exhibitor moves to get more people into theatres. Increasing the box office should have the full time attention of all segments of the industry immediately. Much less time must be given to negotiating for product. The burden is too heavy and debilitating."

Sam Pinanski, president of American Theatres of Boston and a leader of COMPO, delivered the main luncheon address Tuesday. American exhibitors face two basic problems—the need for more product and the need "to survey the needs and wishes of the American public who, in this day of automobiles, tends increasingly to suburban shopping.

At Tuesday's final session, B. B. Garner, president of Talgar Theatres and a veteran of nearly 40 years in show business, was elected president of the Florida organization to succeed Mr. Hecht. New vice-presidents include James L. Cartwright, Sheldon Mandell and Arthur Haynes. George Jessel served as toastmaster for the closing banquet Tuesday night.

Charlton Heston as Moses

Cecil B. DeMille's

PRODUCTION

The Ten Commandments

is presented

to the public

Beginning immediately its worldwide exhibition at two-a-day engagements..

MOSES—soldier, leader, law-giver...

ENTS

IN NOVEMBER

New York City–Criterion

Los Angeles–Stanley-Warner
Beverly Hills

Boston–Astor

Washington–Keith's

Philadelphia–Randolph

Toronto–University

Chicago–McVickers

Detroit–Madison

Cleveland–Ohio

IN DECEMBER

Miami–Olympia

Miami Beach–Beach

Montreal–Capitol

Cincinnati–Grand

Baltimore–New

Buffalo–Century

Yul Brynner as Pharaoh Rameses II

Charlton Heston as Moses

Cecil B. DeMille's

PRODUCTION

The Ten Commandments

is presented

to the public

Beginning immediately its worldwide exhibition at two-a-day engagements..

MOSES—soldier, leader, law-giver...

THE foundation of freedom's triumph over the forces of darkness is found in the words that came flaming from Mount Sinai — the Ten Commandments.

It has required more than two years of production to re-enact on film the events that brought about the giving of the tablets bearing the Ten Commandments.

These events are both timely — and timeless.

They are timeless as God's word to Moses heard as the last speech in our film and found on America's famed Liberty Bell: "Proclaim liberty throughout all the land, unto all the inhabitants thereof."

They are so timely that I regard "THE TEN COMMANDMENTS" as the most modern motion picture I have ever made.

Cecil B. DeMille

Anne Baxter as Princess Nefretiri

Edward G. Robinson as Dathan

Yvonne DeCarlo as Sephora, daughter of Jethro

Debra Paget as Lilia, the house slave

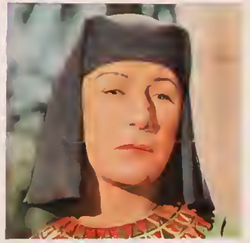
Filming of Cecil B. DeMille's production of "THE TEN COMMANDMENTS." Scene shows the re-enactment of the Exodus before the gates of Per-Rameses.

John Derek as Joshua

Sir Cedric Hardwicke as the Pharaoh Sethi

Nina Foch as the Pharaoh's Daughter

Martha Scott as the Mother of Moses



Judith Anderson as Memnet

Vincent Price as Baka, the Masterbuilder

PARAMOUNT presents
in
VISTAVISION

Cecil B. DeMille's
PRODUCTION

The Ten Commandments

starring

CHARLTON HESTON
YUL BRYNNER
ANNE BAXTER
EDWARD G. ROBINSON
YVONNE DE CARLO
DEBRA PAGET
JOHN DEREK
Sir Cedric Hardwicke
Nina Foch
Martha Scott
Judith Anderson
Vincent Price

Directed by Cecil B. DeMille

TECHNICOLOR®

Written for the screen by Aeneas MacKenzie • Jesse L. Lasky, Jr.
Jack Gariss • Fredric M. Frank

Based upon the HOLY SCRIPTURES and other ancient and modern writings

PRODUCED BY MOTION PICTURE ASSOCIATES, Inc.

MPEA to Sell Films Behind Iron Curtain

The board of directors of the Motion Picture Export Association this week unanimously approved a recommendation presented by Eric Johnston to sell films produced by MPEA member companies to five countries behind the Iron Curtain and also authorized the European representative to carry on negotiations with three satellite nations with which tentative film agreements have been worked out.

Outlines MPEA Plans

Mr. Johnston, speaking in a press conference immediately following the MPEA board meeting, announced:

That MPEA member companies will offer their product to East Germany, Poland, Czechoslovakia, Hungary, and Roumania, not sold since 1948;

That Marc Spiegel, MPEA representative in Paris, would carry on the negotiations that have already been started in Poland, Czechoslovakia and Hungary;

That United Artists will sell its product on its own but "in cooperation and coordination with the MPEA";

That the industry should receive in the first year approximately $500,000 from Poland, Czechoslovakia and Hungary in film revenue;

That a list of several hundred U.S. films would be presented to the Iron Curtain countries shortly and that each picture would have a price and if bought, to be paid in dollars. The films would be sold under license deals for three year periods.

The MPEA president, who returned from his trip to European Iron Curtain nations last weekend, said he went over primarily to explore the possibility of sales, terms and conditions.

"The board approved of my recommendations to sell our product to them," Mr. Johnston stated. He added that he is of the opinion that during the first year, the Iron Curtain markets could take anywhere from 10 to 40 films annually. Continuing on, he said that Poland indicated that it would like 30 American films, Czechoslovakia, from 15 to 20, and Hungary, from 10 to 12, in the first year as they have commitments to acquire product from other nations also.

Will Realize $500,000

Mr. Johnston said that in his opinion, the American industry would receive about $500,000 from the sales to these three nations, but "as these countries have more dollars available, they would purchase more of our product and increase our revenue." The MPEA head said that under the license sales, the MPEA would oversee the dubbing and sub-titling of each film so that there would be no changes in context or dialogue meaning. He said that the MPEA would provide them with a negative print of each film which they would make prints of or which they desire the MPEA to make prints of for them and which the MPEA would charge them for.

Compile Product Lists

"The member companies are currently compiling a list of product which they wish to sell to the Iron Curtain countries," he said, adding that this list would have a synopsis of each picture attached to it. Mr. Johnston also stated that he doesn't think any of the films sold "would give an erroneous impression of the U.S."

Commenting on his talks with officials of the Soviet Union regarding film sales, Mr. Johnston said that no tentative agreement was reached with them for Russia desired the MPEA to "give them a guarantee for wide distribution in the U.S. for their product. They sent in last year to the U.S. 37 films which had small distribution. Russia wants a wide distribution for their product in America; I feel that they seek at least 8,000 playdates for their films, and the MPEA can not guarantee this."

Mr. Johnston said that the Russians, however, indicated to him that they would approach the MPEA again within a few months about acquiring American product.

The MPEA president said that he has been asked by other nations, outside the Iron Curtain, about an exchange of product in deals similar to the one investigated by the Soviet Union. "The MPEA policy doesn't allow us to give guarantees on U.S. distribution of foreign product. It wouldn't be in good faith if we did for the American industry can't give distribution guarantees," the MPEA president declared.

Commenting on other MPEA activities, Mr. Johnston said that despite the embargo on American product in Denmark and Spain, "there is still much interest in these markets for U.S. films. We are not losing out to other nations there," he said, "we are just losing some revenue temporarily."

MPAA Will Invite COMPO to Meeting for Implementation of Business-Building Plan

Representatives of the Council of Motion Picture Organizations and national and regional exhibitor groups will be invited by the MPAA to attend an industry meeting shortly at which they will be apprised of the MPAA's six-point program to aid the box office. The industry meeting would be set up by the MPAA business-builders coordination committee, headed by Spyros P. Skouras, president of 20th Century-Fox.

The business builders group was to meet in New York last Thursday to hear a report from Roger H. Lewis, chairman of the Advertising and Publicity Directors Committee, on reaction to the six-point program by the Association of Motion Picture Producers, the Academy of Motion Picture Arts and Sciences, guilds and other interested parties in Hollywood who were informed of the MPAA program this week. The MPAA six-point program includes a "Hollywood Press Conference," an industry market survey, and "Oscar Derby" contest, executive field trips, revised advertising billings, and an institutional advertising campaign.

Kenneth Clark, MPAA vice-president, said this week: "The business-building program of the MPAA member companies is designed to build business for everyone in the business—exhibitors, distributors, producers — everybody." He added: "Our companies are now in the process of discussing and refining a program. At the earliest feasible moment, we will, of course, consult with our exhibitor friends and we hope we can all go forward as a team. We recognize that no program of this kind can succeed unless there is teamwork, cooperation, and the unified support of all groups in the industry."

Last week Mr. Clark announced the appointment of Arthur H. DeBra of the MPAA staff as chairman of the National Promotion Committee, which will work with all of the member companies on national tie-ins and as a central source for all new promotional programs. The committee also will serve as a clearing house for suggestions, promotional ideas and business-building plans which may be received from any group within the industry. The committee stresses that ideas from all exhibitors are most welcome.

Name Alberta Censor

TORONTO: John W. Nicholson, 33, of Edmonton, is the third member of the Alberta Board of Censors, whose chairman is Col. P. J. A. Fleming. The other member is Miss Mary Nicolson. Mr. Nicholson, a former member of the RCMP, with which he served three years, was with the Wartimes Prices and Trade Board and the Provincial Department of Public Works.

20th-Fox Planning 50 Films in 12 Months

. . . Release schedule set by Spyros Skouras and Buddy Adler will include up to 30 big budget productions in one year

HOLLYWOOD: An ambitious operating schedule, calling for the release of over 50 films during the April 1957-April 1958 period. is in the offing at 20th Century-Fox, according to plans charted by Spyros P. Skouras, president, and Buddy Adler, production chief, who are looking to the future "with unbounded optimism."

According to the program reported this week, there will be 26 to 30 big-budget features to be turned out by staff and independent 20th-Fox production teams, including Darryl F. Zanuck, David O. Selznick and Jerry Wald. Twenty-four additional films will be made through a new producing unit organized by Robert Lippert and including Westerns, science-fictions, and a variety of action stories. There will also be much activity at 20th-Fox' television branch, TCF-TV productions, under the supervision of Irving Asher, with seven new filmed series getting underway during the year.

More Picture-Minded

Mr. Skouras feels that the public is more motion picture-minded at present than at any time since TV made its influence heavily felt—the goal is not a question of getting people interested in filmed entertainment but of luring them out of the house and into the theatres. He feels 20th-Fox can offer a variety of fare and that casting problems can be hurdled.

Admitting that stars are difficult to obtain, the Fox team feels that many stars are more amenable to deals today than they were this time a year ago, as several have found organization of independent productions an onerous effort and other stars have been disenchanted with looked-for high grosses which failed to materialize. Accordingly, stars are showing an increased interest in working for guaranteed salary plus a portion of the profits after the studio redeems its investment.

Reportedly the plans at 20th-Fox do not affect previous reports concerning the possible merger of production facilities between the studio and Warner Brothers, with the two companies sharing a common production plant. The latter move has been considered in the interests of economy.

20th-Fox announced that it also expects to complete arrangements with National Telefilm Associates to put its pre-1948 output into the home entertainment market. The deal being discussed would lease films on a percentage basis.

This would follow a cash payment of more than $2,000,000 and a substantial ownership, reportedly 50 per cent, in NTA. Mr. Skouras said he does not think that running "old style" films on television will hurt the earning potential of new releases, adding that CinemaScope has brought about a new look in film styles that cannot be matched by TV.

In addition, he said, theatre operators must bear part of the responsibility in attracting audiences. To this end, men such as Elmer C. Rhoden, president of National Theatres, and Leonard Goldenson, president of AB-Paramount Theatres, two of the nation's largest circuits, have indicated that they plan refurbishings and new houses that will make going to motion pictures an ever-more-attractive diversion.

Norman Silverman Heads Philadelphia MPA

PHILADELPHIA: Norman Silverman, branch manager for Republic Pictures, was elected president of the Motion Picture Associates of Philadelphia at a meeting last week. Named vice-president was Joseph Engel, 20th Century-Fox salesman. Treasurer is Edward Adelman of New Jersey Film Messenger Service. Secretary is David Law of Warners. Elected to the board of directors were George Beattie, Alfred J. Davis, William Doyle, Jay Emanuel, Eli Epstein, Maxwell Gillis, Jack Greenberg, David Supowitz, Lester Wurtele, Milton Young. Also on the board are past president Charles Zagrams, branch manager of RKO Radio Pictures, and Sam Diamond, branch manager of 20th Century-Fox.

Italian Film Agency Plans U.S. Branch

ROME: Unitalia, Government agency for the promotion of Italian films abroad, will open its own branch in the United States, it announces. President is Eitel Monaco, who is also head of the Italian Film Industry Association. Unitalia now has branches in Paris, London and Madrid, and correspondents in 12 other countries, including South America, Germany and Japan. It is also the agency which organizes the "Italian Film Weeks" abroad, one of which is now being held in Russia. Similar ones are scheduled to be sponsored in Greece, Hungary, Hong Kong, Singapore, Karachia and New Delhi.

F. P. Canadian Meet Told Big Films Coming

TORONTO: Those who are pessimistic about the future of product in the industry were assailed by Ben Geldsaler, chief booker and buyer for Famous Players Canadian Corp., at the company's annual meeting in Niagara Falls last week.

Surveying the present product picture, Mr. Geldsaler said: "Too much has been said about the decline of public interest in our business, and not enough has been said about the great attractions which are being shown in the motion picture theatres today."

Mr. Geldsaler makes his pertinent comment in the introduction to a special booklet, "Gold for the Box Office," prepared for distribution from Mr. Geldsaler's survey. Listed are eight films from Paramount, nine from 20th Century-Fox, nine from Warners, 11 from MGM, six from Columbia, seven from United Artists, four from Empire-Universal, four from IFD, and two from Allied Artists, for a total of 64.

Another upbeat note was sounded by Rube W. Bolstad, vice-president of the company, when he said, "This a great business." He prefaced his remark with, "For those who have faith in it; for those who work at it; for those who inteligently manage it."

He spoke at the closing dinner of the conference, presided over by Morris Stein, eastern division general manager. Among those who were guests at the dinner were C. B. DeMille and Charles Boasberg, as well as the distribution company executives.

Following the Niagara Falls meetings, a quintet of the company's executives went on the western trail to hold the company's western regional meeting in Edmonton. In the troupe were John J. Fitzgibbons, president; Mr. Bolstad, Bob Eves, western division general manager; Mr. Geldsaler and James R. Nairn, head of public relations.

New Australia Drive-in

SYDNEY, AUSTRALIA: Loew's International has opened a new 1,400-car drive-in in Chullora, a suburb of Sydney, called the Metro Twin Drive-in. This is Loew's first Australian drive-in and the first twin drive-in to be constructed in the country.

To Open Holland Office

AMSTERDAM: Cross & Co., agents and film importers, have opened new offices here as of November 1. The firm serves as agent for several groups in Scandinavia, France, England, Germany and Italy.

Magna Shows Good Gains, Holders Told

Magna Theatre Corporation announces that its operations are currently proceeding so satisfactorily that the company will retire $2,000,000 of its $6,000,000 debenture indebtedness by March, 1957, and anticipates retiring the remaining $4,000,000 before the next annual meeting in October, 1957, more than two years in advance of the due date which had originally been set.

Independents Negotiate

The announcement was made by George P. Skouras, president of Magna, at the annual stockholders' meeting in New York last week. Mr. Skouras also announced that Magna is currently negotiating with independent producers seeking to make films in the Todd-AO process. Along with Magna's vice-president and treasurer, A. E. Bollengier, Mr. Skouras added that company revenue during the eight-month period ended September 30, 1956, totaled $3,645,000, while expenses added up to $1,408,000 for the period, enabling the distribution organization to have an excess of $2,237,000.

It was reported to the stockholders that Magna expects to finalize an agreement with one producer to use Todd-AO momentarily and that Magna would both invest and distribute the film "if the deal goes through." Magna is also involved with Rodgers & Hammerstein Productions in making "South Pacific" in Todd-AO and CinemaScope, along with 20th Century-Fox, which is also investing in this film, Mr. Skouras told the stockholders meeting. "South Pacific" is scheduled to go into production next year according to present plans.

Cites Installations

Mr. Skouras told the stockholders that at present there are 30 theatres equipped for Todd-AO in the U.S. and Canada and that American Broadcasting-Paramount Theatres will install Todd-AO equipment in five more theatres shortly for the engagements of "Around the World in 80 Days." He added that there should be about 50 installations by the time "South Pacific" is released. He also briefed stockholders on the agreement with 20th-Fox and RKO concerning domestic and foreign distribution of the CinemaScope version of "Oklahoma!" He added that the domestic deal with 20th-Fox, in which Magna will receive $2,500,000 by next March, will enable the company to pay off its debentures and bonds at that time. Mr. Skouras also explained the Magna tie-up with Todd-AO Corp. and the company's nickel royalty provision on every admission ticket sold. He said this contract provision "would be one revenue source which would bolster our business in the next year."

The Magna stockholders approved a management proposal for a five-year contract for Mr. Skouras, effective September 17, 1956. By a vote of 2,012,485 to 8,526, stockholders approved the $500 per week contract, which also provides for Mr. Skouras to have a stock option up to 50,000 shares at $2.34 per share. Elected as directors of Magna Theatre Corp. were Mr. Bollengier, Oscar Hammerstein II, Herbert P. Jacoby, James M. Landis, Charles B. McCabe, Richard Rodgers, Edward H. Rowley, Joseph A. Seider, Mr. Skouras, Raymond V. Wemple, James F. Burns, Jr., and Frederick M. Warburg, the latter two representing debenture holders.

Joint Effort Needed to Expand Film Markets Around the World, Lombardo Declares Here

HERALD picture

WHY HE'S HERE. Goffreda Lombardo, head af Titanus, talks to news reparters Tuesday marning at the Plaza, New Yark. With him, Titanus Films public relations directar Bab Howard, and, right, general manager Franca De Simone.

Internationalization of film industries to expand the potential markets for each country is the logical hope for the revitalizing of lagging production around the world, according to Dr. Gofredo Lombardo, president and owner of Titanus Films of Rome.

Dr. Lombardo is in this country to negotiate with several major studios for joint productions. Increased co-production among various nations, in his view, is the first step toward internationalizing the film making industry. In New York this week, he reported that discussions over six such projects had reached the "definite" plans stage with "more than one" American company.

"We have decided to invest $5,000,000 to $6,000,000 in American coproductions this year," he announced. "This includes one picture to be made here in this country." Titanus, the largest motion picture studio in Continental Europe, is also a major distributor of American product in that area. Dr. Lombardo explained that the increased cost of making a picture in the U. S. would be offset by the acquisition and distribution of the film in Europe through its own organization.

Dr. Lombardo, 36, assumed the presidency of Titanus in 1951, succeeding his father, Gustavo. One of his principal achievements in the Italian picture industry lies in the fact that he was the first to sign actors, writers and directors to exclusive term contracts. This was a unique move in Italy, resulting in greater continuity and uniformity of production and insuring greater stability in the operations of the company.

The assets of Titanus, which was founded in 1928 by Dr. Lombardo's father, include two large production studios, two dubbing studios, two cutting and editing laboratories and a graphic arts plant. In addition, Titanus has 11 foreign exchanges and a chain of theatres in Italy. Currently, the company is producing three specific types of motion pictures, he said. He classed them "Italian," "European" and "American" films. Each type was made for a specific market, he explained, but was also offered to the others. "Thus making it possible to amortize the product in many markets."

A European union of film producers is needed to bolster the industry by eliminating current tariff and customs barriers and permitting production units to cross freely from one country to another. Films made under such an arrangement would, in effect, be the property of all the countries. This would give each film a potential audience of 280,000,000, he said.

CITES AN EXPERIENCE WITH TRADING STAMPS

Walter Brooks, director of the Managers Round Table in The HERALD for October 20 discussed and analyzed the situation with respect to the use of trading stamps in the film theatre, as is done in other lines of retail business. The article resulted in considerable interest and reaction, among them the observations below. The writer, F. P. Gloriod, of Rodgers Theatres, Rodgers Theatre Building, Poplar Bluff, Mo., refers to the close of Mr. Brooks' article, in which the latter said: "Trading stamps can be both a discount to the customer for the payment of cash and a sharp promotion tool for the building of new business. But look out for the pitfalls." Mr. Gloriod's observations follow:

by F. P. GLORIOD

I read the article in the October 20 issue of MOTION PICTURE HERALD concerning trading stamps and I think the summation in the last line (see above) is perhaps the key to this entire situation.

The Rodgers Theatres, Inc., operates two indoor theatres and a drive-in in the city of Poplar Bluff. Our company has always been alert to business building ideas and so trading stamps are not new to us. I would like to emphasize that while I cannot speak for all types of stamps, I think our experience will prove beneficial to people contemplating the use of these business builders.

From Big Company

I am of the firm opinion that while the stamps that I will describe are not named by me, I will say they are from one of the bigger companies. In all fairness to everyone concerned, since this letter is critical, I don't think I should specify any one stamp.

Here is the story as best I can put it together: In 1954 I was called upon by a representative of a reputable stamp company. Our town had just seen a very good and extensive advertising campaign with the opening of a new super market and everyone was stamp-conscious. I was approached to act as a redeeming station. I did not distribute the stamps, but anyone bringing a card filled with stamps would be entitled to admission to the drive-in theatre. The stamp company was to redeem these cards at our full price of 50 cents. I was told in no uncertain terms that the stamps would probably mean five to 10 additional admissions per night since the super market and other branches of retailers were really going to push this stamp.

I did not have any method of putting these stamps into cash so I asked for a deposit which I would use to put the money into my daily receipts and when I would check the balance with the stamp salesman I would either have the cash or a card filled with stamps. The amount of this deposit was $50. I was assured that since there were going to be some 15 merchants using these stamps that it would be a good thing but they must have the agreement with the theatre so that they could better sell the merchant on the idea of using stamps.

Used Good Trailer

To say this idea was a dismal failure is putting it mildly, because I had agreed to run a trailer at the drive-in theatre for two weeks every night and then one night per week (Saturday) thereafter. This trailer was well made by the Filmack Trailer Company, but when I started showing it I discovered that the other merchants participating consisted of five filling stations, two small neighborhood groceries, a hardware and sporting goods store, and even merchants outside of my town. The entire volume of business done by these people would hardly have justified the running of the trailer, but I discovered I was duty bound to at least go through the 1955 drive-in season.

I must say that these merchants, to the best of their ability, tried to push the stamps. They advertised the beautiful prizes and the fact that you could receive money or admissions to the drive-in. For the entire 1955 drive-in season we redeemed 31 cards. The small merchant was unable to compete because he had to add at least two per cent to his prices. Since I was the only redeeming station other than the merchants, we did a little checking among ourselves and found that the redemption did not reach the 15 per cent mark.

Had Several Kinds

I have no doubts that with some stamps this figure would be higher because a national chain store has not put a redemption store in our city but stamps are a fad and our town had seven kinds of stamps at one time and these different stamps merely led to confusion. I would not attempt any trading stamps unless I could make an agreement with every stamp company doing business in my town because it does leave very bad relations between you and the patrons if they bring a card or a book to the theatre for admission and they are not the right kind of stamp.

I note in your article that you talk of the Fresno experience. Also Mr. Walter Morris cites Prudential and Gold Arrow stamps. I am sorry that I do not know more about this particular stamp, but this is exactly the plan used by our company with the exception that we did not agree to give any change.

Suggests Checking

Since this trading stamp is of such vital importance I would suggest that those who decide they want to try the stamp idea, thoroughly investigate the following conditions before signing any contract or agreement:

1. The type of merchant distributing stamps.
2. Amount of newspaper and radio advertising which is to be used in promoting stamps.
3. Minimum guarantee of screen advertising fee. (A solution of this is crediting the company with advertising according to number of admissions paid for).
4. The privilege of redeeming more than one kind of stamps. (Suggest redeeming every kind of stamp used in your town).
5. Limit the term of your contract to not more than three months in order that you can look at the results.

I would be happy to answer any inquiry of any showman where my experience with this stamp redemption policy could be of service to them.

Texas Drive-In Owners To Meet Distributors

AUSTIN, TEXAS: Problems confronting drive-in theatres will be discussed in conferences between a delegation from the Texas Drive-In Theatre Owners Association and motion picture distributor representatives in New York in the near future, it was announced by Eddie Joseph, association president. Mr. Joseph said the Texas delegation would include six association members representing more than 150 drive-in theatres. "The Texas drive-in theatre owners have serious problems which we feel can not be solved until we sit down at the conference table with the motion picture distributors," Mr. Joseph said. "We hope for solid accomplishment at the New York meetings."

Abe Ludacer Heads Toledo Theatre Group

TOLEDO: The Toledo Theatres Association at their recent meeting elected the following officers for the coming year: president, Abe Ludacer, manager of the Loew's Valentine and Esquire theatres; vice-president, H. E. McManus, manager of the Telegraph, Parkside and Star-Lite drive-ins; secretary-treasurer, Martin G. Smith, Smith and Beidler Theatres. Included on the new board of directors are: Marvin S. Harris, Al Dennis, Milton Lewis, Urban Anderson, Mrs. Virginia O'Connell and Edward J. Bialorucki.

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Appeals Court Finds For National Screen

. . . U. S. Circuit Court of Appeal reverses summary judgment of lower court in anti-trust case brought by 7 poster renters

PHILADELPHIA: The United States Court of Appeals here last week reversed the decision of lower courts against National Screen Service over an anti-trust suit brought by seven poster-renters, issuing a unanimous opinion in favor of the company.

The lower courts had granted summary judgment against National Screen with respect to its exclusive contracts with distributors for standard accessories. The appellate court ruled that the contracts were not illegal and that the company's business growth to national predominance "was not illegal in itself."

Not a Monopoly

The seven poster-renter plaintiffs were Charles Lawlor of Philadelphia; Morris J. Lipp of Chicago, Benjamin Siegel of Washington; Jay Schrader of Charlotte; Dave Mitchell of Dallas; Jacob Riff of Boston, and Harry Vogelstein of Washington. The upper court said in its opinion: "Exclusive claims are not per se violations of the anti-trust laws and we are not permitted in circumstances where the facts disclose a course of conduct and reasonableness of ation not prohibited by the anti-trust laws."

The court held that even a dominant position by the company does not make it a monopoly if it reached that position by natural economic growth. In analyzing the growth of National Screen, the superior court referred to affidavits of motion picture distributor executives. The business men stated to the court that, prior to National Screen's stepping into the standard accessory field, a number of producers who had made their own accessories had lost money.

Cited Affidavits

On the matter of exclusive contracts between National Screen and producers for the privilege of manufacturing standard accessories, the court found that these agreements were made over a period of different years and independently of one another. The opinion cited affidavits that "clearly indicate that each producer-distributor entered into its agreement with National Screen independently for legitimate business reasons related to its own enterprise."

The court directed costs to be paid to National Screen by the poster-renters, and dismissed the appeals which the plaintiffs had taken from certain parts of the lower courts' judgments. The court sent the case back from trial. Louis Nizer and Walter S. Beck represented National Screen on the successful appeal.

Carolina Meet November 25

The Theatre Owners of North and South Carolina will hold their 44th annual convention at the Hotel Charlotte, Charlotte, N. C., November 25-27, it is announced by Jack D. Fuller, president of the association. Co-chairmen of the convention committee are Howard B. McNally of Fayetteville, N. C. and R. L. Baker, Jr. of Gastonia, N. C. Assisting them are: Ernest G. Stellings, in charge of clinics; C. P. Freeman, Jr., entertainment; F. H. Beddingfield, exhibits; Mrs. Runa C. Greenleaf, ladies' activities; and L. L. Theimer, publicity and talent.

The reception of those registering will be handled by Roy Rowe of Burgaw, N. C., and J. J. Kime of Roseboro, N.C. Ulmer C. Eaddy of Charlotte will handle hotel reservations and convention registrations, it is announced.

Registration commences at noon November 25, with the afternoon devoted to a directors' meeting and a social hour hosted by C. J. Mabry, president, and R. L. Simpson, manager of Motion Picture Advertising Service Company. Among the features over the three-day period are showmanship clinics, forums on advertising and concessions and activities of drive-in and small indoor theatres. Prominent speakers, to be announced at a later date, will address the delegates. Climaxing the three-day affair will be the annual president's banquet and dance to be held in the hotel ballroom.

NTA Sells 20th-Fox Films In 140 Television Markets

The 20th Century-Fox package of 52 pre-1948 feature films has been sold by National Telefilm Associates in over 140 television markets in the United States, according to Harold Goldman, NTA vice-president of sales. The NTA official said that the 20th-Fox package has brought in over $3,500,000 in sales thus far.

Set Fund to Aid Italian Producers

ROME: A bill introduced by the president of the cabinet council, Antonio Segni, authorizes the establishment of a government fund to aid producing and distributing companies which are in financial straits. The bill, dated October 15, was just published in the Official Journal. The fund, which will be administered by the Banca Nazionale Del Lavoro is made up of a 36 per cent share of the $8,800 compulsory deposit made in the same bank for each foreign picture dubbed into Italian.

The fund will be employed to grant loans to companies distributing or producing domestic Italian pictures which are facing a bad financial situation. The loans will be granted not only on the ground of the statement of accounts but also considering the good will or background, of the company. The fund can be used also to grant collateral to other banks from which the insolvent companies borrow money, and finally also to guarantee creditors of insolvent companies.

The rate of interest of the loans granted on the fund cannot be more than four percent, which is half the usual rate charged by the Italian banks.

AB-PT Gets Extension On Theatre Disposal

WASHINGTON: The Justice Department has given American Broadcasting-Paramount Theatres another extension of time in which to dispose of 22 theatres requiring divestiture under the terms of the Paramount consent decree. The deadline was moved from November 5 to January 15. The company is currently in the process of disposing of another theatre, with divestiture expected by November 5. According to the Justice Department, the extension was granted because of the complexities involved in disposing of the 21 theatres in the Maine and New Hampshire Theatres Company, in which AB-PT owns a 50 per cent interest. The company is the only one of the five major companies involved in the Paramount case which has not yet completed divestiture. Originally it had the largest number of theatres—774—to divest.

SMPTE Demonstration

The Society of Motion Picture and Television Engineers, New York Section, will witness a demonstration of a new intermediate positive-duplicate negative system November 15 at the 20th Century-Fox home office, 444 West 56th Street.

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A COLUMBIA PICTURE

Hollywood Scene

Study Joint TV Show to Aid Grosses

HOLLYWOOD: The Motion Picture Industry Council and executives of the American Broadcasting Company, headed by Leonard Goldenson, are discussing a joint cooperative venture for a television network program which would benefit the theatre box office while providing quality TV entertainment, it was announced last week.

As a result of a wire from Mr. Goldenson confirming that such talks are under way, the MPIC president, Ronald Reagan, has appointed Jerry Wald, public relations committee chairman of the council, Steve Broidy and Lou Greenspan, executive secretary, to a committee to meet with representatives of the MPAA, the Association of Motion Picture Producers and studio publicity directors considering a six-point industry-boosting project.

Conversations between MPIC and ABC executives have stressed that if the plan is worked out, it must offer equal benefits to theatres as well as to TV programming, and would be a joint enterprise. It is recalled that Mr. Goldenson three years ago advanced a plan to company executives through which a similar program, of benefit to theatres and the network, would be launched, but studio apathy caused it to founder. The new hope is that such a project may help it over now in view of the agitation for theatre-business boosting.

Texas Exhibitors Hit Advertising Methods

Sharp criticism of advertising methods used by major distributors was voiced by theatre operators of Abilene, Texas, in an open letter to industry leaders. The letter accused producers and distributors of not changing their advertising methods in 20 years, to the detriment of public interest in motion pictures, and to the profits of the theatre owners. "We firmly believe this condition has been brought about by producers and distributors, not deliberately, but through careless indifference to the pleas of men and women who actually sell the tickets to the public," the letter said. Citing the development and influence of the sports section in newspapers, the Abilene theatre owners urged that money used for "fancy advertising brochures" be turned toward sponsoring daily movie sections in newspapers. The theatre men signing the letter offered to cooperate with major distributors in establishing an experimental sponsored movie section in the Abilene *Reporter News,* with whose editor the Abilene operators have discussed the matter.

HOLLYWOOD BUREAU

Production remained at an even keel last week, with five pictures starting and five winding up and leaving the total in work at 40.

Three of the features started are being made on location. Bel-Air Productions (Aubrey Schenck and Howard W. Koch) began "Voodoo Island," starring Boris Karloff and Beverly Tyler, in Hawaii with Reginald LeBorg directing for United Artists release. Columbia gave the go ahead signal to producer Hal E. Chester and director Jacques Tourneur in London to begin "The Bewitched," starring Dana Andrews.

MGM producer David Lewis and director Ronald Neame started "The Painted Veil" starring Eleanor Parker, Bill Travers and George Sanders in London.

Beginning in Hollywood was Columbia's "Zombies of Mora-Tau," a Sam Katzman production starring Allison Hayes and Autumn Russell.

Also started was 20th-Fox's big one, "Oh, Men! Oh, Women!" produced and directed by Nunnally Johnson in CinemaScope and color, with Dan Dailey, Ginger Rogers, David Niven, Barbara Rush heading the cast.

Six Films, Directors Set for SDG Awards

HOLLYWOOD: The Screen Directors Guild nominations for directorial achievement awards for the period from July through September have gone to six films. These include Joshua Logan for "Bus Stop"; John Huston for "Moby Dick"; Robert Wise for "Somebody Up There Likes Me"; George Sidney for "The Eddy Duchin Story"; Walter Lang for "The King and I," and King Vidor for "War and Peace."

James Cagney Plans To Direct Picture

HOLLYWOOD: Paramount Pictures last week announced that James Cagney will debut as a director on "Short Cut to Hell," the first assignment of this kind for the veteran actor. The film is based on a story by Graham Greene, with A. C. Lyles, recently assistant producer on "The Mountain," penciled in as producer. Newcomer Robert Ivers has one of the top roles.

Walt Disney Wins Award Of Producers Guild

Walt Disney has been unanimously voted by the executive board of the Screen Producers Guild as the recipient of the organization's annual Milestone Award for historical contributions to the American motion picture, Samuel G. Engel, SPG president, has announced. Mr. Disney will be honored at the Screen Producers Guild Milestone Award banquet, set for the Beverly Hilton Hotel, February 3, 1957. Previous recipients were: Jesse L. Lasky, Louis B. Mayer, Darryl F. Zanuck and Cecil B. DeMille.

THIS WEEK in PRODUCTION

. . . Started—5

Columbia—Zombies of Mora-Tau; The Bewitched.
Metro-Goldwyn-Mayer—The Painted Veil (CinemaScope).
20th Century-Fox—Oh, Men! Oh, Women! (CinemaScope; DeLuxe Color).
United Artists—Voodoo Island (Bel-Air).

. . . Completed—5

Allied Artists—Jeannie (CinemaScope; Color).
Columbia—The Man Who Turned to Stone.
Independent—Crime Beneath the Sea (Nacirema Prods.).
Paramount—Flamenca (VistaVision; Color).
United Artists—Bail Out at 43,000 (Pine-Thomas).

. . . Shooting—35

Allied Artists—Gun for a Town (Jerold Zukor Prod.); Love in the Afternoon.
Columbia—Garment Center; The Cunning and the Haunted; The Bridge on the River Kwai (Horizon-American); The Admirable Crichton (London Films); Fortune is a Woman (Launder-Gilliat Prod.); The Story of Esther Costello (Valiant Films); Interpol (Warwick Prods.); A Town on Trial (Marksman Films).
Independent—Kill Me Tomorrow (Amalgamated Prod.); One Man's Secret (Amalgamated Prod.).
Metro-Goldwwyn-Mayer—Designing Woman (CinemaScope; Color); Ten Thousand Bedrooms (CinemaScope; Color).
Paramount—The Tin Star (VistaVision); The Joker Is Wild.
Republic—Spoilers of the Forest (Naturama).
RKO Radio—The Violators (Gallahad Prod.); Escapade in Japan (Color); The Girl Most Likely (Eastman Color); The Lady and the Prowler (Color).
20th Century-Fox—Man from Abilene (Brady-Glaser Prod.); Island in the Sun (Zanuck; CinemaScope; DeLuxe Color); Boy on a Dolphin (CinemaScope; Color); The Girl Can't Help It (CinemaScope; DeLuxe Color); The True Story of Jesse James (CinemaScope; DeLuxe Color); Heaven Knows, Mr. Allison (CinemaScope; DeLuxe Color).
United Artists—The Trial of Benjie Galt (Grand Prod.).
Universal-International—Pay the Devil (CinemaScope); The Land Unknown (CinemaScope); Night Passage (Technirama).
Warner Bros.—Lafayette Escadrille; Top Secret Affair; A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

Davis Sets Plans for Rank's U. S. Office

. . . "Highly specialized" operation will function coast-to-coast and appeal to exhibitors beset by the product shortage bogey

by PETER BURNUP

LONDON: John Davis, managing director of the Rank Organization, said last week that he proposes summoning what he calls "a full-scale conference of world press representatives" here shortly at which he will outline his plans for a distribution set-up in the U. S.

Keeps His Own Counsel

Meanwhile, although he does not lack for eager and not to say hopeful counsellors both here and in New York (notably the latter city), Mr. Davis keeps his own counsel. It is known, however, in informed circles that the launching of the new enterprise has been preceded by a close and most precise investigation lasting over several months of the manifold factors involved. The organization—although it will be operated on a coast-to-coast basis with direct apepal to exhibitors beset with the bogey of product shortage—will be what is described as a "highly specialised" one.

It will be able to service exhibitors with a sustained programme instead of the sporadic and slightly haphazard practices hitherto characterising British marketing in the U. S. Particular emphasis will be laid—on the lines indicated by producer Daniel Angel during and following his attendance at TOA's New York Convention —on what is called "information" for exhibitors.

Stress is also laid here on the circumstance that there is no question of Mr. Davis taking over an existing organization. "We start *de novo* with our own people," is what John Davis says. And it is known, indeed, that the Rank chief's primary consideration momentarily is the formal appointment of the men he has in mind for New York posting and the functions they will respectively fulfil.

Latin America Pattern

The pattern of the American enterprise is likely to follow that established in Latin America earlier this year. That was largely a three-men enterprise set up by Harry Norris, with local men co-opted to its aid. A considerable upsurge of business for British films has since developed in the Sounth American continent.

Mr. Davis admits that he, with his principal aides, will be seeing quite a lot of the U. S. in the next few months; and American exhibitors of him.

Considerable and highly-coloured play—tinctured, it is said, with a considerable degree of wishful and fearful thinking—has been made here of threats of injunctions and other legal restraints being applied to John Davis. They may be discounted forthwith. The disposition this side is discreetly to ignore past suggestions of unhappy relations between the Rank Organization and distributors with whom it has had previous dealings.

"The step has been taken and of course we are sure of ourselves" is the way one Rank executive expressed it.

BRITISH FILM GROSSES UP SHARPLY IN SEPTEMBER

Disclosed in the periodic statement of the British Film Production Fund—administrators of "Eady" money—is a striking rise in the earnings of British films in the month of September.

The statement shows that total rentals for the five weeks ending September 29 were £1,028,652, as compared with £667,370, for the period of four weeks ending September 24, 1955. The total amount of "Eady" money paid into the fund for the nine weeks ended September 29, 1956, was £519,430, compared with last year's figure of £466,344.

These figures of the earnings of British films in this country are said to be the highest since the inception of the Production Fund. They are taken as a reflection of the spectacular box office take of "Reach for the Sky" and of British Lion offerings like "Baby and the Battleship" and "Private's Progress."

GOVERNMENT QUERIED ON ITS FILM INTENTIONS

Eager inquisitors of the Government were quickly off the mark in the matter of the latter's intentions towards the motion picture business.

On the day Parliament reassembled after the summer recess, one Member questioned the President of the Board of Trade on the future of the National Film Finance Corporation. The questioner was blandly referred to a previous statement—already reported—in which the BOT president told the Commons that he proposed seeking authority to renew the powers of the Corporation in due course and to introduce a statutory Eady levy.

But the matter will not be allowed to rest there. A growing body of opinion among the Government's own supporters in the House leans to the view that regard must be had to exhibitors' claims that they cannot meet the levy without a substantial reduction in the entertainment tax burden.

Sparks were added to the smouldering feeling when exhibitor Dennis Walls—one-time CEA President, but now a Tory politician with ambitions—started a one-man campaign among M. P.'s soliciting help for exhibitors. Mr. Walls has earned the gratitude of his brother theatremen in mustering the support of no fewer than 70 M. P.'s in his argument that the statutory levy is an evil thing under current conditions.

"BUS STOP" GROSSES STRONG IN OPENING

20th Century-Fox's "Bus Stop" had a smash weekend's business at the Carlton theatre here following rave reviews in the nation's newspapers. The film actually took £37 more on Saturday than did "The King and I" on its initial Saturday. It outgrossed "The Man in the Grey Flannel Suit" by £715, "D-Day The Sixth of June" by £407 and "Carousel" by £327, in its first four days.

•

In implementation of an agreement reached between British Government representatives and those of the U. S. at G.A.T.T. negotiations in Geneva, it is announced that the present import duty of 5d per foot on first prints of exposed films will be abolished as from November 12.

The duty of 1d per foot on subsequent copies is retained.

It is understood that the Exchequer here never regarded the duty as a source of revenue but as a protective measure only. In the summer of 1955, the British Film Institute proposed that the duties should be repealed entirely, but the suggestion was withdrawn in the face of bitter opposition from the Laboratories' Association. The latter feared that the abolition of duty on prints would lead to an intensive flooding of the British market with imported material.

MGM DISCONTINUES BELFAST BRANCH

MGM announces that a reorganization of the company's operations in Northern Ireland is now taking place and under the new scheme the Belfast branch will be discontinued. However, the despatch arrangements and salesmen will be retained in Northern Ireland and some of the personnel from Belfast will be absorbed into the Dublin branch.

This is the third film distributors' office to close in Belfast in a year. Paramount closes its office this month but will continue to have representation in Northern Ireland.

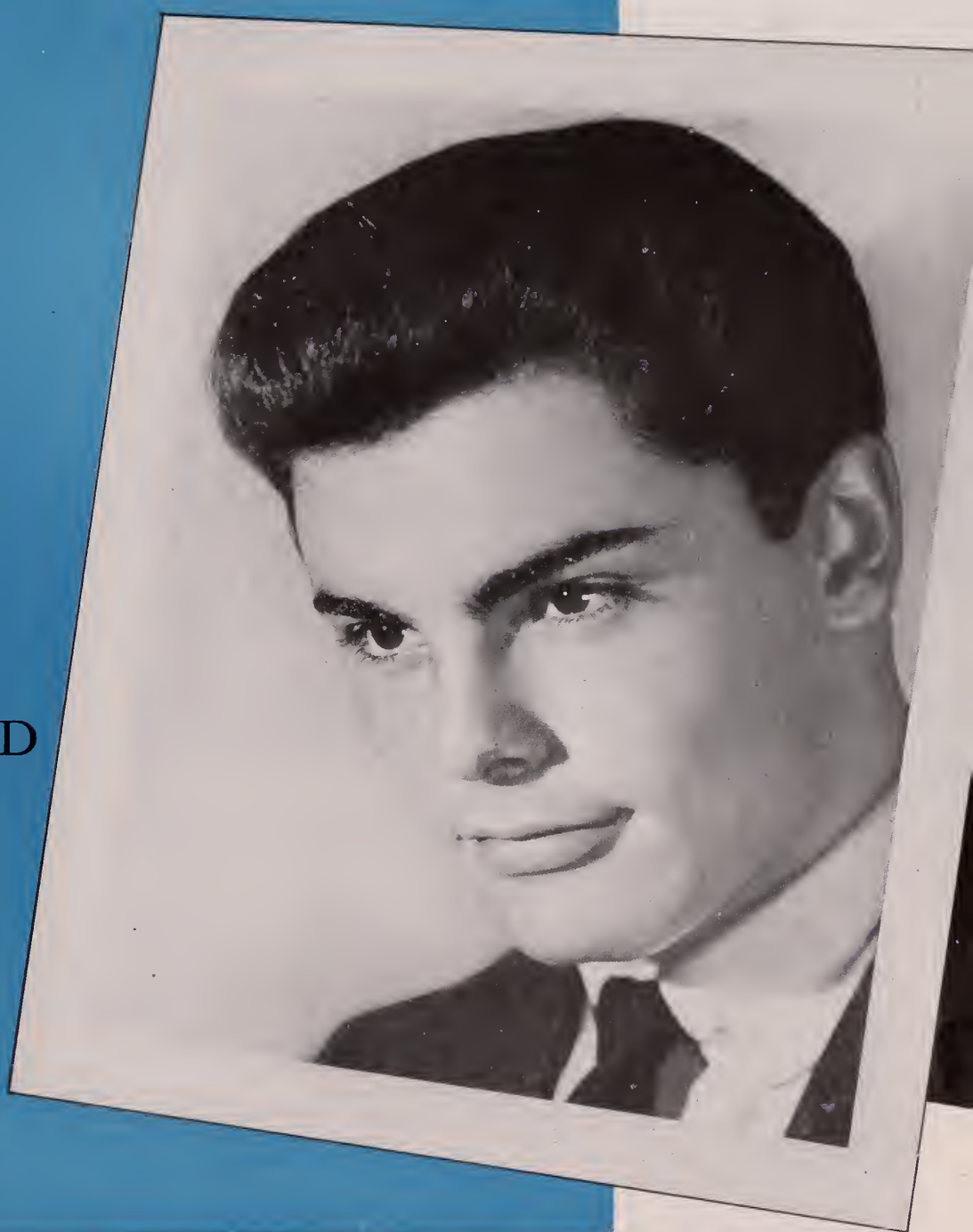
•

Arnold Williams, managing director of National Screen Service here, announces that Anthony L. Haynes has been appointed general manager of the company.

Mr. Haynes was for some years an executive with Herbert Wilcox Productions. He then joined Polarizers (3-D) Company as sales manager and prior to joining NSS, he was on the staff at MGM.

Ask any exhibitor
who has played
THE **UNGUARDED MOMENT**
to tell you about
the astounding
audience reaction to
JOHN SAXON,
Universal's new
teen-age sensation.

Better still, book
THE UNGUARDED
MOMENT now
and watch your
audiences acclaim
a new star!



UNIVERSAL-INTERNATIONAL presents
ESTHER WILLIAMS · GEORGE NADER in **"The UNGUARDED MOMENT"**
Print by Technicolor • Co-starring **JOHN SAXON** with EDWARD ANDREWS • LES TREMAYNE
Directed by HARRY KELLER • Screenplay by HERB MEADOW and LARRY MARCUS • Produced by GORDON KAY

Universal International

MGM Sets 12 Releases in Three Months

In addition to "Teahouse of the August Moon," which will be given special handling, MGM's tentative release schedule for the next three months includes six new productions and five reprints. "Teahouse" has been set to open late in November in Chicago and Los Angeles, and will be the Christmas attraction at Radio City Music Hall in New York. Other exchange city bookings at holiday time are in prospect. The production, directed by Daniel Mann and produced by Jack Cummings, stars Marlon Brando, Glenn Ford and Machiko Kyo.

Regular releases in November include "The Rack" starring Paul Newman, and "Julie," independent production released through MGM and starring Doris Day and Louis Jourdan. "Julie" recently had its first showings in Ohio, where Miss Day visited her home town of Cincinnati for the world premiere.

Reprints in November will be "A Tale of Two Cities" (1935) starring Ronald Colman, and "Marie Antoinette" (1938) starring Norma Shearer and Tyrone Power.

For December MGM has scheduled "The Great American Pastime," a comedy which stars Tom Ewell with Anne Francis and Ann Miller. A second comedy film, "The Iron Petticoat," produced in VistaVision and color by Technicolor by Remus Productions for MGM release, stars Bob Hope and Katharine Hepburn. A reprint due in December is "Mutiny on the Bounty" (1935) starring Clark Gable and Charles Laughton.

Two new releases slated for January are "Edge of the City" and "Slander." The former, made by Jonathan Productions for MGM release, co-stars John Cassavetes and Sidney Poitier. The latter stars Van Johnson, Ann Blyth and Steve Cochran. January reprints include "Green Dolphin Street" (1947) starring Lana Turner and Van Heflin, and "Boys Town" (1938) starring Spencer Tracy and Mickey Rooney.

British Lion Unit Will Distribute for Republic

LONDON. British Lion Films, Ltd., will again distribute product of Republic Pictures in Great Britain and Ireland under a new long-term agreement announced jointly here last week by Sir Arthur Jarratt, British Lion managing director, and Reginald Armour, executive vice-president of Republic International. The agreement takes effect immediately. British Lion had formerly handled Republic product until 1950 when the latter decided to open its own exchanges.

People in The News

MRS. LELA ROGERS, mother of actress Ginger Rogers, has been named a member of ASCAP, it is announced by PAUL CUNNINGHAM, president of the organization, which numbers some 4,000 composers and authors. Mrs. Rogers has been a screen writer and composer of songs.

MRS. STELLA POULNOT, president of WOMPI, and MRS. MILDRED CASTLEBERRY, corresponding secretary, were honored by members of their home club, Atlanta, at a buffet luncheon at the home of MRS. BERNICE HILTON.

DAVID GOLDING, vice-president in charge of advertising and publicity for Hecht-Lancaster, has arrived in New York from the Coast.

J. F. (JACK) O'BRIEN, widely known throughout the industrial and theatre fields in a quarter-century RCA sales career, has been named manager, Northeastern Region, Radio Corporation of America, it is announced by R. W. SAXON, director of RCA Regional Operations.

GINGER ROGERS announces that she has formed her own independent company for the production of motion pictures and television presentations. Properties for both mediums will be announced in the near future.

ARNOLD M. PICKER, United Artists vice-president in charge of foreign distribution, flew to Paris last week for a six-week tour of the company's offices in Europe. While there he will confer with the company's sales and promotional executives and will meet with producers preparing films overseas for United Artists release.

Sees Independents Strengthening Studios

"The independent production field is much sounder these days than the studio structure," opined producer Sol C. Siegel in discussing the growth of the independent producer. "It's very good for the industry, bringing in new and different methods of picture making and selling," he explained. Mr. Siegel was in New York this week with director George Cukor preparing to go into production on "Les Girls," a musical for Metro-Goldwyn-Mayer. He is under contract with MGM to make four independent pictures, he reported.

OLD, OLD, OLD

Station WRCA-TV, New York, has announced presentation of a new nighttime program devoted to what it calls "the oldest movies in town." The series is entitled "the old, old show" and any film made after 1927 is ineligible. The series of short silent films dating back to 1897 started October 30 from 12:30 to 1 A.M. It is shown at the same hour Tuesdays through Saturdays over Channel 4. Among the old favorites set to appear in brief flashes are William S. Hart, Lon Chaney, Gloria Swanson, Rudolph Valentino, Douglas Fairbanks, Francis X. Bushman, Marie Dressler, Charlie Chase, Mabel Normand, Clara Kimball Young, John Bunny, Flora Finch, Theda Bara and Tom Mix. Al (Jazzbo) Collins is serving as host for the series.

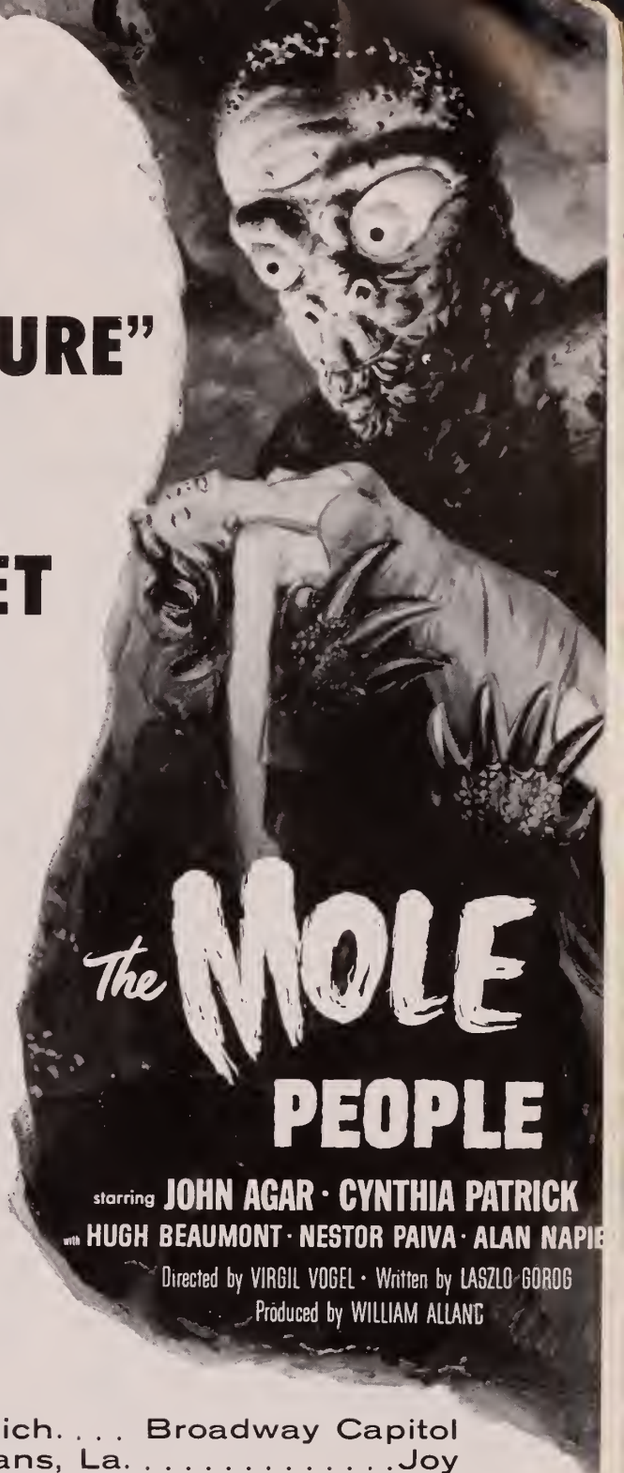
Cite Wyler at "Persuasion"

HOLLYWOOD: In recognition of his outstanding achievements in, and contributions to, motion pictures, high tribute was paid this week to producer-director William Wyler at Allied Artists' invitational premiere of "Friendly Persuasion" at the Fox Wilshire theatre. Among those honoring Mr. Wyler was President Dwight D. Eisenhower who, in a telegram read by Samuel Goldwyn, chairman of the tribute committee said, in part: "Through his motion pictures Mr. Wyler has strengthened the standards of his craft with imagination and a keen sense of humanity. He has helped us to understand our allies abroad and our people at home. He has brought enjoyment to millions."

A star-studded audience of 2,200 which packed the theatre included many who had won a total of 30 Academy awards for work in Mr. Wyler's films. In a brief ceremony on the stage, Mr. Wyler was presented with a silver Paul Revere bowl, a huge tray and 12 goblets, each bearing the signature of a star whose work in a Wyler production won an Oscar. Mr. Goldwyn made the presentation.

The committee included Charles Brackett, Steve Broidy, Bette Davis, Sidney Franklin, Y. Frank Freeman, Greer Garson, Gregory Peck. David O. Selznick and George Stevens. A release pattern of strategically selected engagements has been evolved for Mr. Wyler's new film, with extended run engagements.

THIS FABULOUS "DOUBLE-CREATURE" SHOW HAS BEEN SET FOR EARLY PLAY-OFF IN THE NATION'S FINEST THEATRES



Austin, Texas	State
Columbus, Ohio	Palace
Syracuse, N. Y.	Paramount
Minneapolis, Minn.	Orpheum
St. Paul, Minn.	Orpheum
New Haven, Conn.	Paramount
Norfolk, Va.	State
San Francisco, Calif.	Golden Gate
Portland, Me.	Civic
Dayton, Ohio	Colonial
Manchester, N. H.	Strand
Cincinnati, Ohio	Palace
Boston, Mass.	Memorial
Jacksonville, Fla.	Imperial
Oakland, Calif.	T & D
Rochester, N. Y.	Palace
Steubenville, Ohio	Paramount
Worcester, Mass.	Capitol
Tampa, Fla.	Park
Denver, Colo.	Paramount
Oklahoma City, Okla.	Harber
Detroit, Mich.	Broadway Capitol
New Orleans, La.	Joy
Springfield, Mass.	Bijou
Youngstown, Ohio	Paramount
Atlanta, Ga.	Paramount
San Antonio, Texas	Majestic
Lincoln, Nebraska	Lincoln
Washington, D. C.	Keiths
St. Louis, Mo.	Missouri
Cleveland, Ohio	Hippodrome
Beaumont, Texas	Jefferson
Florence, S. C.	Colonial
Indianapolis, Ind.	Indiana
Fort Worth, Texas	Worth
Charlotte, N. C.	Center
Newport News, Va.	Paramount
Toledo, Ohio	Rivoli
Amarillo, Texas	State
Chicago, Ill.	Roosevelt
Columbia, S. C.	Ritz
Houston, Texas	Majestic

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HAPPY BOX OFFICE

RKO Radio Pictures
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CO-STARRING

JANET BLAIR

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WITH

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ALLYN JOSLYN

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ANOTHER PROFIT SHOW FROM THE **NEW RKO**...

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 3,761 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent: AA—Above Average; AV—Average: BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	—	12	12	8
Ambassador's Daughter, The (U.A.)	—	5	10	7	10
Animal World, The (W.B.)	—	5	8	17	3
Anything Goes (Par.)	3	3	4	16	16
†Attack (U.A.)	—	3	2	—	—
Autumn Leaves (Col.)	—	4	8	4	4
Away All Boats (U-I)	24	25	16	4	1
Backlash (U-I)	—	18	4	23	7
Bad Seed, The (W.B.)	4	2	2	—	3
Bandido (U.A.)	—	—	10	3	3
Beyond a Reasonable Doubt (RKO)	—	—	1	5	2
Bhowani Junction (MGM)	1	8	6	15	6
Bigger Than Life (20th-Fox)	—	—	1	4	12
Birds and the Bees (Par.)	2	13	19	5	14
Blackjack Ketchum Desperado (Col.)	—	3	1	2	5
Bold and the Brave (RKO)	1	18	16	13	1
Burning Hills, The (W.B.)	—	2	11	13	2
Bus Stop (20th-Fox)	27	14	10	4	—
Catered Affair, The (MGM)	—	15	3	9	10
Cockleshell Heroes (Col.)	—	1	9	7	—
Comanche (U.A.)	—	1	7	15	21
Come Next Spring (Rep.)	—	2	6	27	6
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	1	14	7	7
Conqueror, The (RKO)	17	13	14	15	12
Court Jester, The (Par.)	—	10	9	13	10
Crashing Las Vegas (A.A.)	1	3	1	1	—
Creature Walks Among Us (U-I)	1	5	5	3	1
Creeping Unknown, The (U.A.)	—	—	4	1	—
†Crime Against Joe (U.A.)	—	—	5	—	—
Crime in the Streets (A.A.)	—	5	11	7	1
D-Day the Sixth of June (20th-Fox)	—	9	30	3	3
Dakota Incident (Rep.)	—	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	12
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (Col.)	—	17	9	3	1
Eddy Duchin Story, The (Col.)	2	28	29	3	1
Fastest Gun Alive (MGM)	4	22	21	4	—
First Texan, The (A.A.)	—	2	5	11	2
First Traveling Saleslady (RKO)	—	—	1	5	1
Forbidden Planet (MGM)	1	18	15	4	6
Foreign Intrigue (U.A.)	—	—	5	2	3
Francis in the Haunted House (U-I)	—	12	17	5	2
Gaby (MGM)	—	1	13	16	6
Girls in Prison (A.I.P.)	—	9	2	1	—
Godzilla, King of the Monsters (Trans.)	—	4	3	5	2
Goodbye, My Lady (W.B.)	—	4	11	11	8
Great Day in the Morning (RKO)	—	1	9	6	2
Great Locomotive Chase, The (B.V.)	—	14	15	14	8
Guys and Dolls (MGM)	20	11	10	6	9
Harder They Fall The (Col.)	—	5	4	29	24
High Society (MGM)	14	8	4	—	—
Hilda Crane (20th-Fox)	—	—	9	9	9
Hot Blood (Col.)	—	5	16	15	7
Hot Rod Girl (A.I.P.)	—	12	2	1	—
I'll Cry Tomorrow (MGM)	11	37	11	1	1
Johnny Concho (U.A.)	1	4	3	21	2
Jubal (Col.)	1	25	3	32	2
Kettles in the Ozarks (U-I)	2	18	13	16	3
King and I, The (20th-Fox)	30	16	19	12	3
Last Wagon, The (20th-Fox)	—	8	11	1	—
Leather Saint (Para.)	—	3	3	5	5
Lisbon (Rep.)	—	2	—	25	5
Magnificent Roughnecks (A.A.)	—	—	6	—	1
Man in the Gray Flannel Suit (20th-Fox)	22	29	13	8	8
Man Who Knew Too Much (Par.)	1	17	23	7	2
Massacre (20th-Fox)	—	1	2	1	4
Maverick Queen, The (Rep.)	—	4	3	8	2
Meet Me in Las Vegas (MGM)	6	9	23	17	16
Miami Expose (Col.)	—	—	—	2	3
Miracle in the Rain (W.B.)	—	6	10	20	26
Moby Dick (W.B.)	7	5	17	9	3
Mohawk (20th-Fox)	—	4	8	4	2
Naked Hills (A.A.)	—	1	—	2	2
Navy Wife (A.A.)	—	1	—	1	3
Never Say Goodbye (U-I)	—	12	27	23	16
On the Threshold of Space (20th-Fox)	—	9	7	13	16
Our Miss Brooks (W.B.)	—	—	9	11	13
Pardners (Par.)	7	28	11	3	—
Patterns (U.A.)	—	—	—	—	11
Pillars of the Sky (U-I)	—	2	6	8	2
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane The (Par.)	—	16	17	5	4
Proud Ones, The (20th-Fox)	—	26	18	15	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Raw Edge (U-I)	—	—	3	3	—
Rawhide Years, The (U-I)	—	4	22	8	7
Red Sundown (U-I)	—	11	9	9	5
†Reprisal (Col.)	—	1	3	1	—
Revolt of Mamie Stover (20th-Fox)	—	11	26	10	1
Rock Around the Clock (Col.)	22	21	14	1	1
Run for the Sun (U.A.)	—	4	7	3	3
Safari (Col.)	—	6	18	14	2
Santiago (W.B.)	—	1	17	9	9
Satellite in the Sky (W.B.)	—	—	3	1	2
Scarlet Hour (Para.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	2	6	7	3
Searchers, The (W.B.)	6	22	17	2	—
Serenade (W.B.)	—	1	4	8	18
Seven Men From Now (W.B.)	—	7	15	2	1
Somebody Up There Likes Me (MGM)	2	3	11	24	2
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U-I)	—	1	7	16	—
Storm Over the Nile (Col.)	—	—	2	4	3
Stranger at My Door (Rep.)	—	2	2	6	3
Swan, The (MGM)	3	12	17	14	7
Tea and Sympathy (MGM)	—	5	1	—	—
That Certain Feeling (Par.)	—	11	13	25	17
These Wilder Years (MGM)	—	3	4	6	2
Timetable (UA)	—	—	—	3	4
Toy Tiger (U-I)	11	12	21	9	2
Trapeze (U.A.)	9	28	34	3	—
Tribute to a Bad Man (MGM)	—	2	13	14	14
23 Paces to Baker Street (20th-Fox)	1	3	13	11	20
Uranium Boom (Col.)	—	—	—	4	5
Vagabond King (Par.)	—	—	4	3	5
Walk the Proud Land (U-I)	—	4	16	8	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	5	18	6
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	—	4	1	2

The National Spotlight

Albany

Fabian's Palace started its second quarter-century with "War and Peace," screened three times on weekdays and twice on Sunday. Originally operated by RKO, the 3,600-seater began with a vaudeville-picture policy. **Bill With** is present manager. The late **Harry Black** was its first director. . . . Variety Club will elect its 1957 crew at a Nov. 5 meeting. The 11-man board will choose officers within a week after. . . . The Leland, conducted as a first run on lease by **Paul Wallen,** played an Italian bill: "Too Bad She's Bad" and "The Slave". . . . **Louis W. Schine,** Schine Circuit, Gloversville, is again hospitalized in New York. . . . **Dave Kane** worked Albany and Troy on promotion for "Friendly Persuasion," Allied Artists feature, which opens at Strand, Nov. 13, and at Troy, Nov. 21. . . . Visitors here included: **Martin Moskowitz,** 20th-Fox division manager; **Stanley Kositsky,** United Artists Buffalo manager; **Max Friedman,** now Wellsville exhibitor and former Warner upstate zone buyer-booker; **Jack Vogel,** Wellsville, O.

Atlanta

Margaret Haddaway, Florida State staff member in Jacksonville, was the guest of honor at a farewell party given by her associates and friends at the Langford Hotel in Winter Park, Fla. She resigned to leave for Oakland, Calif. where she will marry **William Stokes,** an Air Force officer. . . . **Mary Heard** is now secretary to office manager, **Charlie Touchon,** United Artists. . . . **Helen Thomas** is the new ledger clerk at Republic. . . . **Joanne Blake** has resigned from United Artists to be a house wife. . . . **H. H. Hull,** buyer and booker for the Tri-City and Twin City drive-ins at Johnson City, Tenn., was visiting with his new manager, **Ray Austin.** . . . **Frank Vinson,** former manager of the Fox theatre, Atlanta, has replaced **Curtis Mees** as manager of the Paramount theatre here. Mees is now with the Skouras circuit. . . . **Betty Landers,** secretary at the Georgia theatre, has resigned. . . . **Gladys Rawnsley,** Toronto WOMPI president, has returned there from Macon, Ga.

Boston

DCA's new Boston office opened November 1 at 50 Melrose St., Boston, with **Al Herman** as branch manager and **Irving Shiffman** as booker. Both transferred from IFE. **Si Feld,** salesman at IFE, is the new branch manager. . . . **Walter Dyer,** salesman at Republic for 10 years, has transferred to Warner's, covering Maine, Vermont, and New Hampshire. . . . **Kenneth Forkey,** owner of Park Worcester, is in the Peter Bent Brigham Hospital for major surgery. . . . **Fenton Scribner,** district manager of the Shea circuit, has resigned to enter the advertising business in Manchester, N. H. . . . The Playhouse, Lisbon, N. H., closed for two years, has reopened for four nights a week under the new management of **Robert Corey.** . . . **Bob Levine**, head booker at Warner's, is a patient at Haines Memorial Hospital. . . . **David Kaplan,** manager of Trans-Lux, Boston, off to Miami Beach to attend the wedding of his son, **Melvin.** . . . **Norman Glassman** is leaving active participation in the industry. **Ernest Warren** takes over his lease at the Strand, Haverhill, Mass. **Bruce Glassman,** his son, will handle the Lowell drive-in, located in Lowell, Mass.

Buffalo

A pioneer in construction of western New York motion picture theatres, **Edward C. Frank** of Wanakah, has retired as chief engineer and superintendent of buildings for the Shea Theatres. He was presented a gold watch and gift certificate from friends and co-workers in the Shea circuit. . . . The Buffalo Redevelopment Foundation sponsored the showing of "Our Living Future," a motion picture, in Kleinhans Music Hall last Friday as a kickoff for Redevelopment Week. . . . "Love Me Tender" will start at the Center in downtown Buffalo Nov. 21 and manager **Frank Lindcamp** announces the same picture will show at the Palace in Rochester in mid-November. . . . Unscheduled but powerful sound effects to which Kodak Town Paramount patrons were treated lately, during the razing of a building next door, have subsided. Workmen have completed the task of ripping a building off the rear side of the theatre, on Mortimer street.

Charlotte

Ben Hill, Universal-International exploiteer from Atlanta, said here last week he is attempting to bring **Danni Crain,** U-I starlet, for personal appearances in connection with showings of "Unguarded Moment." . . . The Charlotte WOMPI Club held a bingo party at the Variety Club. . . . **Ernest Stellings,** newly elected president of Theatre Owners of America and head of Stewart-Everett Theatres here, will be feted at a stag dinner at the Variety Club Nov. 5. . . . Actor **Chill Wills** said in a Charlotte *News* entertainment column last week that he would like to attend the Theatre Owners Convention or Carolinas "Carousel" parade here in November. . . . A safe robbery in the Imperial theatre netted bold robbers $500. The robbery occurred Sunday night and the safe-cracking crew literally tore the safe apart.

Cleveland

The 1250-seat Ohio theatre was filled to capacity Wednesday night for the invitational screening of "Ten Commandments" which the *Plain Dealer* film critic **W. Ward Marsh** characterized as "the greatest picture of all times". . . . The Toledo Theatres Association last week elected the following slate of officers: president, **Abe Ludacer;** vice-president, **H. M. McManus;** secretary-treasurer, **Martin G. Smith.** New board of directors is composed of **Marvin Harris, Al Dennis, Milton Lewis, Urban Anderson, Mrs. Virginia O'Donnell** and **Edward J. Bialorucki.** . . . **Jerry Safron,** Columbia branch manager, announced that during Thanksgiving week, two of his pictures will play 25 Greater Cleveland theatres simultaneously, a record booking for a single company. Eleven houses will play a first run of "Reprisal" and 14 theatres will play "Solid Gold Cadillac". . . . **Nate Schultz,** head of Allied Artists, celebrated his birthday last Thursday. . . . **Louis Pickenpack** is the new Haltnorth theatre manager. . . . **Robert Long,** manager of the Fairview theatre will hold a week-long ninth birthday celebration Nov. 11-17, with special events daily. Patrons attending the opening day celebration will receive a free pass for another admission at any time.

Columbus

Donald Hooten, manager of the Uptown, downtown subsequent run, has been named manager of RKO Grand, effective Nov. 11, it was announced by **Ed McGlone,** RKO city manager. Hooten, a native of Indianapolis, Indiana, was employed by the Marcus circuit before coming to the Uptown. . . . **Harry Schreiber Sr.,** manager of Franklin County Veterans' Memorial auditorium and former RKO city manager here, became a grandfather with the birth of **Margaret Elizabeth Schreiber,** daughter of **Harry Schreiber Jr.** and his wife, **Peg.** . . . **Robert Wile,** secretary of the Independent Theatre Owners of Ohio, attended meetings of the Indiana Allied state convention in Indianapolis. . . . **Manager Ed McGlone** of RKO Palace announced the booking of "Giant" for Nov. 15 to be followed by "Love Me Tender." . . . The Lyric in Greenfield, Ohio, has been closed by the State Division of Factory and Building Inspection because on non-compliance with an order issued to the owner of the building, **Mrs. S. T. Gray,** to make certain improvements. **Mr. and Mrs. Paul L. Orebaugh** have been operating the theatre under lease. . . . **Robert McKinley,** assistant manager of Loew's Broad, returned from a vacation spent in Miami and Havana.

Denver

Jesse Chinich, Buena Vista western division sales manager, in for conferences with **Marvin Goldfarb,** district manager. . . . **Robt. Quinn,** Warner Bros. publicity man, spent five weeks in Hollywood working on the "Giant" premiere. . . . **Ted Halmi,** doing some publicity work for "Friendly Persuasion," had some placards in the crowd that welcomed **President**

(*Continued on page* 46)

EXHIBITORS HAVE DEPENDED ON REPUBLI

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NATURAMA TRUCOLOR by Consolidated Film Industries

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(Continued from page 43)

Eisenhower to Denver. The cards read "We Like Ike's Friendly Persuasion". . . . Wolfberg Theatres are closing four of their Denver drive-ins, with the Valley and Monaco, in their group also, keeping open for the winter. Also open in Denver for the winter will be the Lakeshore and Evans drive-ins. . . . **Duke Dunbar,** attorney general, formerly secretary of the old film board of trade, is running for his fourth term as attorney general on the Republican ticket. . . . **Mrs. F. E. Ricketson Sr.,** mother of **Frank H. Ricketson Jr.,** general manager of National Theatres, died here after a long illness. . . . **Charles Gilmore,** president Gibraltar Theatres, and **Mrs. Gilmore,** to California on vacation. . . . The Vogue, Littleton, Colo., operating three days a week. . . . The Allied Artists exchange won second in their division in the "March of Progress," meaning $500 to manager and a week's salary to the salesman and booker.

Des Moines

Attendance at the Iowa theatre in Jefferson has declined in recent months, **Harold Field,** owner of the Pioneer Theatre Corp. which operates the Iowa, told a group of business and professional people there. Field, who said small theatres are closing in record numbers throughout the country, invited the Jefferson community to consider ways of assuring the continued operation of the theatre. The group later saw a preview of "The Solid Gold Cadillac" along with a number of Pioneer managers present for the meeting. . . . **A. H. Blank,** president of Tri-States Theatre Corp., has been honored by the board of directors of Iowa Methodist hospital for "distinguished service." A plaque was presented him for his gift of the Raymond Blank Memorial Hospital for Children and his many years' service on the hospital board. . . . **Don Allen** has been named to succeed **Kermit Carr** in the Tri-States organization. . . . **Eleanor Jackson,** former RKO secretary, has a new son. . . . A temporary employee at RKO is **Bea Burgher.** . . . **Ann Branco** has resigned her post at Universal. . . . **Pete Peterson,** UA salesman, is on vacation in California and getting a first look at his new grandson. . . . Also on vacation is **Lois Ann Latimer** of Warners; as is **Joe Ancher,** office manager and head booker there. Joe spent part of his holiday in Chicago. . . . **Jim Ricketts,** Columbia office manager and head booker, is back from a vacation spent in Indiana and Illinois.

Detroit

Forrest Martin, United Film Service salesman, succeeds the late **Thomas Allen** as division manager with headquarters in Grand Rapids. . . . Allied Theatres of Michigan will try for an injunction against placing daylight saving time on the spring ballot in Detroit. President **Milton London** maintains that DST is a matter for the entire state and should not be left to local option. . . . **Wm. Rice** advised stockholders of Film Truck that the service had added drug products, magazines and newspapers to its delivery service, promising additional revenue. . . . **George Berger,** 74, former Butterfield Theatres comptroller, died in Ft. Lauderdale. He is survived by his wife **Celia.** . . . **A. D. Stanchfield** closed the Carleton in Carleton, and **McDaniel** and **Harte** have closed the Temple in E. Jordan. . . . The home of **Albert Wakeman,** owner of the Ken in Frankenmouth, was destroyed by fire. **Mrs. Wakeman** was severely burned. A benefit show for the Wakemans was held with film provided by **Ernie Chrysler** of Allied Artists and **Fred Bonneman** of Columbia. . . . **Schuckert** and **Stafford** have dismantled the Orr at Fowlerville and reopened the Janes at Saginaw for week-ends. . . . **Don Martin,** MGM booker, married **Dorothy Conroy.** . . . Dean of Detroit musicians, **Bill Finzel,** has been re-hospitalized due to trouble with the leg he broke last winter.

Hartford

Stanley Warner theatres in three Connecticut cities have launched Safety Clubs, designed primarily to encourage greater traffic caution by youngsters. Membership cards are being issued by the Capitol, Willimantic; Garde, New London; and Palace, Danbury. Youngsters, charged regular children's admission, attend sessions every Saturday matinee and receive free cowboy star photos. When youngsters have collected a certain number of star photos, they are eligible for additional prizes. Response has been termed encouraging at all three theatres. . . . **Michael Mowchan** of the Stanley Warner Strand, New Britain, Conn., and **Mrs. Mowchan** are parents of a baby boy, their second child. . . . The Stanley Warner Capitol, Willimantic, Conn., has started an art film policy on Tuesdays for fall and winter. . . . **Warner Berdick** has replaced **Robert Carrano,** resigned, as assistant manager, Strand. . . . **Robert Dorfman** of the Buena Vista Distributing interests came through ahead of the revival run of "Fantasia". . . . **Abe Bernstein,** UA exploitation staff, visited key southern New England cities in conjunction with Christmas release, "The King and Four Queens."

Indianapolis

Rube Jackter, Columbia district manager, gave a luncheon for exhibitors at the Columbia Club Thursday. . . . **Tommy McCleaster,** 20th-Fox district manager, also was in the city last week and attended the ATOI convention. . . . **William A. Carroll,** ATOI secretary, reports **Harry Coleman,** Evansville, and **Shuler Baird** and **Merritt Wilkins,** New Albany, have joined the organization. . . . **Marc Wolf** has secured **George DeWitt** to emcee the Variety-sponsored Cerebral Palsy telephone Dec. 1-2. . . . **Dick Frank** and **Abe Gelman** of Paramount, **Foster Gawker** of MGM, **Ray Thomas** and **Bill Brenner** of Universal, **Sam Geisman** of Columbia, **Jack Meadow** of RKO and **George Landis,** exhibitor, all attended the Notre Dame-Michigan State football game. . . . **A. J. Kalberer,** Washington exhibitor, reports getting down early enough for a morning coffee break with other business men on the street has facilitated merchant tie-ups for his theatre.

Jacksonville

Col. John Crovo, retired exhibitor of this city, has accepted a public relations post with the Motion Picture Exhibitors of Florida. . . . **Robert Cornwall,** former house manager at the Florida theatre, is now managing the San Marco, leading art theatre of the area. . . . **Tim Crawford** succeeded **William Korenbrot** as manager of the downtown Arcade when the latter took over management of the first run Imperial theatre. . . . **George Krevo** joined the Florida State Theatres booking department, replacing **Tom Gerard** who left the industry. . . . **Rippen Gale,** MGM auditor, was stationed temporarily at the local branch office. . . . **J. Elmer Levine,** Florida theatre promotion manager, attracted wide attention while driving a gold-painted Cadillac during his run of "The Solid Gold Cadillac." . . . Visitors were **Bill Byrne,** assistant at the Florida theatre, Miami; **Mr.** and **Mrs. Lynn Goodyear,** Warner theatre, Ft. Lauderdale; **Ray Mackes,** Madison drive-in, Madison; and **Jerry Fender,** Brunswick, Ga.

Kansas City

Barnes Purdue is the new city manager for Mid-Central Theatres in Manhattan, Kans. . . . **Beverly Miller's** Fort drive-in at Leavenworth, Kans., and Frontier drive-in at Atchison, Kans., are on week-end operations and the Cowtown at St. Joe, Mo., and the Jefferson City, Mo., drive-ins are offering two shows a week. . . . The 63rd St. drive-in, Kansas City, owned by B & S Enterprises, has new in-car heaters. . . . **Eddie Landau,** operator of the Sunset drive-in at Lawrence, Kans., was recently married to **Bernice Lathrom.** . . . Klock theatre, Neodasha, Kans., opened its Fall Festival of Big Hits with "I'll Cry Tomorrow." . . . **Homer Eldridge** returned as manager of the Trail at Olathe, Kans., from the Dickinson at Topeka. . . . The **Bob Withers** memorial drive, which began Oct. 1, will extend until Nov. 15 with **Ed Hartman** in charge of contributions. . . . **Senn Lawler,** division manager for Fox-Midwest until his resignation, is chairman of the March of Dimes in Jackson County.

Los Angeles

Ronnie Lefton, son of theatre operator **Milton Lefton,** was married to the former **Barbara Broude** in Las Vegas. . . . **Cyral M. Hutchinson,** president and business agent for Film Row local B-61 of IATSE, passed away October 12. Succeeding Hutchinson as president is **Murray Pearlstein.** . . . **Ned Calvi,** partner in the new Belair drive-in, and his wife were back from a European tour . . . **Manny Feldstein** of the Dietrich and Feldstein circuit, flew to New York for a vacation. . . . **Sydney Linden,** executive of the Rosener Theatre chain, will depart for Europe to look over foreign product for future exhibition and also for distribution through Rosener's Mayfair Co. . . . **Bill Dumes** of the Park theatre in Tucson, made one of his rare visits to the Row for the purpose of lining up new releases for his theatre. . . . **Jim Velde,** UA general sales manager, and **Al Fitter,** UA division manager, visited the local exchange.

Memphis

Arthur Groom, manager of Loew's State, who once fired **Elvis Presley** as an usher, announced that Presley's first pic-

(Continued on opposite page)

(*Continued from opposite page*)

ture, "Love Me Tender" will open at Loew's State Nov. 21. . . . Manager **Eli Arkin** of Warner reported the first week of Paramount's "War and Peace" brought three times average attendance to set the pace for Memphis first runs. . . . **E. L. Boggs,** Hayti, Mo.; **Roy Cochran,** North Little Rock, Ark.; **H. E. Wheatley,** Hot Springs, Ark.; and **Mr.** and **Mrs. Orris Collins,** Paragould, Ark., were among visiting exhibitors on Film Row. . . . Between 150 and 200 theatres have signed up to show the "bread and butter" pictures which will be produced by an independent group. The plan was taken up with the Tri-States Theatre Owners convention in Memphis by **Jack Jackson,** Houston, trade paper columnist. **Moe Kerman,** New York, Tudor Pictures, attended the convention to say he would finance and distribute the films. The plan was the outgrowth of a suggestion made by **Jack Braunagel,** United Theatres, Little Rock.

Milwaukee

Mrs. Louise Bergtold, owner of the Westby theatre in Westby, is proud of her son **Owen C. Bergtold.** A graduate with honors from Carleson College at Northfield, Minn., he has been elected an assistant cashier of Northwestern National Bank at Westby. . . . Theatre Service is doing the booking and buying for the Peerless theatre here operated by **Ken Gomoll.** . . . The Capitol theatre has a new manager. He is **Bill Klug.** . . . **Robert Brill** is coming back to manage the Century theatre here. He has been at Janesville. . . . **Don Patch,** former manager at the Century, will go to the Oriental theatre. . . . **Miss Alice Fluhr,** a clerk at the Warner exchange, became **Mrs. Wm. Flandrena** October 27. . . . **Tony Kolinski,** head booker at Warners, was on his vacation.

Minneapolis

Economy drives are underway at two more film exchanges. **Morrison Buell,** booker at RKO for eight and one-half years, was dismissed. His work will be handled by **Al Stern,** RKO office manager. One booker remains in the exchange. At Universal **Fred Bunkelman,** salesman in northern Minnesota and Wisconsin, was transferred to Chicago, but the position will not be filled again. . . . The 100 Twin and 7-Hi drive-ins closed for the season, leaving three outdoor stands in the Twin Cities area still open. . . . **Ted Mann,** operator of the World theatres in the Twin Cities, was on a combined business-pleasure trip to California following a hunting jaunt to Montana. . . . An anti-trust action brought by the St. Louis Park theatre against Minnesota Amusement Co. has been settled out of court. Under terms of the settlement the St. Louis Park gains the 28-day slot now shared with Minnesota Amusement's Uptown with the Uptown dropping back to 35 days or later. . . . Although West St. Paul has a film censorship ordinance, so far it has no one to enforce it. The ordinance places the duty of censoring film on the local police commission, but the police commissioners shy away from this censorship function.

THEY LED THE DRIVE in New Brunswick for the State of Israel Bonds; and, above, in that Canadian city, J. M. Franklin, center, presents scrolls of honor to Mitchell Bernstein, right, of B & L Theatres, and Mitchell Franklin, of Franklin-Herschorn Theatres. The older Mr. Franklin heads the latter circuit.

New Orleans

Vienna Bellelo Montgomery resigned after many years' service in the booking department of Joy's Theatres to join Theatres Service Company in a similar position. . . . **A. J.** and **Bernie Rosenthal** are now the sole owners of the Midway drive-in, Opelousas, La., having purchased Joy theatres' interest. . . . Savoy's Joy theatre, Vinton, La., reopened under the new ownership of **Rodney Gibbs.** . . . **Kendell Smith** is the new owner of the Park, Pelahatchie, Miss. The theatre had been closed for many months. Former owner **Willard Kaminer.** . . . **Audrey Gregg** is the new utility clerk at U.A. She replaces **Etta Doby** who resigned. . . . **Joy N. Houck** presented a special family show at the Panorama on Saturday morning to see "Oklahoma." The price of admission for all seats was 95¢. . . . **Mary Murphy,** who became **Mrs. Franklin McLaughlin** October 20, retained her position with U.A. as contract clerk. . . . **Mrs. Gerry Adams** has handed in her resignation as U.A. ledger clerk, effective November 10 to join her husband in Minden, La.

Oklahoma City

Mr. and **Mrs. Harold Combs** and sons **Hal** and **Kent,** returned last week from a trip to Los Angeles. Mr. Combs is concession manager for Barton Theatres. . . . The possibility arose last Tuesday that an official Oklahoma City censorship board may be created to stand watch on movies. **Charles Schreck,** Ward Four councilman, complained that the city's present board has not prevented the showing to youngsters of films billed for "adults only". **Mayor Street** pointed out that the present three-member board is an unofficial agency, appointed by the mayor, and has time to act only when called in by someone who thinks a movie is objectionable. He said members volunteer their time. Schreck did not propose an official board be established by ordinance but indicated he is not satisfied with present operations. . . . **Barbara Bauers,** secretary to the manager of the MGM Film Exchange, is back at work after spending five days in the hopsital. . . . **Eulalia Sample,** assistant cashier at MGM Film Exchange, is on a two-week vacation. . . . **Fred Eugene Lily** has been appointed new assistant shipper at MGM Film Exchange. . . . The Sooner theatre, downtown house, has started a new policy of first run features on every program.

Philadelphia

Abraham M. Ellis, head of the A. M. Ellis Theatres; **Jay Emanuel,** veteran exhibitor and trade paper publisher; **David Supowitz,** theatre architect; **Jack Beresin,** former International Chief Barker of the Variety Clubs International and head of the Berlo Vending Company, and District Attorney **Victor H. Blanc,** former chief barker of the Philadelphia Variety Club, were the industry members among the more than 200 community leaders elected to the board of directors of the newly-created Federation of Jewish Agencies of Greater Philadelphia, formed by the consolidation of the Federation of Jewish Charities and the Allied Jewish Appeal. . . . **Edward Emanuel,** local exhibitor and currently second assistant chief barker of the Variety Clubs International, was named chairman of the 1957 March of Dimes campaign in Philadelphia. . . . **William A. Madden,** MGM branch manager, is back from his honeymoon, after marrying **Sara Starrett** in suburban Darby, Pa. . . . **Vincent Tate,** proprietor of the Theatrical Equipment and Supply Co. in upstate Forty-Fort, Pa., has entered the exhibition field for the first time in taking over the operation and the management of the Orient, Scranton, Pa., which had been dark for some time.

Portland

George Jackson, general representative in the Oregon territory for RKO Radio, has resigned and will be succeeded by **Jack Cummings,** formerly with the company in San Francisco. . . . **Maurine Ray** has left the staff of the Paramount theatre

(*Continued on page* 50)

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For the first time on the Screen . . . All the wonders
of Walt Disney's fabulous new Magic Kingdom.

A TRIP TO

Disneyland

USA

CINEMASCOPE TECHNICOLOR

(Continued from page 47)

and joined the vaudeville act of the **Bruxellos.** . . . **Mrs. J. J. Parker** will close the Broadway theatre for the next two weeks and install Todd-AO equipment at a cost of $75,000. Entire balcony will be out. Hard tickets will be sold at $2 top on a two-day setup with three on weekends. . . . Hollywood theatre manager **Rex Hopkins** has set some kind of a record at the ace Evergreen neighborhood house by running "King and I" four weeks and no let up is yet in sight. . . . Liberty theatre manager **Wil Hudson** has a rock 'n' roll midnite screen show set up.

Providence

The long-shuttered Metropolitan, for many years one of this city's leading first run houses, will once again re-open, according to tentative plans recently released. The 3,045-seat-house, second largest in the state, will offer stage attractions, on week-ends only, for the time being. Whether second and third run films will supplement the live shows could not be ascertained. During the past few years, since departing from first run screen attractions, the Metropolitan has opened and closed more than a score of times. . . . Local theatre owners, managers and others concerned with the attendance, or lack of same at downtown theatres were more than mildly interested in the recent report on the reasons causing the downward trend in all types of business in downtown Providence. Local merchants, businessmen and others contributed $25,000 for the intensive survey. The investigating group released a report indicating that downtown Providence was no longer a "monopoly," but was actually losing the battle for business to suburban shopping centers. . . . It was learned that the fate of the proposed drive-in at the Shipyard Shopping Center hangs in the balance as neighboring residents seek to halt the plan.

San Francisco

In connection with the engagement of "The Search for Bridey Murphy," the Golden Gate is planning a series of interesting "wanted" ads in the papers. . . . "Oklahoma!" is still going strong at the Coronet, but rumor along the Row has "Around the World in 80 Days" replacing it soon. . . . "Giant" is scheduled as the next attraction at the Paramount. . . . "Seven Wonders of the World," third Cinerama production, will have its West Coast premiere at the Orpheum Nov. 20. Proceeds from the premiere, sponsored by the Press and Union League Club, will go to scholarship awards for jornalism students. . . . F. W. Woolworth store here will tie-in with the nation-wide promotion for 20th-Fox's "Love Me Tender," the **Elvis Presley** picture, set for the Fox at Thanksgiving. The drive will be launched on Nov. 1, and continue until the picture opens. . . . Gilboy, part of National Film Service, now services prints for the Paramount exchange here. . . . Film luminaries in town recently included **Rod Steiger** and **Joseph Cotten** and his wife. . . . **Janet Rafferty** and **Regina Vaivads** are new in the booking department at Allied Artists.

St. Louis

The Chamber of Commerce of LeRoy, Ill., has started a series of free movie programs at the Princess theatre in that city. Tickets have been distributed free by establishments holding membership in the chamber and no purchases are required to secure them. . . . **E. Cyrille Stewart,** 60, who had been associated with the theatre business in Cincinnati, O., for thirty years, died recently at Christ Hospital in that city following a heart attack. For the last 12 years he had been identified with the Associated Theatres. . . . Someone broke into the Avon drive-in, Breese, Ill., recently but they got nothing as there was nothing to take. The theatre had just closed for the season and everything of value had been taken out. . . . The Illiana drive-in theatre, Danville, Ill., has announced that it will be open every Friday, Saturday and Sunday only for the remainder of the season.

Toronto

Part of the local theatre scene since 1914, Shea's theatre, Famous Players 2,373-seat first run house, is to be demolished at the end of the year to make room for an underground parking lot and garage, part of the city's long-planned Civic Square. The house was originally built by **Jerry** and **Mike Shea.** Until World War II, it combined film and vaudeville. . . . **D. C. Coleman,** director of a number of Canadian companies, including Odeon Theatres (Canada), Ltd., died in Montreal recently. . . . Maritime regional representative of Adfilms, Ltd., **Claude Fitzpatrick** of Amherst, N. S., is now eastern divisional manager. . . . Shuffling of National Film Board personnel resulted in the following appointments: **Walter Mittlested** to become Newfoundland supervisor, **Ben Drew** to Regina as district officer and **Wally Lee** to be district officer in Winnipeg.

Vancouver

"War and Peace" was the top attraction here last week, smashing through to record-breaking grosses at the 3,000-seat Orpheum. . . . Business is on the up-beat in both downtown and suburban houses. . . . Dominion Sound has equipped the Patricia, Powell River, and the Roxy, Westview, both operated by McLeod Amusements Ltd., with magnetic sound. Houses are up-coast from Vancouver in the pulp paper area of British Columbia. . . . **Ivan Ackery,** Orpheum manager in charge of publicity for "War and Peace," is in Victoria planning a campaign for the picture which opens at the Royal Victoria. . . . **Maynard Joiner,** Famous Players district manager, was elected a vice-president of the Greater Vancouver Tourist Association. . . . "The King and I" finished its 12th and final week at **Dick Letts'** Strand. It broke the all-time attendance record for Vancouver. . . . The Odeon circuit re-opened the Kingsway here, making four houses in the area relit recently. . . . The recent attendance improvement at city suburban theatres may well mean further openings of now dark houses. . . . **Jimmy Adams** from the Circle will manage the Kingsway, with **Len Keen,** former manager of the Odeon Ladysmith, replacing Adams at the Circle.

Washington

Mrs. Francis Storty, wife of the president of Midcity Theatre Corp., was hospitalized for surgery at Georgetown University Hospital. . . . **Mrs. Jimmie Finney,** secretary to **Sam Galanty,** divisional sales manager of Columbia Pictures, vacationed in New England. . . . Stanley Warner Theatres and Magna Theatre Corp. had a press-radio-TV preview of "Oklahoma!" at the Uptown theatre October 31. . . . Loew's Theatres and Paramount Pictures offered a special student discount at the Capitol theatre for "War and Peace". . . . **Pat Boone,** 22, new singing star, was voted "personality of the year" in show business by the Variety Club of Washington.

FILM

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November 13th, 7 P.M.

High Cost, Low Rentals Seen Cartoon Woe

High and continually rising production costs, coupled with low rentals, are major problems in the cartoon field, according to Walter Lantz, veteran cartoon producer and his representative, Budd Rogers. They told the trade press in New York last week that "exhibitors appreciate the entertainment values in cartoons and shorts, but they do not want to pay for them."

Mr. Lantz, head of Walter Lantz Productions, which releases through Universal Pictures, believes that the present film rental for a cartoon, which averages about $3.50 per booking, should be increased "to a $10 per booking minimum, but I'll be satisfied if we could just get a 50 cent increase." The industry veteran said that he is still producing 13 six-minute animated cartoons in color annually at an average cost of $35,000 and above. Cartoons get the best playing time of all short subjects shown in theatres, he asserted. He added: "Shorts are as important to the motion picture program as comics are to a newspaper, but the day of reckoning is coming closer."

Stating that a cartoon gross throughout the world is now about $50,000, he said that he reissues six of his best cartoons annually, besides the 13 new ones produced. Mr. Lantz' independent company turns out six Woody Woodpeckers, three Chilly Willy cartoons and four specials. In reply to a question concerning the use of CinemaScope for cartoons, Mr. Lantz said that the producers are not finding them practicable as "they cost more and exhibitors wouldn't give us a nickel more."

Pennsylvania Houses Plead Tax Repeal

McKEESPORT, PA.: This city has been formally advised by its theatre operators that unless the five per cent amusement tax is repealed next year, their houses will be reduced to partial operations. A formal protest was lodged by Louis Fordan, operator of the Stanley-Warner Capitol and Victor, and William Weiss, operating the Capitol and Liberty.

Pathe Starts Feature

Pathe Pictures, Inc., has started production on its first feature-length film, it is announced by Ben Frye, president of the motion picture company. Titled "50 Years of Thrills," the film, to be produced by Academy Award winner Robert Youngson, will be a review of the most spectacular news shots ever filmed.

Business Gains, Odeon Of Canada Reports

TORONTO: Business in 70 per cent of Odeon Theatres' Ontario operations "had this year stabilized their box office receipts, and in many cases, substantial increases were being shown as compared with the same period in 1955," states a press release from the company. The release issued from the head office here follows a series of three regional meetings in Hamilton, Toronto and Kingston, at which no more than 12 managers were at a single session. Managers promised an all-out effort to promote the coming product, the release stated. L. W. Brockington, president, was not at the meetings, since he was preparing to leave for India, where he will head the Canadian delegation to the UNESCO conference. Other executives at the meetings were E. G. Forsyth, assistant general manager; Harvey Hunt director of film buying and booking; Ron Leonard, director of advertising; Bob Gardner, director of movie clubs and screen advertising, and Steve R. McManus, Ontario district manager.

Entertainment Industry Will Honor Durante

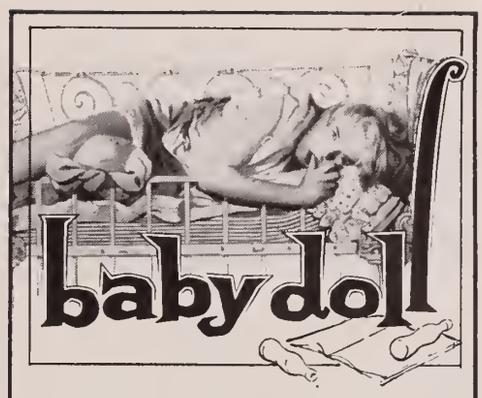
A mammoth "Entertainment Industry Tribute in honor of Jimmy Durante," sponsored by the Jewish Theatrical Guild of America, will be held at the Waldorf-Astoria March 17, it is announced by Harry E. Gould, executive vice-president of the Guild, who will serve as general chairman of the show business dinner. Mr. Gould said: "Jimmy Durante has become a national institution with a firm hold on the hearts of millions of Americans. He has earned the admiration of all branches of the entertainment industry, and this tribute will reflect our affection for him."

Three New Terrytoons Characters Developed

Three new characters have been developed for Terrytoons 1957 CinemaScope shorts release, it is announced by William M. Weiss, vice-president and general manager of the New Rochelle animation studio. The first to be delivered to 20th Century-Fox will be John Doormat, a fad-conscious, typical Mr. America character. Next on the production schedule is Gaston Le Crayon, a smock and beret clad painter, and still in the storyboard stage is the third character, Clint Clobber, a grumbling apartment house superintendent.

Schaefer Joins Fields Unit

HOLLYWOOD: George J. Schaefer has been set as production-distribution executive for Fields Productions, independent production company headed by Ralph Fields, whose first picture will be "Anniversary Waltz."



WARNERS' SHOWINGS FOR THE TRADE
NOVEMBER 14

ALBANY
20th Century-Fox Screening Room
1052 8way 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. · 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 8way 2:15 P.M.

BUFFALO
Motion Picture Operators Hall
498 Pearl St 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. · 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
12 E 6th St 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. 12:45 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. 8:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. North 2:00 P.M.

NEW HAVEN
Warner Theatre Screening Room
70 College St 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. 2:00 P.M.

NEW YORK
Home Office
321 W 44th St 2:15 P.M.

DETROIT
20th Century-Fox Screening Rm
2211 Cass Ave. 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E Forsyth St 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Rm
1720 Wyandotte St. 1:30 P.M.

LOS ANGELES
Fox Westcoast Sc. Rm.
1837 So. Vermont Ave 2:00 P.M.

OKLAHOMA
20th Century-Fox Screening Rm
10 North Lee St. · 10:00 A.M.

OMAHA
20th Century-Fox Screening Rm
1502 Davenport St. · 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. · 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Rm
1715 Blvd. of the Allies 1:30 P.M.

PORTLAND
Star Screening Room
925 N.W 19th Ave. · 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Rm
216 East 1st South 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. 1:30 P.M.

SEATTLE
Egyptian Theatre
2:00 P.M.

ST LOUIS
Screnco Screening Room
3143 Olive St 1:00 P.M.

WASHINGTON
Warner Theatre Screening Room
13th & E Sts N.W 10:30 A.M.

Census Unit Reports on '54 Film Receipts

WASHINGTON: Firms engaged in producing and distributing theatrical films had gross receipts of $706,489,000 in 1954, the Census Bureau has reported. Receipts of companies servicing production and distribution firms were put at $160,149,000, but these, of course, came out of and duplicated the receipts of the production-distribution companies. Producers and distributors of films for TV had additional receipts of $85,400,000, the Bureau said.

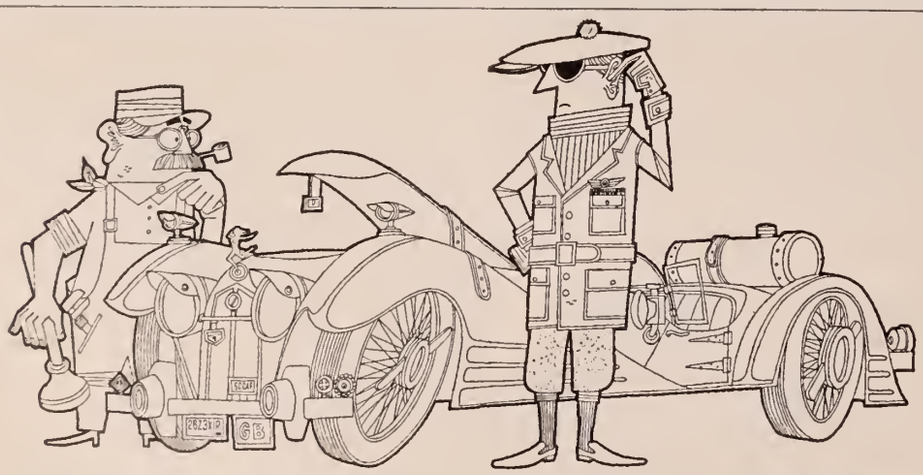
Comparable figures for earlier years are not available, Bureau officials said, explaining that earlier figures were collected and issued on different bases than the 1954 figures. More detailed reports are due shortly on the operation of production, distribution and service firms in 1954, based on the comprehensive censuses of business and manufacturing taken last year.

The Bureau also revised slightly its earlier-released figures on theatre business in 1954, showing 18,491 theatres with total receipts of $1,407,151,000 two years ago, compared with 18,532 theatres with $1,614,-235,000 of receipts in 1948. Preliminary figures released in May had shown 18,560 theatres in 1954 with $1,415,763,000 in receipts.

The production-distribution receipts naturally come largely out of the theatre receipts, and are not receipts from the public in addition to the theatre receipts. According to the Bureau, 775 firms were engaged in actual film production in 1954, with total receipts of $130,355,000. These firms included 541 companies engaged in producing films for theatres and other non-television use, with receipts of $69,007,000 and 234 firms producing TV films, with receipts of $61,348,000. Another 421 companies were engaged in casting services, scenery rental, camera rental, and other services allied to film production, and these firms had $136,279,000 in receipts.

The revised figures for theatre receipts published last week showed 14,716 conventional and portable theatres with receipts of $1,179,371,000, and 3,775 drive-in theatres with receipts of $227,780,000. The 1948 census showed 17,721 conventional theatres with receipts of $1,567,402,000 and 811 drive-ins with receipts of $46,833,000. All receipt figures include admissions taxes.

The previous film industry censuses took figures from production and distribution in different years—the former in 1947 and the latter in 1948—and included different types of companies and different types of receipts. For example, the 1947 census of manufacturing showed 277 firms engaged in film production and service activities, with "total cost of work done" reported at $460,143,000. The 1954 census counted more companies, but used the artificially-calculated "receipts" figure.



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Sees German Trade Styled On Hollywood

HOLLYWOOD: A resurgent post-war German film industry, striving to attain its pre-war status, may need to look to Hollywood as its model, Horst von Hartlieb, head of the West German Film Distributors Association, said here last week. Dr. von Hartlieb is in the United States studying problems of self-censorship and foreign distribution. Speaking of Germany's censorship body, he said it is made up of individuals from the industry, the state and the church. Pictures, he added, are censored only after they are completed. "We are working for closer cooperation between this censor body and the producers, so that if possible it may read and advise on pictures while they are still in the script stage, as the MPAA does here," he said.

Began in 1949

"Self-censorship," he said, "began in Germany in 1949, after the occupying allies turned the job back to the state. Already," he notes, "there is a strong movement among churchmen to raise the age limit for viewing adult films from 16 to 18 years. Industry would like all films made for all audiences, instead, as in most European countries, of having films made for both adult and juvenile audiences and the separation enforced by law."

Dr. von Hartlieb said that the burgeoning German film industry should not attempt to send its pictures abroad until the foreign public has been prepared with proper publicity and exploitation to receive them. A new UFA organization, he said, was now operating, although it will not enjoy the virtual monopoly of the old UFA. "We are making pictures which can and should be seen in America," he said, "but up to now they have been seen—and very few of them have been seen—in the art houses. We are now studying the problem of whether to dub in English or to release them in German with English subtitles."

Belong to Group

Most major American film export companies belong to the German Distributors' Association which Dr. von Hartlieb heads. American films shown in Germany number about 230 yearly of the 500 films exhibited there. The "take-back" money—which the German Government insists should be taken out of the country because of its efforts to avoid foreign debt—amounts to about $10 or $12 million, or 40 per cent of the gross $25 million earned by American films there. The balance of this earning is spent for distribution costs within that country.

Sees Standard Projection Ratios Set

The so-termed "technical revolution" has simmered down to a point where wide-screen is leveling off at 1.85 to 1 and the CinemaScope aspect ratio is closer to 2.34 to 1 in the opinion of Merle Chamberlin, member of Hollywood Studio Projectionists Local 165, IATSE, and chief of projection at the MGM studios. Mr. Chamberlin's viewpoint is presented in the autumn issue of the Bulletin of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators. According to Mr. Chamberlin, "Standardization seems to have arrived. I will admit that while not all pictures are projected at 1.85 to 1, wide screen product is being photographically composed at that ratio. You could feel perfectly at ease in informing members that non-anamorphic, wide-screen pictures can be tied off at 1.85 to 1."

Mr. Chamberlin added: "In cases where keystone is part and parcel of the projection installation, compensating masking adjustment and aperture filing will cut that ratio down a small amount, but in all cases, the projected picture will be much more pleasing if we start at the same ratio point in the projector head. That will also cut down five or six sets of apertures."

The Hollywood projectionist said that the anamorphic CinemaScope ratio is closer to where it should have been all along. "Now that most CinemaScope prints have mag-optical tracks, the actual photographic ratio ends up on the film at 2.34 to 1. With proper masking our projected CinemaScope picture should be closer to 2.25 to 1. I think we will agree that this ratio change will contribute materially to eliminating the viewed-through-a-mail-slot effect of many CinemaScope presentations," he said.

Mr. Chamberlin also mentioned other projection equipment in which standardization and modernization are taking place, among them being a new approach to "heat-on-film" problems, new carbons, apertures, light level, excessive grain and definition in prints.

General Teleradio Names New Eastern Sales Head

Theodore W. Herbert, account executive with the Mutual Broadcasting System, has been named eastern sales manager for the General Teleradio owned-and-operated radio and TV stations, Wendell B. Campbell, national sales vice-president for RKO Teleradio Pictures, Inc., announced. Mr. Herbert, whose appointment became effective November 1, joined the MBS sales organization last year.

Edward L. Hyman Tours AB-PT Affiliates

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, is on a country-wide tour of his company's affiliates with the aim of emphasizing local-level showmanship. The return to basic merchandising of pictures is a major point in the 10-point program promulgated by Leonard H. Goldenson, AB-PT's president, and Mr. Hyman, and recently stressed at the national conference of the company's affiliates and executives. Mr. Hyman has met with managers of theatres operated by AB-PT and its affiliates in Detroit, Buffalo and Rochester urging greater local-level cooperation between the theatres and the distributors in the advertising and exploitation of pictures.

Loren L. Ryder Leaves Paramount

HOLLYWOOD: Loren L. Ryder, Paramount technical head who has been with the company since 1929, has resigned as head of the studio's sound department to devote more time to outside business interests, including Ryder Sound Services and Magnetic Sales Corp. He will be retained by Paramount as technical consultant to Y. Frank Freeman, vice-president and studio head. Mr. Ryder will remain, however, as sound department head until a successor is named.

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thousands upon thousands
—and they'll be a Friend to you
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own tuberculosis hospital where
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Will Rogers Hospital gratefully acknowledges the contribution of advertising production by Paramount Pictures, and of space by this Publisher

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"OLD MOVIES—Can Destroy Old Illusions"

MARTIN G. SMITH sends us a clipping of Ray Oviatt's constructive column, "On the Beam"—from the *Toledo Blade,* with the above headline, and we thoroughly agree. It's always been painful to look again at old movies that we thought were good, and find out how crude they were. The enthusiasts for ancient films have done more than any others to keep motion pictures in their infancy.

Ray Oviatt says, "With the floodgates open and the surge of old movies from the major studios spilling into the stream of imports and lesser films, the public will be in for a variety of television viewing experience. We'll be alternately amused, horrified, disillusioned, educated — and more often bored silly. The blunt fact of the matter is that the stations, in order to get one film worth seeing today, will have to buy many which were scarcely worth the price of admission when they were originally shown."

"Another surprising thing which is evident in certain elderly films is the development of some actors from rather inept beginnings. Some, who are now considered among the best of the profession, performed in early films like understudies for the junior class play. There may be other revelations which may dawn on the TV viewer. He will be impressed, and perhaps puzzled. The old movies may thus be very useful to students or amateurs, but disillusionment comes with seeing many of the cinema idols, the glamor girls of yore, leading men who are still popular, toppled from their pedestals.

All this is no more than we have known and felt in every previous experience with old films. But now, with the flood of such attractions on television, the eyes and the ears of critics and opinion-makers are focused—not on television, where they see the stuff—but on the motion picture theatre, who must assume the bulk of the blame for everything that's wrong, without getting a full measure of credit for so much that is new and right. It has long been typical of our critics to lightly skip over our newest and best to dig back into the ancient past.

WINNERS ARE JUDGES

It was a happy inspiration—to create a panel of four judges in this quarter, and have John McKim down from Toronto, and George Kemp, over from Passaic, to meet two previous Quigley Grand Award winners, Charles Hacker of the Music Hall, and Lige Brien, of United Artists, wearing their judicial robes and giving expert opinions on entries that were on the table for judging. They found out just how they won their own honors, and will pass on to others the formula and procedure that makes prize-winning compaigns.

You'll find the story of the judging, and the results, in the following pages—with our comment, that there is a shortage of stout effort in our United States, and strong evidence to prove that there is a superior brand of showmanship in overseas situations. We've deplored this let-down, in the past year, and we have said before that they work harder for better results, in many countries across the seas, with our own films. Something must be done about it, from our sources, and it must be soon.

We'd like to alert Elmer Rhoden, for instance, and/or Leonard Goldenson, and tell them that things are not as good as in memorable past, with showmanship examples springing out of their two big circuits The zest isn't there; the results show it, and also the box office.

We have a new kind of motion picture, and a new industry, for those who are awake and alive to it—and will push into the future with as much energy as these historians delve into the past. It will pay substantial dividends if you seek out your own newspaper by-line writer and talk him into a frame of mind to fully appreciate our new dimensions. And be sure that you also appreciate our new product, personally, for you must believe in what you've got to sell—and we have it.

UP HOME, in Pennsylvania, we have a town with few television aerials—but don't be fooled. The town is "on cable" —and the community antenna is on top of the hill. Business is so good that now we have two local companies selling cable rights. The original, with one station, got $50. to connect and $5 a quarter. The recent addition asks $108 to connect and $3.50 per month, which is quite a difference. The second cable company also supplies Wilkes-Barre and Scranton (a total of three stations) in addition to Binghamton. They say that Scranton will be the "most powerful television station in the United States" when it gets something like a million-watts power. But you can see how far the home folks will go to get television against difficulties. We will admit that cable reception comes in "like a local station." The young men, mostly veterans, who are installing the second system, had to work nights, so one evening we found them working, in pitch darkness. "What is this cable?" we asked "Luminous?" And fast came the reply, "Nope, coaxial." We haven't anywhere near seen the dimensions of direct-cable installations in these United States.

■ ■ ■

MIKE TODD has developed what is known as a "hard ticket" along the Main Stem. In the vernacular of the Broadway box offices, they mean it is hard to get, and "Around the World in 80 Days"—next to "My Fair Lady"—is the toughest ticket in town. The show is a pure delight —and Mike Todd deserves all credit. Bosley Crowther, in the *Sunday Times,* says that Mike has used the priceless ingredients "Imagination and Wit"—and this time, we'll agree with Boz. Not only is it big, boisterous and beautiful, but to his further credit—it is never dirty, he never lets down with a smirk towards the smoking room, there is no sex, no sensationalism —so families even unto the third and fourth generation can enjoy "Around the World" as much in this age as when Jules Verne wrote it. —*Walter Brooks*

A truly picturesque photograph of London's Empire theatre, with a box office line entirely around the block and out of sight at the extreme right, for the opening of Sam Goldwyn's "Guys and Dolls."

"Bold and Brave" bicycle ballyhoo was a street stunt along safety lines, for the RKO picture, at the Hippodrome theatre, Gloucester, as arranged by Frank Witts, manager.

Hail, Britannia!

"Surrey With a Fringe on Top" as street ballyhoo for Rodgers and Hammerstein's "Oklahoma!" at the Odeon theatre, Leicester Square, London (distributed by RKO in England and on the continent.)

And this was also promotion for "Oklahoma!" with these British models wearing stockings with a "motif" for publicity.

RKO's "Great Day in the Morning" and "While the City Sleeps" had this convincing display with the sponsorship of cooperative advertisers, for the Gaumont theatre, Halifax.

If business is going to the dogs—it's this way in Britain, with good cooperation at the dog tracks for the Ritz theatre, Clapton as exploitation by Norman Lee, for "It's a Dog's Life."

QUIGLEY WINNERS SERVE AS JUDGES IN THIRD QUARTER

Novelty in judicial procedure, in the third quarterly judging, with four in the panel, instead of the usual three, and two current Quigley Grand Award winners acting with two previous Quigley Grand Award winners, to meet each other, and view the examples of showmanship that will make future history. And with the benefit of their experience and good judgment, they were unanimous (well, almost so:) in picking the winners.

F. A. Wiggins, manager of the State theatre, Minneapolis, was chosen as the quarterly winner in large situations, with his good campaign on "Away All Boats" —well supported by specimens of newspaper and other advertising. Elmer DeWitt, manager of the Mallers Theatres in Defiance, Ohio, for good campaigns which he has executed on several recent attractions at the Valentine theatre, was the winner for small situations. His package of promotion had a write-up in the Round Table in the issue of October 20th. The judges agreed that we had a good lineup of entries from live-wire contenders, and our only great regret was the apparent let-down in the domestic field, as compared with Canada and overseas. Too many of our own boys are coasting.

Close to the Top

The Scroll of Honor winners, in the usual alphabetical order, were closer than close, to the top brackets, and therefore are entitled to extra bows. You'll find these listed without further comment, but we'll make a point of referring back to such showmen in action in future meetings:

Barry Carnon, Hyland Theatre, Toronto, Ont., Canada
Ken Davies, Odeon Theatre, London, Ont., Canada
D. Lucente, Broadway Theatre, Philadelphia, Pa.
D. L. Nicholson, M-G-M Pictures, Johannesburg, South Africa
C. E. Rainey, Odeon Cinema, Norwich, England
R. M. Savage, Gaumont Cinema, Chichester, England
Myron Talman, Fox Ritz Theatre, Los Angeles, Calif.

Winner in the overseas classification was F. Budd, of the Odeon theatre, Melbourne, Australia, although this was nip and tuck. We get more good campaigns from Australia than most of you could believe, and perhaps there should be some way that nearby contenders could see more vividly just how these good showmen go about their activities, to win. Frankly, we could pick winners from such exhibits as these without comparisons.

They are pleased to meet you—and each other! Our judges included two old timers in these meetings, who were Quigley Grand Award winners in the past. At left, Charles Hacker, who won the plaque in 1947 while with Standard Theatres in Milwaukee—and is now Manager of Operations at the Radio City Music Hall; then Lige Brien, who was twice a winner, in 1939 and 1944, in the Stanley Warner Pittsburgh zone—and is now Director of Special Events for United Artists, in New York. Across the table, John McKim, winner in small situations for 1955, from the Odeon theatre, Ladysmith, B. C., and George Kemp, manager of Stanley Warner's Montauk theatre, Passaic N. J., who won in 1955 in large situations.

3rd Quarter Citation Winners

C. E. BUSHNELL
Odeon
Bournemouth, Eng.

J. J. COLLINS
State
Melbourne, Aust.

SABIE CONTE
Plaza
Englewood, N. J.

A. G. CRISP
Gaumont, Norwich, Eng.

BERNARD DECOTSKY
Beacon
Pt. Washington, N. Y.

WILLIAM V. DWORSKI
Harris, Findlay, O.

BILL ELDER
Warfield
San Francisco, Cal.

JOHN ENDRES
Calderone
Hempstead, N. Y.

HERMAN FLYNN
Victory
Sydney, Aust.

ED FORCE
Brandeis, Omaha, Nebr.

LEE E. FRASER
Bloomfield
Birmingham, Mich.

CHARLES GAUDINO
Loew's
Springfield, O.

E. L. GROVES
Gaumont
Finsbury Pk., Eng.

W. A. C. HALL
Capitol
Cardiff, Wales

JAY HANDELMAN
Rio, Detroit, Mich.

BILL HENDLEY
Majestic
Gettysburg, Pa.

FRANK HENSON
State, St. Louis, Mo.

J. D. HOLE-GALE
Odeon, Halifax, Eng.

EDDIE HOOD
Valencia, Macon, Mo.

CHARLES JONES
Plaza
Southampton, Eng.

GEOFF JONES
Roxy, Newmarket, Can.

MEL KATZ
Embassy, Johnstown, Pa.

ROBERT KEPPEL
Pelham, N. Y.

A. LA HAYE
Gaumont
Camden Town, Eng.

FRANK LAWSON
Danforth, Toronto, Can.

RICHARD LAWLESS
Wests
Adelaide, Aust.

MEL LAWTON
Prince Edward
Sydney, Aust.

A. LOEWENTHAL
Ward, New York

JOHN LORENZ
Pascack
Westwood, N. J.

A. McCLELLAND
Majestic
Tasmania, Aust.

CECILIA MANTUA
Paramount Films
Barcelona, Spain

J. R. MARONEY
His Majesty's
Hobart, Aust.

TONY MASELLA
Palace, Meriden, Conn.

VICTOR NOWE
Carlton
Toronto, Can.

R. W. PARKER
Savoy, Exeter, Eng.

GEORGE PETERS
Loew's Richmond, Va.

D. C. REES
Odeon, Sketty, Eng.

R. M. RICHARDS
Majestic
Melbourne, Aust.

ROBERT E. ROSEN
Dakota
Bismarck, N. D.

J. A. SCARDIFIELD
Odeon, Dover, Eng.

S. L. SORKIN
RKO Keith's
Syracuse, N. Y.

TRACY STAMATIS
Manhasset
Manhasset, N. Y.

CHRISTINE SUTTON
Metro, Abiline, Tex.

MYRON TALMAN
Ritz
Los Angeles, Cal.

W. G. THOMAS
Gaumont, Bristol, Eng.

JOE TOLVE
Capitol
Port Chester, N. Y.

H. W. WATSON
Odeon
Peterborough, Can.

WILLIAM WYATT
Virginian
Charleston, W. Va.

Lee Frazer The Leading Force In Birmingham

Birmingham, Michigan, that is—we like to write heads that attract the eye, compel attention, and then have to be explained—because they also have to fit, and it's so many type units to the measure. It took longer to write this head than it will to write the story, for Lee has furnished that, as his submission for the Quigley Awards. We've been getting good stuff from the Bloomfield theatre — in Birmingham, Mich., for quite a while now.

His campaign on "Trapeze" was equal in scope to the one he sent on for "The Benny Goodman Story"—and that incorporated the selling approach that goes best in his situation. He toned down the circus angle in "Trapeze" to build up the human interest story, which was better policy. And, he played down "Trapeze" for children, by running a special children's show the same day, and thus accented his principal feature for adults. It resulted in near-capacity for both attractions, and everybody was happy.

He had sponsorship for cooperative advertising on "Trapeze" with a local automotive dealer putting up $150 in cash prizes, and going all the way in displays and newspaper tieups. The Ford dealer also went for a giveaway of guest tickets, which was included in his double-barreled newspaper space. A line-up of Ford cars in front of the theatre was a detail.

Mr. & Mrs. John McKim Visit the Round Table

The McKims were here—John and Connie, as part of their reward for winning the Quigley Grand Award. Odeon Theatres (Canada) Ltd. sent them to New York for a holiday, and so John could serve as a judge in the third quarter. A nice young couple—who have worked together as a team, out in Ladysmith, B. C. The town has a population of 2,000—but John and Connie put in long hours, and so he will receive his Grand Award plaque in Toronto on November 19th, at a general luncheon meeting of the Motion Picture Theatre Owners of Ontario, with Martin Quigley, Jr., making the presentation. His circuit thought so well of his ideas and energy they brought him to the head office in Toronto, where he is now assistant director of advertising and publicity. Ivan Ackery, who was here not long ago, gave us a good account of what he thinks of showmen who originate in British Columbia—and wanted to come East so he could applaud in person.

▼

Allied Artists' merchandising campaign for the opening of "Friendly Persuasion" at the Radio City Music Hall was climaxed this week with full-page, double-truck ads in four metropolitan daily papers, with the benefit of Gimbel's as a friendly, cooperative advertiser. Gimbel's like the title, which is the essence of their own selling approach, and use it several times in their copy, elsewhere in the current advertising. The picture also had a fine, full-page ad in Sunday's New York Times drama section, displaying their pride in the next attraction at the Music Hall. It isn't every film that is conceded to be "a Music Hall" picture, from the start.

Manager Uses Ticket Stubs As "Stamps"

M. C. Moore, manager of the Coosa theatre, Gadsen, Ala., sends us a sample of a particularly bright idea for adapting the "trading stamp" plan for movie theatres, and keeping it entirely on the premises. He has two kinds of card folders, one for adults and one for children, and each has room for twelve ticket stubs, just the part the doorman hands back to the patron, to be pasted in and put together in book form. When each book is completed, it is worth one free admission for either an adult or a child, depending on which have saved their coupons for this treat.

The more we see of the trading stamp situation, the more we are convinced that it is a far better thing for the theatre manager to devise his own "stamps"—and use them within his own control. The industry, as such, will never make great strides as a result of using other stamps, as the nationally known brands. Our admission prices are generally lower than $1 and thus stamps cannot be given for any smaller sums. The redemption and handling problems are greater for theatres than for retail establishments and our rewards will be less, in the aggregate, without any real incentive to buy tickets.

The stamp book is "sponsored" by a cooperative advertiser—and thus, at no cost to the theatre. He says "it works wonders"—and that we can readily believe. It's his own idea, for which much credit is due.

Teen-Agers Go Plumb Crazy About Elvis Presley

Times Square looked like New Year's Eve, with thousands of cheering fans and sightseers, at the unveiling of the 40-foot figure of Elvis Presley over the marquee of the Paramount theatre, where the new 20th Century-Fox picture, "Love Me Tender," opens on Nov. 15th. They even presented the figure with a 9-foot wrist watch as a token of esteem! The Elvis Presley Fan Clubs are campaigning to "Let Elvis Live-"—and not be killed off in the script of his very first film. The picture is now complete with two endings, for choice. The roar that went up when the figure was unveiled is now duplicated in front of every hotel where Elvis can be tracked down—and he changes his address frequently, but the teen-age sleuths can always find him. Forty-six separate fan clubs paraded—coming from miles around—and it's nothing to what the Paramount will be when the picture finally opens.

Showmen in Action

Col. Bob Cox beats everybody to the punch by wishing us a Merry Christmas and a Happy New Year—which proves how really far ahead he plans things, as a showman. His booking of "The Opposite Sex" was a fast one, with no time for usual preparations, so he did the unusual—a folder "for men only"—which showed "The Opposite Sex" as men seldom see them, illustrated with poses out of the pressbook, the gals in their undies. He also used an ad in the local "TV Guide"

▼

Lou Tarasiuk, manager of the Roxy theatre, St. Thomas, Ontario, is a new member of the Round Table and subscriber to the Herald, so he starts off well by sending his campaign on "Guys and Dolls" as an entry for the Quigley Awards in the fourth quarter—and tear sheets to show his contest for the feature.

▼

Ed MacKenna, manager of the Joy theatre, New Orleans, had a contest to nominate the most courteous policeman in the Crescent City—and awarded cash prizes, not only to the policeman, but also to the lady who named him. Good public relations that paid off in plenty of publicity for the cop on the beat, and for his friendly neighbors and fellow citizens. Newspapers played up the story.

▼

Tea rooms around the country were natural tieups for "Tea and Sympathy"—all they had to add was sympathy—and a theatre manager could use "Friendly Persuasion" to get results. Arnold Gates, manager of Loew's State, Cleveland, Ohio, was one who poured the tea and got the sympathy.

▼

Jay Handelsman, manager of the Rio theatre, Detroit, launched his Kiddie Matinees this fall and says "the results were very disappointing"—so he added three give-away puppies, in a contest, that brought them back a'trooping.

▼

Jack Auslit, lively representative of Quigley Publications in New Orleans, nominates Rene Brunet, who owns and manages the Imperial and Famous Theatres, both neighborhood houses, for membership in the Round Table. Jack says he is a live wire and consistently on the lookout for new promotions, etc. Asa Booksh, old friend at RKO Orpheum theatre, just across the street from the Sazarac Bar, is another in New Orleans we like to hear from.

Fanchon & Marco, in St. Louis, have an excellent 32-page "Movie Guide" of their own, issued for October and November. A good job, with some editorial matter and illustrations to carry out their schedule. No indication of any publishing source other than the circuit—and one back page of advertising, from Coca-Cola.

▼

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., dug up a raccooon coat, without moths, we guess, and used it as street ballyhoo for "The Best Things In Life Are Free"—which came out of the same era in our history. Attracted a lot of attention—and may renew a vogue, for there's a cold winter coming.

▼

One we've known, Arch Jolley, is executive secretary for the Motion Picture Theatres Association of Ontario—a "United Front for the Industry" in Canada, who are arranging the luncheon meeting and following events beginning November 19th, in Toronto. Martin Quigley, Jr., Editor of the Herald, will be a speaker at the luncheon, and will present the Quigley Grand Award plaque to John McKim, of Odeon Theatres, on that occasion.

▼

Plenty of good promotion on "Solid Gold Cadillac" from down east—the latest being Sid Kleper's campaign from Loew's Poli, New Haven, but New England theatres have been leading in this exhibit of showmanship, as we observed up there.

▼

Japan Air Lines, with offices in key cities, do things with a flourish that is colorful and in keeping with their country. So, they have issued a special bulletin on "Teahouse of the August Moon" — the October number of their "Pacific Courier" —and it will be an inspiration to showmen who see a copy of it. Four pages of good pictures and lively comment on the MGM picture.

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in in smaller situations, where the manager is "on his own" — the other in larger cities, where there may be circuit cooperation.

•

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

•

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

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No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged.

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In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

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Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

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The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

•

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

•

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

RECONDITIONED NEUMADE FILM CABINETS 6-10-12 sections @ $2 section; Golde Automatic Rewind w/motor, like new $59.50; rebuilt Griswold R-2 splicers $15.95. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES —many brand new! Wollensak "Sunray" Series I: 3¾', 5", 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾", 3", 3¼" $150 pr. Others available--tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE. COMPLETE EQUIPMENT 400-SEAT theatre, CinemaScope, wide screen, modern air conditioning including Pomona deep well pump, etc. BOX 2940, MOTION PICTURE HERALD.

WANTED TO BUY

WISH TO PURCHASE 800 USED CHAIRS, MUST be modern and in perfect condition. Quote prices and if possible send photos. Write to JEAN CONIA, Hotel A'manac, 71st St. and Broadway, New York City.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Set 2 speakers, junction box $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N. Y.

NEW EQUIPMENT

ATTENTION HOLMES USERS! 1000W T-20C13 Mog. prefocus lamps $25 dozen ($3.95 each); intermittent movements $24.50; Star sprocket assembly $10; sound lens $9.95; EE14070 vertical drive shaft w/5 gears, bearings $9.75; 2000' magazines, upper & lower (rebuilt) $25 set. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

$17.95 COMPLETE 2-STATION 115-V INTERcom., delivered, worth $55; 4A/8.5V, WE Exciter Lamps 35¢; 1000-watt C13 Mogul Pref. $1.45; Bingo diecut cards O-75, $2.64M; O-100, $3.50M; 5M lot free delivery. Westinghouse Rectox 65-80 amps replacement units Benwood-Brenkert rectifiers, $89. Brenkert H. Arclamps, $165 pr. Simplex 4-Star complete Amplifier $99.90; F2.0 Lenses 4.75", $99 pr.: Wanted: Used Low-Intensity rectifiers, etc. Save this ad. AMERICAN THEATRE SUPPLY, 2300 First, Seattle, 1.

POSITION WANTED

I CAN MAKE YOUR INDOOR OUTDOOR THEAtres pay. Experienced exploiteer, all phases show business. Seeking supervisory or city manager position. Excellent references. Go anywhere. BOX 2939, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

AURICON PRO-200 16MM SOUND CAMERAS, complete, $1,600 value, $795.00; Eyemo 35mm Newsreel Cameras, from $99.50; Mitchell 35mm Standard Tracking Camera, $995; Houston 16mm K3 negative/positive/reversal Automatic Film Proccessors, unused, $5,450 value, $2,595; Moviolas from $195. Hallen Synchronous magnetic 16mm recorder, $1,495 value, $695; Neumade RK102-Film Racks hold 102-1000' reels originally $165, new $87.50; American Cinematographer's Handbooks, ¼ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DON'T WASTE IN THESE TOUGH TIMES. Hundreds of ways to save money in theatre operation, all based on practical theatre experience, are yours in the Master Guide To Theatre Maintenance. One of them alone may be worth far more to you than the $5. the book costs. Send for your copy Today. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York.

THEATRES

FOR RENT. PALACE THEATRE, PASSAIC, N. J. Fully equipped, CinemaScope, air-conditioned, parking. Ideal for projectionist, manager, family operation. S. E. HARRIS, 292 Fern St., West Hartford, Conn.

HELP WANTED

MANAGERS WANTED: THEATRE MANAGERS wanted for Conventional and Drive-in theatres open entire year in New Jersey. Top salary. Many benefits including retirement plan, group insurance, and hospitalization. Apply WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, N. J., or call Kellogg 1-1600.

Four New TV Stations Approved in Canada

TORONTO: Four new TV stations in Canada have ben approved by the CBC board of governors. One of them is a French-language TV station in Quebec City, in which Famous Players Canadian Corp. has an interest. Applications for stations in Rouyn, Que.; Medicine Hat, Alta., and Kamloops, B. C., were also approved. Approval was given to a request from CKVR-TV, Barrie, Ontario, for an increase in power on Channel three. In the field of AM broadcasting, Canada's first high-fidelity radio station, broadcasting on an FM wave length exclusively, was approved by the board of governors. This was the second time the application was made.

Legion Approves 12 of 15 New Productions

The National Legion of Decency this week reviewed 15 new productions, putting five in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I are: "Around the World in 80 Days," "Julie," "Marcelino," "Public Pigeon Number One" and "Teahouse of the August Moon." In Class A, Section II, are: "Between Heaven and Hell," "Man in the Vault," "Man Is Armed," "Reprisal," "Sharkfighters," "Tomahawk Trail" and "White Squaw." In Class B are "The Cruel Tower" because of "low moral tone; suggestive sequence"; "Curucu, Beast of the Amazon," because of "suggestive costuming and dancing," and "Teenage Rebel," because "although purporting to show the ill effects visited upon children through a broken home, this film, nevertheless, tends to reflect the acceptability of divorce and to justify remarriage."

Eastman Reports High Three-Month Earnings

ROCHESTER, N. Y.: Sales and earnings of Eastman Kodak Company for the first three quarters of 1956 were the best the company has had for any corresponding period, it was reported last week by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. Consolidated sales of the company's U.S. establishments for the first three quarters of 1956 (36 week ending September 2) amounted to $500,699,837, an increase of 2.8 per cent over the $487,284,358 for the corresponding period in 1955. Net earnings after taxes for the 1956 three quarters were $60,968,204. This was a 5.1 per cent increase over the $57,982,467 reported in 1955, the best previous three quarters earnings total. Earnings were equal to $3.32 per share on the 18,277,260 common shares outstanding compared with $3.15 per share a year ago. Earnings were 12.2 per cent of sales compared with 11.9 per cent in the corresponding 1955 three quarters. Pre-tax earnings were $132,278,597, an increase of 3.7 per cent.

Fritz Lang Plans Taj Mahal Film

BOMBAY: Hollywood director Fritz Lang, now visiting in India, disclosed plans to produce a film on the famous Taj Mahal, in which he hopes to recreate the social and cultural atmosphere of the Moghul period. He will select an Indian girl to play the role of Mumtaz Mahal. Mr. Lang said that he is making a thorough study of the social and cultural background of the period.

Tools of the Trade...

Bluebook of Projection

NEW...REVISED 8th EDITION

The Bluebook is recognized throughout the Motion Picture Industry as THE STANDARD TEXTBOOK on projection and sound reproduction. In the 8th Edition, it has been extensively revised in accordance with developments which have become established in the art, and reorganized to facilitate further both study and reference. Coverage of the subject is complete, ranging from elementary electricity to electronics, from the fundamentals of the mechanical processes involved, to the complex devices of today's projection room. The language and the method of presentation require no prior technical study for practical understanding. Discussion of processes are illustrated with diagrams, explanations of devices with photographs . . . . Besides a chapter on the essentials of new screen techniques, there is a practical discussion of Television prepared especially for the instruction of theatre projectionists.

$7.25
POSTPAID

A Handbook every Theatre Manager should have—

Deor Mr. Nodell:
I would like to compliment you on compiling such fine informotion. If this book is not too expensive, we would like to ploce one in the honds of eoch of our theotre monogers. — H. W. Loeffler, Centrol Stotes Theotre Corporotion.

The Master Guide to Theatre Maintenance

For the first time, information you want when you want it — for instruction or use on the job — in a hard-cover book of pocket size. Published by AARON NADELL. **$5** POSTPAID

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HONOR THY TRAILERS!

The primary influence behind more than one-third of total box-office receipts is the coming attraction trailer, whose average daily cost for an average theatre is LESS THAN ONE ADMISSION TICKET!

WOMAN'S HOME COMPANION
Survey showed 31 per cent went to the movies because of TRAILERS!

SINDLINGER
Survey showed 34.2 per cent went to the movies because of TRAILERS!

NATIONAL THEATRES CIRCUIT IN 21 STATES
Survey showed 43 per cent went to the movies because of TRAILERS!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Trailers—Showmen's Socko Salesmen!

NOVEMBER 10, 1956

MOTION PICTURE HERALD

Need Sweeping Policy Changes to Insure Film Future, Says Lichtman

for NOVEMBER

Better Theatres

FALL BUYERS NUMBER containing The Buyers Index
The Northgate Theatre in New Memphis Shopping Center
Drive-In with Acre of Play Area . . . Boston's New Saxon

BETTER REFRESHMENT MERCHANDISING:
Current Trends in Theatre Refreshment Service

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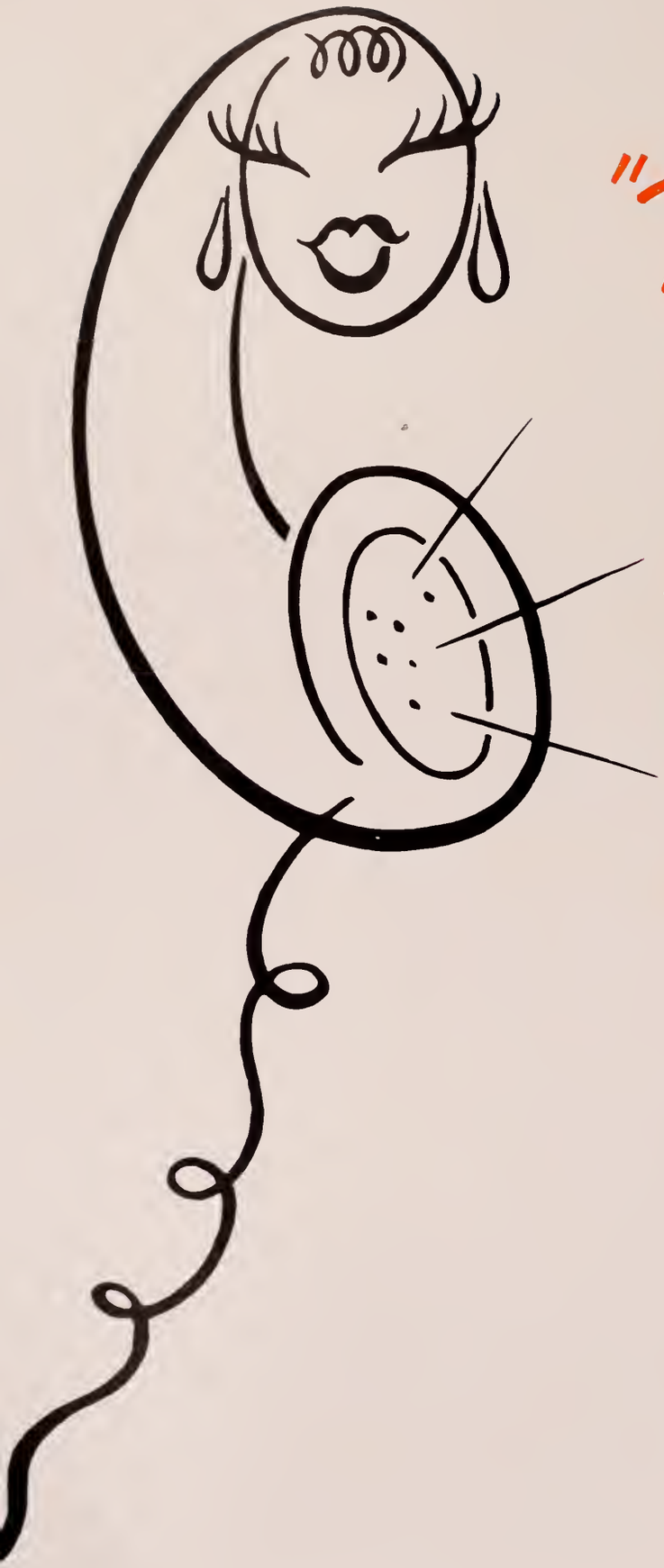

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M-G-M presents in CinemaScope and METROCOLOR · JUNE ALLYSON · JOAN COLLINS DOLORES GRAY · ANN SHERIDAN · ANN MILLER in "THE OPPOSITE SEX" · co-starring Leslie Nielsen · Jeff Richards · Agnes Moorehead · Charlotte Greenwood · Joan Blondell · Sam Levene · and

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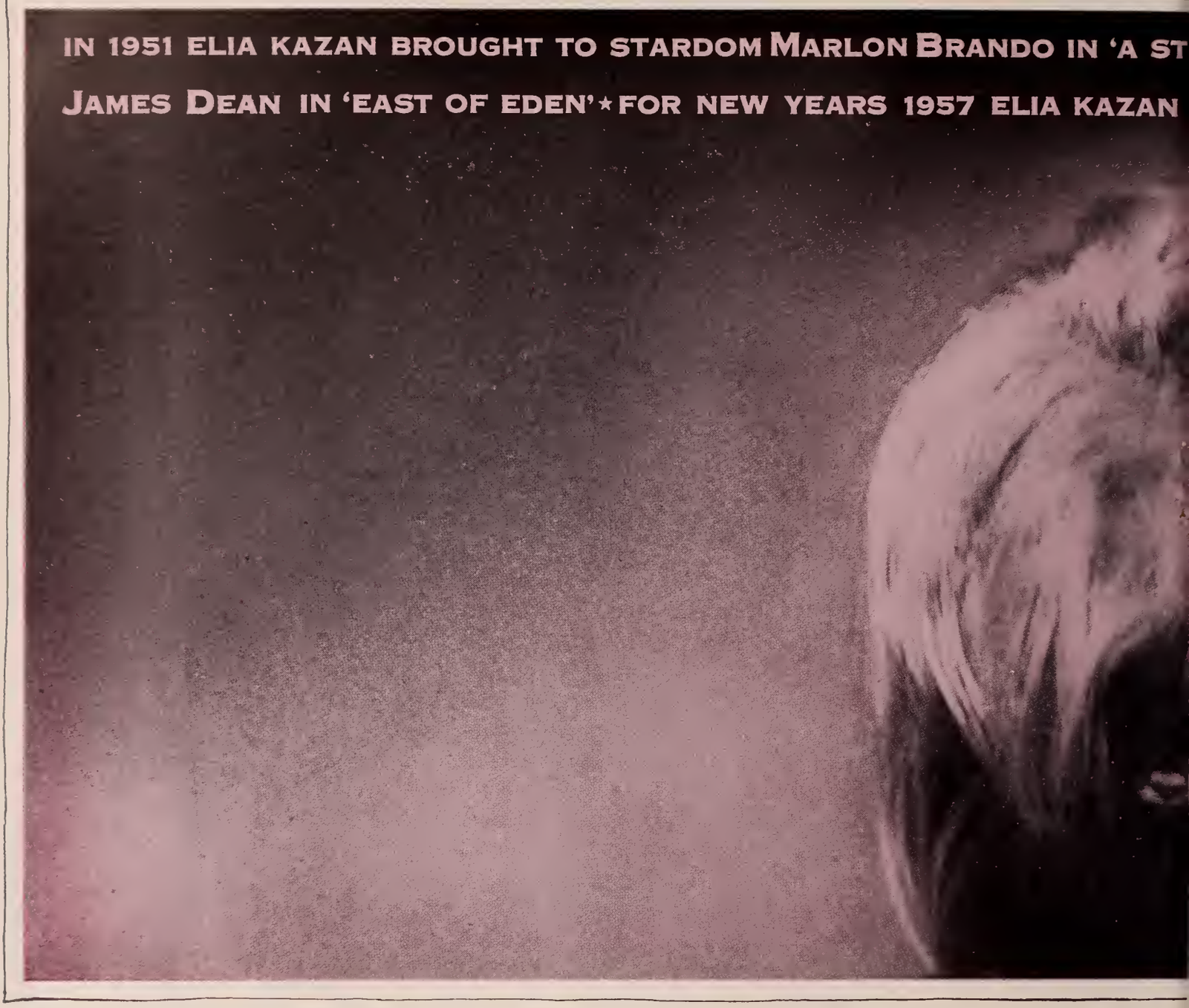

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BRINGS TO STARDOM

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ELIA KAZAN'S

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 205, No. 6

November 10, 1956

The Flood Is Over

FOR years exhibitors were understandably apprehensive about what would happen when "the flood" of feature films was released to television. While the debate about the merits of the release of the feature backlogs for home presentation will go on indefinitely, the flood has now passed. There are some additional features still to be sold, notably those of Paramount and Universal, and eventually the post-1948 films. However, the additional hundreds of features yet to be sold are relatively a small number in comparison with the thousands now available.

According to figures compiled by the Broadcast Information Bureau, over 6,200 features plus 1,200 Westerns are now available for television sponsorship. In addition television has acquired almost 3,000 cartoons and 4,000 other types of short subjects.

It is safe to say that this current television season marks the high-water level of feature films on television. At present the majority of the television stations are relying heavily on features to fill their broadcast schedules. In New York, for example, there are days when television set owners have a choice of twenty or twenty-five different features—all for free. Screenings start as early as 9 A.M. and continue through to a starting time as late as 1:45 A.M. the following day.

Had the distributors released their feature inventories a few years ago, the damage to theatre attendance might have been much greater. Now it is generally felt that only an occasional feature presented on television is especially potent competition. Many exhibitors believe that it makes little difference to them whether the television competition is presenting a live show, a filmed television series or a feature film. A good show will attract an audience.

■ ■ ■

In Lichtman's View

THERE are many in all branches of the industry who will note with interest the observations of Al Lichtman reported elsewhere in this issue. While some exhibitors and some distributors also have become producers, few have alternated their careers in responsible posts as he has done. After long years in distribution, Mr. Lichtman went to Hollywood as a production executive. Then in 1949 he returned to New York as a distribution head. Earlier this year he retired from that post and is currently planning to produce pictures.

Mr. Lichtman calls upon the industry to take "a good, long look of appraisal at itself." He draws attention to the potential advantages to all concerned if harmony could be promoted. The industry veteran has some sharp words for both exhibitors and distributors. He believes the former should maintain better showplaces and that the latter seem wedded to an archaic system.

What is most significant in Mr. Lichtman's comments is that he remains a confident, realistic optimist—"There is nothing wrong with the picture business, but we must buckle down in all aspects of it and give the public first-class shows."

He did not define a "first-class show" but it may be taken to be one that is well produced, presented in a comfortable and attractive theatre and sold on terms that make it possible for picture-maker, distributor and exhibitor all to make a fair profit.

■ ■ ■

Television Promotion

ALTHOUGH a number of the largest advertisers in America have been pouring huge sums of money into television as an advertising medium, there is no magic formula to make TV potent for film promotion. At times television advertising has been credited with playing a significant role in increasing attendance at the box office. In other instances the effect, if any, has not been subject to measurement.

It is logical that ways and means, on the national and local level, be tested in order to learn how best to use television to increase theatre patronage. It may be that certain methods will work only for certain types of films.

At the present time the Motion Picture Industry Council in Hollywood is sponsoring a project for a talent hunt that would tie in with television. Some preliminary discussions have been held with the American Broadcasting Company. An MPIC committee has been appointed to present the plan to the Motion Picture Association.

Every possible means of enhancing attendance at the box office should be explored. This definitely includes a more effective use of the television medium.

■ ■ ■

Louis W. Schine

THE death Tuesday of Louis W. Schine removed from the motion picture exhibition scene of the United States one of the best known pace-makers. The theatre circuit which Louis Schine, in association with his brother J. Myer Schine, built is one of the largest independent chains in the country. It has always been noted for progressive showmanship. From the time in 1917 the Schine brothers operated one theatre, the Hippodrome in Gloversville, N.Y., onward they took a keen interest in motion picture industry affairs. From the beginning, Louis Schine was the chief operating executive of the theatres. His wise counsel will be missed not only in his own company but in the sessions of exhibitor organizations.

—Martin Quigley, Jr.

Letters to the Herald

MOTION PICTURE HERALD

November 10, 1956

Product Digest

To the Editor:

I am a very well satisfied subscriber to Motion Picture Herald and I really hate to be without it now. I have only one small suggestion to offer.

It is this: Regarding the numbering of the pages in the Product Digest Section of The Herald. A new series of numbers was commenced July 28, rather an odd date to commence a new series of numbers—for me at any rate, in that I have my Product Digest supplements bound yearly into invaluable volumes. I know that there will not be many subscribers who will do this, but even so, may I suggest that a definite period be covered by one set of numbers—for example, I believe the last set ended round about the 900s, whereas the preceding set was in the 2,000s.

My suggestion is that if it is not possible to commence a new set of page numbers with No. 1 every January 1 (or rather the first issue of the year) as this might result in two number one's appearing in the weekly review indexes, why not commence with page No. 1 at the beginning of every other year? This would mean in my own case that one set of numbers would run through two volumes always.

If this were to be adopted may I suggest that the present series of numbers be continued until the last issue of 1957, and then new Page One's to be commenced the first issue of 1958, 1960, 1962, etc. This would make for a good system of numbering, I think, so that each set would be of approximately the same number of pages.—*R. E. DALLISON, Kent, England.*

Editor's Note: Readers' comments are invited on Mr. Dallison's suggestion that the Product Digest Section page numbers begin again with the first issue of January, 1958.)

•

"What I Did—"

To the Editor:

I read with great interest Lawrence Quirk's article in Motion Picture Herald of October 20 heralding the fortieth anniversary of the famous exhibitor reports column of your magazine, "What the Picture Did for me." It has always provided both exhibitors and producers with a valuable and candid insight into the effect and drawing power of various films, and has served as a fascinating graph of the changes and the things that have remained the same in production and exhibition throughout the years.

Producers as well as exhibitors have greatly profited from these comments, and I would be among the first to gratefully acknowledge this. However, it has occurred to me that for once it might be interesting for us making films to start an additional page called "What I Did for the Picture." In other words, it would interest me, as a producer, to learn what the exhibitor has attempted to do for the picture, rather than vice versa.

The exhibition of pictures is as important as their production, for neither can exist without the full and equal cooperation of the other. Hence, it would be of great interest to us in production to learn what the exhibitor is doing, under today's conditions, for our product in the way of pre-selling, merchandising and conditioning his audiences for the films he plans to exhibit in his theatre.

We are in a period where the manner and quality of exhibition are more important factors in the gathering of an audience than ever before. Theatres have become, mostly due to the free entertainmnt competition of television, a more "special" occasion. We know that people are more selective, and that they are shopping more carefully for their entertainment than in years past.

I don't really think this is a drawback, *if* we accept the challenge and make that special occasion just as attractive and desirable as possible. Certainly, in our considered efforts to make better and more unusual pictures we are honestly attempting to meet this situation in production. Now I would like to hear from our partners, the exhibitors of America and elsewhere throughout the world, as to what they are doing on their side of the business. With the hope that this may turn up some interesting responses—JERRY WALD, *Twentieth Century-Fox Film Corp., Beverly Hills, Calif.*

[*Editor's Note*—From time to time there has been published in the Managers Round Table section a column with the head "What I Did for the Pictures." In fact, the entire department every week is primarily concerned with what exhibitors and theatre managers are doing in the way of merchandising pictures in their community.]

"A GREAT JOB"

You're really doing a great job, in fact, we could no more do without your paper than the last reel of the main attraction here at our theatre! We find the "What The Picture Did for Me" section, and the Managers Round Table of invaluable help to us. Please keep up the good work.—LAURENCE G. BOURNE, The Clarendon Theatre, Claren Ville, Trinity Bay; Newfoundland, Canada.

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On the Horizon

BRILLIANT OPENING

A brilliant opening of "The Ten Commandments" lit up the sky over Broadway on Thursday evening. The first-night turnout at the Criterion theatre, headed by Cecil B. DeMille himself, included hundreds of the foremost leaders in the fields of education, religion, business and government, as well as top stars of screen, stage, radio and television. Also on hand were Charlton Heston, who plays Moses in the VistaVision, Technicolor film, Yul Brynner, Anne Baxter and other stars of the film, which began an exclusive New York engagement at the Criterion on a reserved seat, two-a-day basis.

IRON CURTAIN OPTIONS

Bernard Kreisler, president of the International Film Associates Corp., has disclosed the titles of some of the motion pictures involved in his deals with Iron Curtain countries during his recent trip into Western Europe. Mr. Kreisler reports conditional sales to four countries, depending on whether the offered films meet the standards of their synopses. Russia has taken options on 11 films, Mr. Kreisler said, naming only one, "Leonardo da Vinci." Poland has optioned 11 films, he added, Czechoslovakia seven and Rumania 10 under the same conditions. He also announced the acquisition of several Iron Curtain productions for television showing in the U.S.

TALENT PAYMENTS

Committees representing SAG, SDG and SWG met last week with an AMPP committee to renew discussions of a possible basis for additional payment to talent employed on post-1948 films sold to television. Discussions have been in abeyance for several weeks. Expectation in all quarters is that exploratory negotiations will consume several months, due mostly to increased budgets on features made since August 1, 1948, the cut-off date.

LITTLE HUT

MGM has completed arrangements with 15,000 travel agents in connection with the promotion of "The Little Hut," produced by F. Hugh Herbert and Mark Robson in London, Rome and Jamaica. The film will be released early in 1957. As part of the tieup, MGM, in conjunction with the Pacific Area Travel Association, will give away an island in the Pacific, and the winner of a limerick contest will be awarded the island, named Ava-Ava, in the crown colony of Fiji in the Pacific. It is completely habitable, with a furnished "Little Hut." The contest starts February 15, 1957.

STOCK AWARDS

Loew's Warfield theatre in San Francisco recently sponsored with the San Francisco News a contest in connection with the showing of the MGM film, "The Power and the Prize." First prize is five shares of Loew's, Inc., stock. To win, the patron is asked to try his prowess at forecasting and answering some questions about the stock market and other international affairs.

MACAO BAN

MGM's "Bhowani Junction" has been banned by the tiny Portuguese colony of Macao, located on the China coast not far from Hong Kong. Reason given "not suitable at the moment." Portugal is having trouble with India over the Portuguese colony of Goa, located on India's west coast, and is unwilling to show any pictures in Portuguese possessions which show India or Indians in a favorable light.

JAP WARNING

In a white paper compiled by the Japanese Ministry of International Trade and Industry, Japanese film-makers are warned that they are guilty of sacrificing quality for quantity and that they must use more color film and make better movies if they wish to stay in the export market. In 1955 Japan made 432 motion pictures. 165 more than in the United States, and in the first six months of 1956 she produced 276 so that the number for 1956 is estimated at over 500.

WHEN and WHERE

November 13: Dinner in honor of Martin G. Smith, exhibitor leader, Deshler-Hilton Hotel, Columbus, Ohio.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, to be held at Deshler-Hilton Hotel, Columbus.

November 17: Washington Variety Club's 21st annual dinner dance and presentation of the "personality of the year" award, Statler Hotel, Washington, D. C.

November 19: Annual convention of the Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

November 20: Annual convention, National Committee of Motion Picture Exhibitor Associations, King Edward Hotel, Toronto.

November 21: Annual meeting of the Motion Picture Industry Council of Canada, King Edward Hotel, Toronto.

November 22: Annual dinner of the Canadian Motion Picture Pioneers, King Edward Hotel, Toronto.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

November 30: Eighteenth annual dinner of the Motion Picture Pioneers honoring Robert J. O'Donnell as Pioneer of the Year, Waldorf-Astoria Hotel, New York.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

This week in pictures

A NOTATION on the Motion Picture Exhibitors of Florida "big convention for little exhibitors" at Jacksonville.

THE NEW OFFICERS are at the left. They are, seated, Sheldon Mandell, secretary; B. B. Garner, president; James Cartwright, treasurer; and Elmer Hecht, board chairman. And standing, vice-presidents Mark DuPree, James Biddle, Arnold Haynes, and Bob Daughtery. Below are LeMar Sarra, Lee Henry and James Partlow.

MICHAEL HAVAS this week in New York resigned his Latin American supervisory position with RKO and accepted that of general manager in the United Kingdom and continental Europe for Walt Disney Productions. He will begin his new work December 3 from his new headquarters, Paris; and he will distribute in television and in theatres.

IT'S THE HEY RUBE! SALES DRIVE, and part of it is the luncheon circuit. In St. Louis, honoring Rube Jackter, Columbia's assistant general sales manager: branch manager C. D. Hill, exhibitor Edward Arthur, division manager Carl Shalit, Mr. Jackter, exhibitor Bill Williams, and Loew's division manager Russell Bovim.

THE TWO MEN at the left are Ernest Sands and Ernest E. Hinchy, below. Mr. Hinchy resigned as head of Warners' playdate department after more than 25 years with the company; and Mr. Sands, New York branch manager approximately two years and who came to the company in 1948 as booker and then was salesman and Cleveland manager, succeeds him.

THE CONTEST. It was in the Commonwealth circuit on MGM's "The Tender Trap." Seventy-five theatres put out their best promotional efforts. First prize winner was John Newcomer, manager of the Page, Shenandoah, Iowa. That town's mayor, Paul C. Ambler, left, gives Mr. Newcomer his MGM $50 check. Other winners were Charles Rees of the Sherman, Goodland, Kas., and Vern Peterson, the Lee, Clinton, Mo.

IN JAPAN, it's a welcome over cocktails for RKO production chief William Dozier, seen above with Minoru Yamanishi of Shintoho, Kyusaku Hori of Nikkatsu, and Masaichi Nagata of Daiei. Mr. Dozier saw rushes on "Escapade in Japan."

THE GIFT, part of the premiere of "Friendly Persuasion" at the Fox Wilshire, Hollywood: a tribute for screen contributions, it goes to producer William Wyler, from producer Samuel Goldwyn. Looking on, Gregory Peck, actor and now also a producer.

HERALD picture

IN NEW YORK, it's an assist to Senatorial candidate Robert Wagner by film attorney Louis Nizer, seen at a show business "cocktail carnival" the purpose of which was to raise more money, more hope and more effort.

THE LUNCHEON, part of the ceremonies attendant to the picture's opening at the Radio City Music Hall, New York. In array, the host, president Russell V. Downing and his guests, Allied Artists' vice-presidents Morey Goldstein and Edward Morey; and, clockwise, Music Hall advertising head Fred Lynch, A.A. advertising chief Martin Davis, Music Hall vice-president Irving Evans, A.A. vice-president Alfred Crown, and Music Hall operations manager Charles Hacker.

IN DALLAS, it's "Chesters" for community chest activities; and at the left COMPO executive Louis Higdon of Frontier Theatres presents them to Stuart Adams, right, of Interstate, and Walter Steadman, center, of National Screen.

NATIONAL THEATRES NEWS, in two parts. Above, Edwin Zabel, center, retires from Fox West Coast after 31 years, doorman to general manager, and is given a life card by National Theatres president Elmer C. Rhoden, right, as FWC president John Bertero watches.

At the right, winners of NT's showmanship contest, five of 335 managers. Along with their wives they board a plane for a Hawaiian Islands "dream vacation." They are Mr. and Mrs. William Dumond, El Centro, Cal.; Mr. and Mrs. John Fredericks, Fresno, Cal.; Mr. and Mrs. Willis Cooley, Everett, Wash.; Mr. and Mrs. Dick Conley, Billings, Mont.; and Mr. and Mrs. Willis Shaffer, Hutchinson, Kas. With them, starlet Lili Gentle. Mr. Rhoden in sending them off cited "initiative, resourcefulness, imagination—and performance."

Sales Heads Consider Pinanski Area Plan

. . . Many exhibitors in metropolitan locations are in favor, but others in smaller towns are reported cool to idea

Distribution sales executives are "giving consideration" to the plan advanced several weeks ago by Sam Pinanski, president of American Theatre Corp., Boston, which urged utilization of outlying theatres in "growth areas" for opening pictures at the same time and at the same price as downtown theatres.

According to a number of distribution sales heads, the Pinanski suggestion "is a certainty for our operations in the future." One sales head said last week that his company is already playing top product day and date between neighborhood and downtown houses in Los Angeles and St. Louis.

"Food for Thought"

Another sales executive pointed out that his company has no uniform policy and that each situation is closely studied on an individual basis. "Conditions are continually changing and our releasing plans for a film are determined following a survey of the situation, the theatres and other facets involved," he said. All company distribution heads agreed that the suggestions of Mr. Pinanski were "food for thought."

Many exhibitors are likewise in favor of the Pinanski suggestion, particularly those located near metropolitan areas. However, theatre men in some other parts of the nation have been reported "cool" to the plan. In the North Central states exhibitors said they were in opposition to the plan "at the present time" as they regard themselves as "small town" exhibitors, comparatively speaking.

Benjamin Berger, president of North Central Allied, said he is opposed to the idea as far as the Twin Cities are concerned. "It is all right for the big cities, but we are too small here. A suburban first run in competition with down town would kill it for both," he said.

Old Policy Is "Obsolete"

Mr. Pinanski in his earlier statement had declared that the industry, in adjusting to a new business era, would have to rid itself of its "fanatical devotion" to showing its better product in downtown pre-release or first run theatres to the exclusion of other theatres in the same area. He said that in his opinion such a policy was daily being demonstrated to be an obsolete method of merchandising and distribution.

Mr. Pinanski added that the method constitutes what he considers an attempt to force the public to see the most desirable films at the greatest inconvenience and cost in incidentals to the public.

Mr. Pinanski, whose circuit operates downtown theatres in Boston as well as neighborhood and outlying theatres, contends that this change of policy would put the motion picture industry "in tune" with other industries that already have adapted themselves to the new times by establishing branch stores in new, commodious shopping centers, with available space and other patron conveniences.

COMPO May Shift Audience Award Dates

The Council of Motion Picture Organizations last week advised its membership that the production of promotion materials for the Audience Awards campaign, originally scheduled to be held from Christmas Day to January 3, has been temporarily held up pending a re-examination of the dates with a view of strengthening the promotion for the benefit of the theatres and to eliminate, if possible, any conflict with the Academy Awards.

The re-examination of dates was requested by Elmer Rhoden, who with Leonard Goldenson will serve as national co-chairman.

Sam Pinanski and Robert W. Coyne, members of the COMPO governing committee, in a letter to the COMPO board and membership explaining the delay in putting the promotion materials into production, emphasize that this deviation from the plan tentatively set for the Audience Awards campaign does not reflect any friction with the Academy Awards group, or the MPAA advertising group which has come up with several projects requiring exhibitor cooperation.

Brynner Forms Firm

Yul Brynner, actor and director, has announced the formation of an independent company, Alcoins Productions, with Virginia Brynner as president.

SBA Has Had No Mortgage Loan Pleas

WASHINGTON: Small Business Administration officials said this week that the agency has not yet received any industry request to grant government loans to theatres for mortgage purposes. They also said again that they doubt very much that such a request would be approved if and when it's made. The Administration does not permit loans for mortgage purposes to any other industry, these officials declared and "We can't make any exception" for theatres.

From the start, S.B.A. officials have said the agency might refinance a theatre mortgage where the refinancing is incidental to getting a Government loan for modernization or repair work and where it might be necessary to give the agency clear collateral. But they insisted that the agency could not make loans solely to pay off an existing mortgage.

Some weeks ago, the Theatre Owners of America and the Independent Owners Association said they would ask S.B.A. to grant loans to pay off mortgages. TOA's Philip Harling said this week that TOA would seek legislative changes so exhibitors could apply for "business loans for all purposes."

S.B.A. officials also said that "a few" theatre loan applications have now been received in agency field offices, but added they do not know what action, if any, has been taken. Some loan applications have been received, they said, from drive-in theatre operators who apparently did not understand that S.B.A. loans were to be restricted to operators of conventional theatres. These applications have been returned, they declared, with an explanation of S.B.A. policy.

Kintner to Join NBC as An Executive Vice-President

Robert E. Kintner, who resigned last month as president of the American Broadcasting Co., has been elected an executive vice-president of the National Broadcasting Co., effective January 1, 1957. He will serve on the newly organized NBC executive council as co-ordinator of the television network's color activities and expansion, according to Robert W. Sarnoff, president of NBC, who made the announcement. "Bob Kintner has a splendid record of achievement in the important positions he has held in the broadcasting industry," Mr. Sarnoff said. "His over-all knowledge of this complex, fast-growing broadcasting industry will enable us to make wide use of his talents." Mr. Kintner joined ABC as a vice-president in 1944.

AL LICHTMAN BELIEVES:

FRESH IDEAS, REVISION OF POLICY VITAL NEED

by LESTER DINOFF

A sweeping revision in the operational methods now utilized by all segments of the business, plus an installation of fresh ideas and thinking among producer-distributors and exhibitors, should be blended to enable the motion picture industry to have a great future.

That is the considered opinion of veteran Al Lichtman, former director of distribution and now sales consultant for 20th Century-Fox, who is preparing some properties for the screen.

Mr. Lichtman, speaking from a comfortable armchair in his Park Avenue home in New York, declared that the "motion picture industry should take a good, long look and appraisal of itself and realistically tackle the problems of today for a better tomorrow." The motion picture still has the most to offer the public in entertainment values, he said. "There is nothing wrong with the picture business, but we must buckle down in all aspects of it and give the public first class shows," he said.

"The business in recent years has seen grosses and attendance decline. This has been attributed to television, the unattractiveness of many theatres, and the public's problems in getting to the theatres because of transportation, etc.

AL LICHTMAN

"Utilize New Thinking"

"Show business is highly competitive. The motion picture cannot be ground out in quantity any longer. The smaller number of films produced today are now much better in quality and entertainment values. If we are able to create great motion picture product. and continue to do so, the industry will once again become the top entertainment medium. It is a healthy sign when I see such films as 'The King and I,' 'Giant,' 'The Ten Commandments' and 'Around the World in 80 Days' produced and made available to the public, which is buying them with enthusiasm. The industry should not cry about the bad business, but do something about it. Utilize new thinking, new selling, merchandising and promotional approaches by all concerned. Do away with slipshod operations and improvements will take place."

Mr. Lichtman urged distributors and exhibitors to work together in harmony for "a better tomorrow." "Theatre men should bring their houses up to the best possible standards in comfort to their customers, and in the latest equipment. In booking films they should use intelligence, especially in playing double features. In these situations, each picture on the double bill should be compatible with the other so that the entire program would have appeal to an entire audience, not just a segment of it.

"Distribution as it now is organized is archaic. The distributors' methods of operation haven't changed in years and have to be revolutionized. Present national methods of operation have to be so altered that policies will be installed so that a theatre may buy product on a basis of its ability to pay for it. Policies and rentals must be based on each individual situation, town-by-town, neighborhood-by-neighborhood. There now cannot be an arbitrary, uniform system of sales in regard to film."

The former distribution executive said that he is of the opinion now that the industry could save a vast amount of money annually by a "complete revision of present distribution methods, by not wasting large amounts of advertising expenditures on national levels, and in legal expenses." Mr. Lichtman said that the companies could save perhaps "some $5,000,000 yearly" by revamping the sales operation. He expressed belief that in some cases fully half the number of salesmen in an exchange could be eliminated. He said film salesmen in many territories have only a small dwindling number of accounts to call upon. These accounts could be serviced from the exchange itself, he said. Advertising dollars are also being wasted where a company spends huge sums in national advertising and on national promotion "gimmicks," he said. He added, "Film ads in newspapers haven't changed in looks for many years."

Mr. Lichtman, decidedly aware of the industry's current problems, had some viewpoints to offer on other film matters. Commenting on the Council of Motion Picture Organizations (he was a member of its governing triumvirate), Mr. Lichtman said, "This organization would be of tremendous value to the motion picture industry if the industry would support it on a permanent, long term basis. The structure of COMPO is now based on membership dues and the organization lives in fear that the membership will not pay its dues.

"The attitude of many people in the industry has been a 'what-have-you-done-for-me-today' one toward COMPO. That must be corrected by the industry, which must support it whole-heartedly as COMPO means a great deal to the business."

Suggests "Outside" Aid

Mr. Lichtman at this point said that the recent tax campaign of COMPO is a symbol of what the organization could do for the industry. He said that in the next tax campaign more support should be given to COMPO and that the organization should make an attempt to secure aid outside the industry from other fields of entertainment which are still saddled with admissions taxation. He specifically pointed to the major and minor leagues in baseball as one possible source of assistance "as they are in a similar situation to theatres charging over 90 cents per admission."

Commenting on the sale of motion picture film libraries to television, he stated that "sales were brought about by economics." He added that he had "mixed feelings" on this matter.

On the announced plans of Stanley-Warner Corporation and American Broadcasting-Paramount Theatres to engage in film production, Mr. Lichtman said that "there is room for everyone in the business if they have the money. The industry thrives on competition."

Mr. Lichtman also took exception to the Allied States Association bid for a round table discussion on industry affairs, saying that such a meeting "would not accomplish anything." He said that in the

(Continued on following page)

Warners Plan Realignment of Publicity Setup

Warner Brothers will organize two additional publicity units at its coast studios —one to handle pre-production publicity and the other to work with talent, it was announced last week by Robert S. Taplinger, vice-president in charge of advertising and public relations. He added that Warners plans to launch heavy advertising and publicity campaigns on all its forthcoming releases on local, state, regional and national levels.

Hendricks Will Supervise

Mr. Taplinger added that these additional publicity units would be supervised by Bill Hendricks, studio publicity director. "The units would continuously put out publicity about Warner properties, and talents, from the time of their acquisition to the time of the film's release," he said.

Meyer M. Hutner has been appointed a special assistant for liaison with leading independent producers associated with Warners, Mr. Taplinger also announced. Director of advertising and publicity for Samuel Goldwyn Productions, Mr. Hutner will assume his new post at Warners November 12. This newly created position is regarded as a forward step in the expansion of Warner operations, offering increased promotional services to the important independent productions at Warners.

Plans Heavy Emphasis

Going over the company's releasing schedule for the coming year, the Warner executive said he plans "to bring heavy advertising and publicity guns to bear on each of our films." Mr. Taplinger said that one part of this program, commencing with "Baby Doll," provides for the department to produce "a pre-release publicity manual in which will be included all publicity breaks, ideas on what has been done, what will be done, national stories, etc." He added that in many instances this "pre-release publicity manual" would be of better service than a pressbook which has lost its effectiveness.

Mr. Taplinger feels that the exhibitor's utilization of a pressbook now is quite routine, to a point where he just uses the advertising mats, and in some instances, nothing at all. "Our idea," he explained, "is to have all of our home office personnel, field men, salesmen and others work with the manual on each film. They would then have a complete knowledge of all ideas concerning publicity and could be of better service."

Famous Players Buys Vending Firm Interest

TORONTO: Famous Players Canadian Corp. Ltd. have purchased an interest in Carlton Automatic Vendors Ltd., Toronto. Gurston Allen, president, said that interest in the company would be divided three ways, with Famous Players owning an interest, Premier Operating another share, with Trans-Canada Distributing Co. Ltd., of Montreal, owning the other share. Carlton Automatic operates 250 vending units in the Toronto area, while it sells vending machines in Ontario and Western Canada. Plans are being made to open offices in the west. J. J. Fitzgibbons, president of Famous Players, and R. W. Bolstad, vice-president, have been named to Carlton's board of directors. Gurston Rosenfeld is secretary-treasurer and general manager of Carlton Automatic Vendors, Ltd.

LICHTMAN

(*Continued from preceding page*)

light of current industry conditions and legal opinions exhibitor and distributor disagreements would be best settled in individual meetings, at which time a better grasp of the conditions and problems could be had by both parties.

He also commented on the Senate Small Business Committee report on industry trade practices, saying "in my opinion it was very just."

Mr. Lichtman recounted some of his experiences in the attempts to set up an industry arbitration system, the last draft of which was approved and then disapproved by Theatre Owners of America. "That draft was a one-way street favoring the exhibitors. No business man in his right mind would have accepted it as the distributors could have never been a plaintiff under its setup and the distributors would have borne the cost of operating it, perhaps up to $250,000 per year. However, now that it has been shunted aside by TOA, I feel that the distribution companies do not feel kindly about getting together with exhibitors again to draw up another arbitration draft."

Considers Pinanski Plan

He also took cognizance of the proposal presented by Sam Pinanski, president of American Theatres Corporation, Boston, which concerned the playing of top product in neighborhood theatres in "growth areas" on a day-and-date basis with downtown theatres at the same price. "This suggestion should be given consideration by the distributors," he said.

Mr. Lichtman once again said that "our business has a great future if we take care of it. Everyone should realistically appraise his operations and change for the better."

Approve Plan For "Jubilee" Program in '57

The Motion Picture Association of America's business building coordination committee last week approved a coast suggestion for a "Golden Jubilee" program for the industry in 1957 in which merchandising and promotional ventures will be employed to revitalize the box office, it was reported following a meeting in New York.

The committee, which includes representatives of the company's domestic and foreign sales departments and the advertising and publicity directors committee of the MPAA, heard reports from Roger H. Lewis, Paul N. Lazarus, Jr. and Robert S. Taplinger on the coast attitude toward the MPAA's six-point program, which includes the Hollywood press conference, the merchandising and promotional plan for an "Oscar Sweepstakes," executive field trips, revision in advertising billings, an industry market survey, and advertising campaigns.

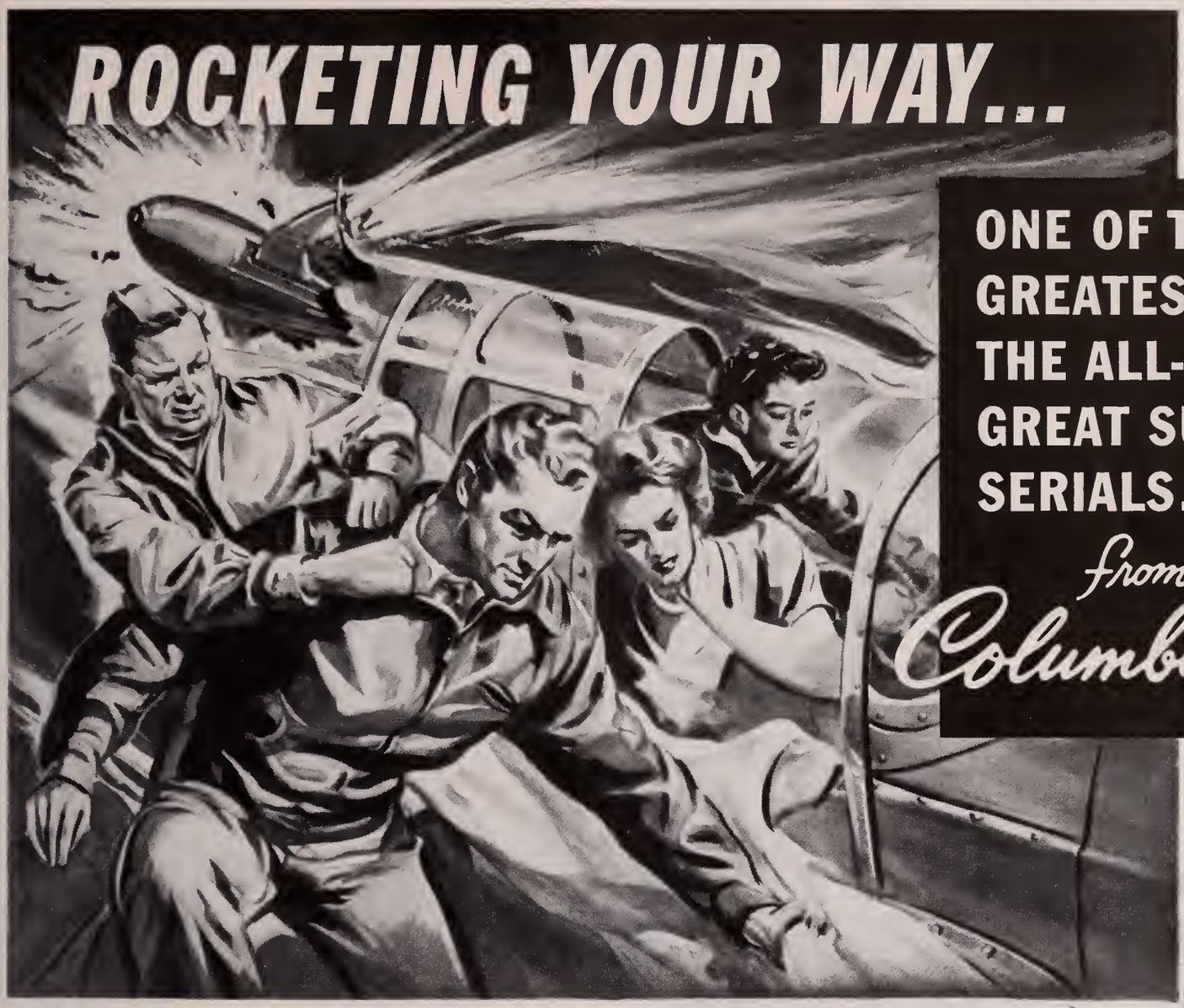
The business-building group liked the idea of the "Golden Jubilee" plan for this coming January, which would be launched by the executive field trip, it was said. The industry figures who would make these field tours would discuss the motion picture industry and its "state of the union" with newspaper publishers and editors. The tours would be followed by the Hollywood press conference, in which critics from newspapers in 300 cities with 100,000 or over population would go to the production center.

The MPAA committee referred back to the advertising-publicity subcommittee on merchandising and promotion headed by Alfred H. Tamarin the proposal on staging of the "Oscar Sweepstakes." The plan will be further developed and strengthened so that it also could be launched this coming year in conjunction with the Academy Awards, it was stated.

New Orleans WOMPI Makes Season Plans

NEW ORLEANS: The local chapter of Women of the Motion Picture Industry (WOMPI) plan a busy schedule of activities from now until New Year's. Among the forthcoming events are the regular monthly luncheon November 14 with Mrs. Rodney Toups, wife of the manager of Loew's State theatre and director of Women's Affairs, New Orleans civil defense, as chief speaker. In November 15 they participate in the T.B. Seal Walkathon Parade and will handle the distribution of T.B. Seal Trailers to theatres in the area.

ROCKETING YOUR WAY...



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Fox-NTA Deal Proves Relation of Media

. . . Agreement also considered to be indicative of newly developed diversification of interests on part of film companies

The two-part agreement announced late last week between 20th Century-Fox and National Telefilm Associates, whereby the former will lease additional pre-1948 films to NTA and whereby NTA will sell a 50 per cent stock interest in its new TV film network to 20th-Fox, serves once again to emphasize not only the increasing interrelation between motion pictures and television but also the increasing diversification of film company interests.

The four highlights of the 20th-Fox-NTA agreement are as follows:

Twentieth-Fox will receive $5,850,000 in payment of a five-year license to NTA for 78 features (39 class A pictures and 39 class B features); in addition to the cash payment, 20th-Fox will receive 45 per cent of the gross income received by NTA over and above the license fee, plus a reasonable allowance for NTA's overhead and distribution fees;

Twentieth-Fox also agrees to license an additional package of 78 features, similarly broken down, commencing in 1957, under terms which "are to be at least as favorable to 20th-Fox as for the first group" and, perhaps, better than those for the first group if the market warrants;

In addition, 20th-Fox has "an option to require NTA to license three additional groups" of 78 films, making five groups in all for a total of 390 films;

In a separate but simultaneous deal, 20th-Fox receives 50 per cent of the stock in NTA's tv film network which began operations October 15 with more than 100 affiliated stations throughout the U.S. and its possessions.

Details of the agreement were announced in separate statements by Spyros Skouras, president of 20th-Fox, and Ely A. Landau, president of NTA. The film leasing agreement alone, should all the options be exercised, will bring the motion picture company a minimum of $30,000,000. The deal involving the NTA TV film network provides for TCF, 20th-Fox's television film production subsidiary, to participate equally with NTA in the control of the network by nominating one-half of the directors and the treasurer of the network.

It also provides for the production, by 20th-Fox, of new television films for NTA, similar to the productions 20th-Fox is now making through TCF productions. NTA thus is expected to take a major portion of its requirements for television from 20th-Fox. Current television shows being produced by TCF include The 20th Century-Fox Hour, My Friend Flicka and Broken Arrow.

Mr. Skouras, in his statement, emphasized his belief that this arrangement should prove beneficial to the American motion picture industry by creating in television viewers the desire to see entertainment in the motion picture style, "a vastly superior technique possessing a quality far surpassing television entertainment." He said that this especially should produce in children, who are introduced to the motion picture form via these older productions, an appetite for the new and superior films and create in them the habit of going to the movies.

Lauds Feldman Aid

He said further that negotiations between 20th-Fox and NTA were initiated by Charles K. Feldman, head of Famous Artists Corporation, and without his efforts the contract could not have been completed. Also participating with Mr. Skouras in he negotiations were W. C. Michel, executive vice-president of TCF; Donald Henderson, treasurer of 20th-Fox, and Otto E. Koegel, chief counsel of 20th-Fox.

NTA was represented by Mr. Landau, Oliver A. Unger, executive vice-president, and Harold Goldman, vice-president in charge of sales.

Commenting on the new partnership, Mr. Landau said in part: "We are exceedingly proud to be able to expand our existing partnership with 20th Century-Fox. NTA's sales experience with the initial group of 52 features acquired from 20th-Fox last May has proved that fine films are assured an enthusiastic reception from television stations, viewers and sponsors alike. . . ."

Warner Featurette Has Screening in Miami

MIAMI: In advance of a strong advertising-publicity-promotion campaign, a special screening of Warner Bros.' "Chasing the Sun," a four-reel film in WarnerColor, was held November 7 at the Hotel McAlister. The showing of the featurette, which highlights the wonders of Florida, was held under the auspices of the Air Transport Association. The gala world premiere of the 40-minute attraction will be held here early in December.

Non-Operating Landlord Can't Sue: High Court

WASHINGTON: The Supreme Court refused to upset lower court rulings that a non-operating percentage lease landlord has no right to sue for damages under the Clayton Anti-Trust Act.

The high court refused to hear the appeal of the Melrose Realty Co. of Philadelphia. Melrose owns what once was the Yorktown and later was the Warner theatre there. It leased the theatre to Warner Theatres for a minimum rental plus a portion of the gross receipts. Later, when the distributors and Warner Theatres agreed to give a competing theatre day-and-date booking with the Warner, Melrose filed an anti-trust suit against the distributors, Warner Theatres and the competing theatre. Melrose charged the agreement was part of an illegal conspiracy, and that since the agreement cut the receipts of the Warner theatre, it also cut the rental received by Melrose and so injured Melrose.

The District Court and the Third Circuit Court, however, ruled that a non-operating percentage lease landlord like Melrose was not a person "injured in his business or profiting" within the meaning of the Clayton Act, and therefore had no right to sue. The courts dismissed the suit. Appealing to the Supreme Court, Melrose argued that this type of lease arrangement is common in the film industry and that the lower court decisions deprived many people of any chance to recover damages when injured by an illegal anti-trust conspiracy. Melrose said the courts should be as liberal as possible in giving people the right to invoke the Clayton Act where it was felt to be justified.

In refusing to review the lower court decisions, the Supreme Court gave no reason for its action, merely noting it on a long list of actions handed down yesterday.

O'Shea's Status "Inactive" On MPAA Code Committee

Daniel T. O'Shea, RKO Radio Pictures president, who was originally a member of the committee set up by the Motion Picture Association to study revision of the Production Code, has taken an "inactive" status. He said in Hollywood Monday that technically he had not resigned but that it would be unfair for him to continue as a member in view of the fact that he would be spending a large part of his time at the studio and would be unable to take part in the deliberations. Paul Quinn, RKO executive and Mr. O'Shea's alternate, continues to serve on the Production Code sub-committee.

IT'S ON THE WAY FROM RKO!

—for the most prosperous Holiday Season you ever had!

5 HAPPY REASONS why "Bundle of Joy" is a box-office gift . . .

1. Eddie's first movie—and he's No. 1 with millions of fans!

2. Eddie and Debbie—America's New Sweethearts together for the first time in a movie!

3. 6 headed-for-the-hit-parade songs—sung by Eddie and Debbie—and the rest of this wonderful cast!

4. It's Technicolor and Wide Screen—to get them away from their TV sets and into your theatre!

5. It has wonderfully warm fun all the way—Toys . . . Songs . . . and a lot of the fun takes place in a Department Store... think of the tie-ups for you!

EDDIE FISHER DEBBIE REYNOLDS

IN

BUNDLE OF JOY

co-starring

ADOLPHE MENJOU TOMMY NOONAN

TECHNICOLOR®

with Nita TALBOT Una MERKEL Melville COOPER Bill GOODWIN Howard McNEAR

Produced by EDMUND GRAINGER, Screen Play by NORMAN KRASNA, ROBERT CARSON and ARTHUR SHEEKMAN · Story by FELIX JACKSON

Directed by NORMAN TAUROG · Musical Numbers and Dances Staged by NICK CASTLE · Lyrics by MACK GORDON · Music by JOSEF MYROW

RKO RADIO PICTURES

RKO's Big-Money Package for Your Top Playing Time!

Rank Asks Remission Of Entertainment Tax

. . . Warns that hundreds of British theatres will close unless action is taken; points out ill effects on producers

by WILLIAM PAY

LONDON: J. Arthur Rank took the opportunity of plugging the industry's case for an entertainment tax remission in an interview reported in the London **Star** newspaper last week.

"I am not a prophet," warned Rank, "but I believe—and I say it with regret—that some hundreds of theatres will close in this country unless something is done about the entertainment tax. This means that we—and the tax collector—will be subjected to the law of diminishing returns. The 79 theatres this organisation is closing paid £455,453 in entertainment tax last year. Shut—they will pay nothing."

Paid £10 Million in Tax

Referring to the tax's effect on British film production, he said: "While the tax remains at the present figure it is risky for a British producer to spend more than £150,000 on a picture. If he does he cannot be sure of getting his money back. Last year this organisation paid £10 million in tax. If that were reduced so that we had, say an extra £5 million in hand we should spend a larger sum on our films."

Mr. Rank gave the following figures to justify the closing of some of his cinemas: "If you owned a cinema on which you were losing £4,500 a year and also paying £7,500 in entertainment tax, what would you do? You would close it. Otherwise you might be certified as not quite right in the head. Before the war you could furnish a medium-sized cinema for £8,000. Today the figure is £30,000. In 1946 wages cost twice the figure of 1939. Now they have increased by a further 75 per cent."

But Mr. Rank was doubtful of reopening his cinemas if the tax was reduced. The case of each theatre would have to be considered on its merits but it would stop the closing of others. He was optimistic, however, that the Chancellor of the Exchequer will cut the tax if the country's economic condition permits him to do so. Our case, he declared, is factual, reasoned, and, he thought, unanswerable.

Ending the piece on a confident note, Mr. Rank welcomed the competition of TV, and added: "More than 20,000,000 people attend the cinemas in Britain each week. People still want to go out for their entertainment—particularly young people up to 30. If you have something good to show them they will come to the cinema. Films are the business of the cinema—good films. I believe in them."

***THE ROYAL PRESENCE** at the Royal Performance in the Empire Theatre, London, of "The Battle of the River Platte." J. Arthur Rank is seen greeting the Queen. With them, right, Charles Goldsmith, MGM managing director in England.*

ESTIMATE 200 TO 300 MORE THEATRES WILL CLOSE SOON

A total of 142 cinemas were closed in Great Britain this year up to October 31, so Board of Trade President Peter Thorneycroft answered a questioner in the House of Commons last week. Even in the tumult and torment occasioned by the Suez emergency, M.P.'s were disposed to surprise and shock at this cut-back in motion picture potentials this side. But greater shocks are in store.

Including a number of Rank houses and those belonging to the powerful ABC group, it is reliably estimated that a further 200 to 300 theatres will go dark for good and all by the end of March next.

The falling graph in the number of available shop-windows reflects not only the current crippling burden of entertainment tax but an overall drop in box office takings. As reported here earlier, a refreshing recent increase in the earnings of British films in Britain is recorded in the latest returns of the administrators of the Eady Fund. The total rentals for British films for the five weeks ended September 29, 1956, are shown therein as £1,028,652, comparing with £667,370 for a period of four weeks ended September 24, 1955. But a disturbing and continuing fall-back is recorded in gross box office takings composed mainly in regard to American offerings over the last five years.

Profit Margin Is Low

Throughout that period theatres have operated on a low if any profit-margin. The gross box office take, nevertheless, fell in that time from £28,040,000 to £25,436,000. The spread out of the £2½ million decrease among the country's 4,000 odd theatres represents a sizable threat to their liquidity in already troublous times.

Responsible leaders in the theatre side of the industry—notably ABPC's Sir Philip Warter and J. Arthur Rank—speak of the business passing through a "rationalizing" phase. They admit that a number of inefficient and ill-equipped theatres survived in the lush days of the last War and immediately thereafter only because of the abnormal conditions then prevailing.

Also, since that time considerable "population shifts" have occurred in urban areas so that a number of theatres have inevitably become redundant. They admit, moreover, to building theatres in selected new areas, or rebuilding war-damaged others on acceptable sites. But there remains the inescapable evidence of a falling-off of motion picture appeal among the masses here in the cut-back generally of gross box office takings.

The urgency and need of a wholesale rationalization of motion picture traffic is acknowledged by distributors and is to be seen in the amalgamation of provincial branches by them. Following the example of Mr. Rank's distribution limb, MGM's Charles Goldsmith announced in the week the absorption of his company's Belfast branch by that at Dublin and the merging of the Liverpool and Manchester branches of the company.

There is the instance also of Republic's handing over its United Kingdom distribution to British Lion. Further distributive economies are anticipated in the current rationalizing phase and—so exhibitors fear—what are euphemistically described as "adjustments" in rental rates.

Ask Higher Rentals

Several instances are reported of distributors recently demanding higher rentals for pictures which have proved outstanding successes on their West-End prereleases. Theatremen argue that under the percentage booking system a top-ranking picture automatically brings to a distributor his rightful share in a bumper harvest. To which the renter understandably retorts that he, too, has suffered lean times.

Those and other prickly points of dispute—including 20th-Fox's revolutionary release pattern in the case of "The King and I"—will inevitably figure high in what are likely to be embittered discussions at convenings of the CEA-KRS Joint Committee in the very near future.

HAPPY BOX OFFICE TO YOU FROM **RKO**!...
WITH THE BIG-LAUGH STAR IN THE BIG-LAUGH SHOW

LOOK! RED RIDES AGAIN!

FUNNIER THAN EVER...
C-A-R-A-Z-Y AS CAN BE!

RKO Radio Pictures presents

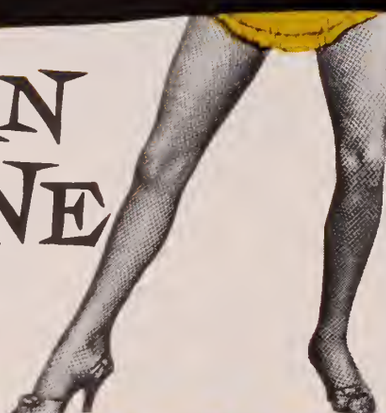
PUBLIC ★ PIGEON ★ NO. 1

STARRING "RED" SKELTON ★ VIVIAN BLAINE

CO-STARRING JANET BLAIR

WITH JAY C. FLIPPEN • ALLYN JOSLYN

Screen Play by and Produced by HARRY TUGEND • Directed by NORMAN Z. McLEOD



Distributed by RKO RADIO PICTURES

TECHNICOLOR®

ANOTHER PROFIT SHOW FROM THE **NEW RKO**...

★ Box Office CHAMPIONS for OCTOBER

The box office champions are selected on the basis of reports from key city first run theatres throughout the country.

Attack!

United Artists

Producer and Director: Richord Aldrich. *Writer:* Jomes Poe. *Cast:* Jock Polonce, Eddie Albert, Lee Marvin, Robert Strouss, Richord Jaeckel, Buddy Ebsen, William Smithers.

The Bad Seed

Warner Bros.

Producer and Director: Mervyn LeRoy. *Written by* John Lee Mohin. From the play by Moxwell Anderson ond the novel by Williom March. *Cast:* Noncy Kelly, Potty McCormock, Henry Jones, Eileen Heckort, Evelyn Vorden, William Hopper, Poul Fix, Jesse White. *(Champion for the second month).*

The Best Things in Life Are Free

20th Century-Fox—CinemaScope

Producer: Henry Ephron. *Director:* Michael Curtiz. *Writers:* Williom Bowers ond Phoebe Ephron. From o story by John O'Horo. Color by De Luxe. *Cast:* Gordon MacRoe, Don Doiley, Ernest Borgnine, Sheree North, Tommy Noonon, Murvyn Vye, Phyllis Avery, Lorry Keoting, Tony Golento.

The Solid Gold Cadillac

Columbia

Producer: Fred Kohlmor. *Director:* Richord Quine. *Writer:* Abe Burrows. From o ploy by George S. Koufmon ond Howord Teichman. *Cast:* Judy Hollidoy, Poul Douglos, Fred Clork, John Willioms, Hirom Shermon, Neva Potterson, Ralphe Dumke.

Tea and Sympathy

Metro-Goldwyn-Mayer—CinemaScope

Producer: Pondro S. Bermon. *Director:* Vincente Minnelli. *Writer:* Robert Anderson, bosed on his ploy. Color by Metrocolor. *Cast:* Deborah Kerr, John Kerr, Leif Erickson, Edword Andrews, Dorryl Hickman, Norma Crane, Deon Jones.

War and Peace

Paramount—Ponti—De Laurentiis

VistaVision

Producer: Dino DeLourentiis. *Director:* King Vidor. *Writers:* Briget Boland, Robert Westerby, King Vidor, Morio Camerini, Ennio De Concini ond Ivo Perrilli. Color by Technicolor. *Cast:* Audrey Hepburn, Henry Fondo, Mel Ferrer, Vittorio Gossmon, John Mills, Herbert Lom, Oscor Homolko, Anita Ekberg, Helmut Dontine, Borry Jones.

Invite Concession Men To Join With COMPO

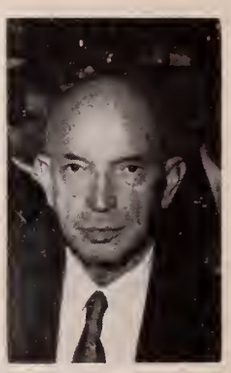
Concession equipment organizations in the industry have been approached by the Council of Motion Picture Organizations regarding membership in COMPO, it was reported last week by a representative of the National Association of Concessionaires. The COMPO move to seek members in this branch of the business was recommended during the executive meeting of the industry organization last September 25. The NAC member said that in his opinion the association would not join COMPO for it couldn't be visualized that "COMPO could aid us. However, I am sure that my association would be only too glad to help COMPO by notifying NAC members that if interested, they should contact COMPO direct."

Reopen Seven Theatres In Midwestern Area

MINNEAPOLIS: Seven darkened motion picture theatres reopened recently in this area and one was reported closing. The shutdown was blamed on the influence of television. The remodeled, 350-seat Ruele theatre, formerly the Medina, reopened in Medina, S.D. as the result of a cooperative movement by local businessmen and owner Norman Ruele. The town had been without a theatre for two years. Also opened again after a five-month shutdown was C. F. Schnee's Hollywood at Litchfield, badly damaged by fire last spring. Other Minn. theatres opening are the Dows, Dows, Iowa; Alex Perkins' Lyric, LeCenter, Minn.; the Ritz, Rolde, Ia. under Roy Streit; Uptown, Fort Atkinson, Wis., and W. R. Frank's Roxy, Owatonna, Minn.

Louis Schine Dies at 63

Louis W. Schine, 63, secretary-treasurer of Schine Enterprises, Inc., died November 6 at Presbyterian Hospital, New York, following an illness of five weeks. Funeral services were held November 7, in Gloversville, N.Y., where Mr. Schine made his home.



Louis Schine

A motion picture pioneer and industry leader, Mr. Schine was born in Germany in 1893 and with his brother, J. Meyer Schine, and their parents, immigrated to the United States. He entered the industry in 1917 when he joined his brother in the acquisition of the old Hippodrome theatre, Gloversville. This was the beginning of Schine Enterprises, which includes theatres in New York, Ohio, Kentucky, Maryland and Delaware, as well as hotels in Florida, California, Massachusetts and New York.

Mr. Schine served in the U.S. Army during World War I. On his return he and his brother started on an expansion program which eventually led to the establishment of one of the largest independent theatre circuits in the country. At the time of his death, Mr. Schine also was an officer of the Patroon Broadcasting Company, operators of radio station WPTR.

In addition to his industry work, Mr. Schine was extremely active in civic, cultural and community affairs. He was one of the founders of the Jewish Community Center of Gloversville and served as its president. He was chairman of the Fulton County United Jewish Appeal and was a member of the Gloversville Community Chest Allocation Committee.

Mr. Schine is survived by his wife, Martha; a son, Donald; a daughter, Mrs. Ross Higier, all of Gloversville, and his brother, president of Schine Enterprises.

Paul Kelly, Noted Stage, Screen Player, Was 57

HOLLYWOOD: Paul Kelly, 57, stage and screen actor, died of a heart attack November 6 at his home in Beverly Hills. Since his stage debut at the age of 8, he appeared in many plays and over 400 films. He reached the height of his career in 1947, when he played the role of Brig. Gen. Dennis in the stage play "Command Decision." In 1948 he was named best actor of the season by the Donaldson Awards Committee for Outstanding Achievement in the Theatre for that role.

IT'S THE TRUTH!

HERE'S THE PERFECT FAMILY PICTURE FOR THE HOLIDAYS !

The most delightful...warm and wonderful story in a lifetime of heartbeats....of

ONE LITTLE BOY WHO CHALLENGED THE WHOLE WIDE WORLD

...because he couldn't tell a lie!

When the "Big Shots" are out to "get" him and his friends are out to save him...

you'll learn the wonderful truth!

"EVERYTHING BUT THE TRUTH!"

IS WONDERFUL!

starring

MAUREEN O'HARA
JOHN FORSYTHE
and **TIM HOVEY**

in Eastman COLOR

with FRANK FAYLEN · LES TREMAYNE · PHILIP BOURNEUF

Directed by JERRY HOPPER · Screenplay by HERB MEADOW · Produced by HOWARD CHRISTIE · A UNIVERSAL-INTERNATIONAL PICTURE

Another Picture with that Universal Appeal!

Shea Reports Good Quarter With Top Films

CLEVELAND: Gerald Shea, president of the Shea Circuit. last week told his area circuit managers and guests at a luncheon here that because of "the flow of outstanding screen product" the third quarter of 1956 has shown the best net results of any third quarter since 1953. He also announced the success of a policy of economy within the circuit, which "without cutting service to patrons" resulted in a 10 per cent saving.

The circuit is employing "diversified" advertising through the use of a non-industry advertising agency to "develop new media and to allocate present media to meet the needs of individual pictures," Mr. Shea said.

"I see the necessity to prepare younger people with a young viewpoint in policy levels," he added. "Also, I see the need to develop juvenile stars." Asserting that the "B" house situation has about reached its level, Mr. Shea told the meeting that he foresees a drop in "A" houses due to the product shortage. The morning business meeting was devoted to theatre management, and the afternoon sessions to concession operations.

Among Shea executives present at the luncheon were: Raymond Smith, vice-president and film buyer; Frank Smith, field representative; Robert Rhodes, Akron; Jack Hines, Youngstown; Harold Snyder, New Philadelphia; Durwald Duty, Ashtabula; Tom Simon, Connecticut; Ray McNealy, Geneva; Dan Gilhulee, Jamestown, N. Y.; Robert Limbaugh, Erie, and Bernie Hickey, Pittsburgh.

Navy Helps Promote "The Sharkfighters"

The U.S. Navy this week is distributing 12,000 special recruiting posters and 1,000 radio spot announcements promoting Samuel Goldwyn, Jr.'s CinemaScope production of "The Sharkfighters," United Artists adventure film dramatizing the Navy's battle against the shark menace. The posters and radio aids are key elements in a national recruiting drive tied to area openings of the film. The recruiting display piece, to be exhibited at enlistment centers and general posting locations, features an action scene from the production, with the prominent credits and tiein copy reading, "Join for adventure in today's modern Navy." Radio spots, lobby displays, and local parades are other features. Made on loaction in and off Cuba with Mr. Goldwyn as producer and Jerry Hopper as director, the film co-stars Victor Mature and Karen Steele and introduces James Olson.

Hollywood Scene

HOLLYWOOD BUREAU

Production increased to 48 pictures before the cameras last week, as 11 started and three finished, marking one of the busiest filming weeks in some time. The week before, only 40 features were in work.

Charles Schneer's Morningside Productions, releasing through Columbia, launched "Twenty Million Miles to Earth," with Schneer producing and Nathan J. Juran directing a cast headed by William Hopper and Joan Taylor.

Also at Columbia, "The Young Rebels," produced by Wallace MacDonald and directed by David Rich, got under way with Robert Vaughn, Roger Smith and Tom Pittman in the cast.

"Gun Glory," in CinemaScope and Metrocolor and starring Stewart Granger, Rhonda Fleming and Burl Ives, rolled at MGM. Nicholas Nayfack is producing and Roy Rowland directing.

Start Chaney Story

Another MGM starter was "Silk Stockings," also in CinemaScope and Metrocolor, with Fred Astaire, Cyd Charisse, Janis Paige and Peter Lorre starred. Arthur Freed is producing this musical version of "Ninotchka," and Rouben Mamoulian directing.

Universal-International got "The Man of a Thousand Faces," a film which will be of great interest to exhibitors who cleaned up on the old Lon Chaney films. It's Chaney's biography, with James Cagney in the title role, and Dorothy Malone, Jeanne Cagney, Jane Greer and Jim Backus among those backing him. Robert Arthur is producing; Joseph Pevney directing, in CinemaScope.

Warners producer Richard Whorf and director Richard L. Bare got "Shoot Out at Medicine Bend" before the cameras with Randolph Scott and James Craig toplining.

Twentieth-Fox' producer Benedict Bogeaus rolled "Conquest," in CinemaScope and DeLuxe color, in Mexico. Ray Milland, Anthony Quinn and Debra Paget star, and Allan Dwan is directing.

Hecht-Hill-Lancaster, releasing through United Artists, is rolling one in New York —"The Sweet Smell of Success." It stars Burt Lancaster, Tony Curtis and Susan Harrison, with James Hill producing and Alexander Mackendrick directing the production.

Security Pictures, also releasing through United Artists, is active in New York, having started "Cross-Up," toplining George Montgomery with William Berke producing and directing.

Robert Alexander Productions gave the gun to "Il Crido," in Rome, where Steve Cochran is starring. Harrison Reader is producing and Michael Angelo Antoini directing.

Amalgamated Productions has launched "West of Suez," in London, with Keefe Brasselle in the dual capacity of director-star. D. E. A. Winn and Bill Luckwell are producing.

THIS WEEK in PRODUCTION

. . . Started—11

Columbia—Twenty Million Miles to Earth (Morningside Prad.); The Young Rebels.
Independent—West of Suez (Amalgamated Prod.); Il Crida (Robert Alexander Prod.).
Metra-Galdwyn-Mayer — Gun Glary (CinemaScope, Metrocolor); Silk Stockings (Cinemascope, Metrocalor).
20th Century-Fax—Conquest (CinemaScope, DeLuxe Colar).
United Artists—The Sweet Smell of Success (Hecht-Hill-Lancaster Prod); Cross-Up (Security Pictures).
Universal-Internatianal—The Man of a Thousand Faces (CinemaScope).
Warner Bras.—*Shaot Out at Medicine Bend.*

. . . Completed—3

Metro-Goldwyn-Mayer — Ten Thausand Bedrooms (CinemaScope, Color).
20th Century-Fax—Man from Abilene (Brady-Glasser Prod.); The True Story of Jesse James (CinemaScope, DeLuxe Color).

. . . Shooting—37

Allied Artists—Gun far a Town (Jerald Zukor Prod.); Love in the Afternoon.
Columbia—Zombies af Mora-Tau; The Bewitched; Garment Center; The Cunning and the Haunted; The Bridge an the River Kwai (Harizon-American); The Admiral Crichton (Landon Films); Fortune Is a Woman (Launder-Gilliat Prad.); The Story of Esther Costello (Valiant Films); Interpol (Warwick Prads., Technicolar); A Town on Trial (Marksman Films).
Independent — Kill Me Tamorrow (Amalgamated Prod.); One Man's Secret (Amalgamated Prod.).
Metra-Galdwyn-Mayer—The Painted Veil (Cinema Scape); Designing Woman (CinemaScope, Color).
Paramount—The Tin Star (VistaVision); The Joker.
Republic—Spoilers of the Farest (Naturama).
RKO Radia—The Violators (Gallahad Prod.); Escapade in Japan (Calor); The Girl Most Likely (Eastman Color); The Lady and the Prowler (Color).
20th Century-Fax—Oh, Men! Oh, Wamen! (CinemaScope, DeLuxe Calor; Island in the Sun (Zanuck; CinemaScope, DeLuxe Colar); Boy on a Dalphin (CinemaScope, Calcr); The Girl Can't Help It (CinemaScape, DeLuxe Colar); Heaven Knows, Mr. Allisan (CinemaScape, DeLuxe Calor).
United Artists—Voadoa Island (Bel-Air Prod.); The Trial of Benjie Galt (Grand Prad.).
Universal-Internatianal — Pay the Devil (CinemaScope); The Land Unknawn (CinemaScope); Night Passage (Technirama).
Warner Bras. — Lafayette Escadrille; Top Secret Affair; A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prads.).

TECHNICOLOR®

is proud of its role in

"THE TEN COMMANDMENTS"

VistaVision and Technicolor

We at Technicolor salute Mr. Cecil B. DeMille and Paramount who have achieved an entertainment milestone with this magnificent motion picture.

We are proud to be associated with all those who have applied their artistic talents and skills to unfold one of the most beautiful stories ever told.

This production of "THE TEN COMMANDMENTS" is also a milestone for Technicolor since it was in his 1923 production of the same picture that Mr. DeMille first used Technicolor in one of his pictures. Since that time, Mr. DeMille and Paramount have been leaders in the use of Technicolor to bring famous stories to life upon the motion picture screen.

The Technicolor family of scientists, craftsmen and technicians is proud to be a part of this great achievement.

TECHNICOLOR CORPORATION

TECHNICOLOR IS OUR REGISTERED TRADEMARK

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Film Service To Handle for Rank in U.S.

The physical handling of the Rank Organization films which will be distributed in the U.S. market by the British producer will be done on a nationwide basis by National Film Service, Inc., it was announced this week by James P. Clark, NFS president.

Preliminary Talks Held

NFS officials also said preliminary discussions have been held to pave the way for the film service organization to establish a billing and collection system for Rank similar to the front office agreement NFS has with Buena Vista, the distribution company for Walt Disney. The Clark announcement closely follows the Rank statement that he would set up his own distribution company here. Harry Norris, joint managing director of the overseas branch of the Rank organization, was reported as saying that approximately 30 pictures will be offered to U.S. theatre owners, with the possibility that additional product, produced by British independents, would also be distributed by Rank.

Meanwhile, in London, Mr. Rank announced an offer to acquire the one-third ordinary shares held by holders outside his organization in British and Dominions Film Corporation through which most of the JARO productions is financed. The Rand offer provides that for each four ordinary 12-shilling shares of British and Dominion, five ordinary 5-shilling shares of Rank Organization would be given.

Arthur B. Krim, president of United Artists Corp., has resigned as a director in three subsidiaries of the J. Arthur Rank Organisation, Ltd., it was announced in London by J. Arthur Rank this week. The three were the Rank Organisation, Odeon Associated Theatres and Odeon Properties, Ltd. Mr. Rank said, three men would be shortly joining his board.

In New York meanwhile, Mr. Krim, when told of the Rank announcement, said that that when United Artists sold its holding in Odeon Theatres in 1953 to Mr. Rank, he then submitted his resignation as a director and since then has not participated in any activities or meetings of that company. It was indicated the resignation had not been acted upon until now because no replacement was available. Robert S. Benjamin, U.A. board chairman, is president of J. Arthur Rank Organisation, Inc. Mr. Benjamin, and U.A. vice-president and general counsel Seymour Peyser, are on the board of directors of this company.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the weekending November 3 were:

Atlanta: Attack! (U.A.); The Solid Gold Cadillac (Col.) 4th week; Teenage Rebel (20th-Fox); War and Peace (Para.) 3rd week.

Boston: Bandido (U.A.) and Shadow of the Eagle (U.A.); Between Heaven and Hell (20th-Fox); Fantasia (B.V.) (reissue) 4th week; Oklahoma! (Magna) 7th week; The Solid Gold Cadillac (Col.) 3rd week; War and Peace (Para.) 5th week.

Buffalo: Giant (W.B.); Lust for Life (MGM) 3rd week; The Sharkfighters (U.A.); The Unguarded Moment (Univ.); War and Peace (Para.).

Chicago: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 2nd week; Lust for Life (MGM) 5th week; 1984 (Col.) 5th week; Storm Center (Col.) 3rd week; War and Peace (Para.) 5th week.

Cleveland: Giant (W.B.); The Mountain (Para.).

Denver: Back from Eternity (RKO); Between Heaven and Hell (20th-Fox); Oklahoma! (Magna) 2nd week; The Unguarded Moment (Univ.); War and Peace (Para.).

Des Moines: War and Peace (Para.) 3rd week.

Hartford: Fantasia (B.V.) (Reissue); Lovers and Lollipops (Trans-Lux) 2nd week; The Man from Del Rio (U.A.); The Mountain Para.); The Solid Gold Cadillac (Col.) 4th week.

Indianapolis: Oklahoma! (Magna) 10th week; War and Peace (Para.) 3rd week.

Jacksonville: Crime in the Streets (A.A.); The Opposite Sex (MGM); The Power and the Prize (MGM); Rebel in Town (U.A.).

Kansas City: Attack! (U.A.) 2nd week; Private's Progress (DCA) 5th week; Toward the Unknown (W.B.) 2nd week.

Memphis: Between Heaven and Hell (20th-Fox); War and Peace (Paramount) 2nd week.

Milwaukee: Lust for Life (MGM); War and Peace (Para.) 4th week.

Minneapolis: Between Heaven and Hell (20th-Fox) 2nd week; Fantasia (B.V.) 2nd week (Reissue); The Solid Gold Cadillac (Col.) 3rd week.

New Orleans: The Best Things in Life Are Free (20th-Fox); Fantasia (B.V.) (Reissue); The Mountain (Para.); Oklahoma! (Magna) 19th week.

Oklahoma City: Attack! (U.A.); Between Heaven and Hell (20th-Fox); Oklahoma! (Magna) 12th week; The Opposite Sex (MGM); Stagecoach to Fury (20th-Fox) 2nd week.

Philadelphia: The Best Things in Life Are Free (20th-Fox) 2nd week; The Solid Gold Cadillac (Col.) 3rd week; Tea and Sympathy (MGM) 5th week; War and Peace (Par.) 6th week.

Pittsburgh: Between Heaven and Hell (20th-Fox); Giant (W.B.); Lust for Life (MGM) 7th week; Oklahoma! (Magna) 21st week; The Opposite Sex (MGM).

Portland: Fantasia (B.V.) (Reissue) 5th week; Hot Rod Girl (AIP); The Solid Gold Cadillac (Col.) 3rd week; War and Peace (Para.)

Providence: Attack! (U.A.); Toward the Unknown (W.B.).

San Francisco: Lust for Life (MGM) 6th week; The Man From Del Rio (U.A.); The Solid Gold Cadillac (Col.); Toward the Unknown (W.B.) 2nd week; War and Peace (Para.) 4th week.

Toronto: The Bad Seed (W.B.) 3rd week; Citizen Kane (RKO) 4th week (Reissue); The Solid Gold Cadillac (Col); War and Peace (Para.) 5th week.

Washington: La Strada (Trans-Lux) 3rd week; The Solid Gold Cadillac (Col.) 3rd week; Tea and Sympathy (MGM) 4th week; Tension at Table Rock (RKO); War and Peace (Para.) 5th week.

Appeal to High Court Over "Blacklisting"

WASHINGTON: Twenty-three actors, writers, and other former film industry employes who refused to answer political activity questions of investigating committees have asked the Supreme Court to uphold their "blacklisting" charges against major studios. They have sued the Motion Picture Association, Society of Independent Motion Picture Producers, major film production companies, major independent companies, top Hollywood executives and members and staff officials of the House Un-American Activities Committee. They charged these companies and individuals with a concerted effort to exclude them "from all employment opportunities" in the film industry. California courts threw out the case, holding that there had been no evidence of any "specific or intended contract" for these people and that therefore there was no evidence that any legally-protected interest had been interfered with. Appealing to the high court, the 23 argued that their constitutional rights had been interfered with. The 23 include Gale Sondergaard, Anne Revere, Guy Endore and Howard Da Silva.

Launch Management Survey of Industry

The Booz, Allen & Hamilton business management survey of the motion picture industry was launched this week when representatives of the organization started meetings at the distribution company home offices, it was reported. The business management survey was recommended by the board of directors of the Motion Picture Association of America, in line with streamlining film company operations. The MPAA committee charged with putting the recommendation into operation is composed of John J. O'Connor of Universal, Charles Reagan of Loew's, and A. Schneider of Columbia.

The National Spotlight

Albany

Better ushers and more alert cleaners—two elements vital to topflight theatre operation—are difficult to hire at the current wage scales and in a highly competitive labor market, area theatre operators report. . . . Fall vacationers include: **George Seed,** manager of Fabian's Cohoes in Cohoes who, with **Mrs. Seed,** drove to Miami, Fla.; **Norman Weitman,** Universal manager, and his wife, who fly to Bermuda Nov. 10 for a week's stay; **George Lourinia,** manager of Saratoga drive-in, and his wife who have scheduled a trip to Florida. . . . Berlo Vending Co. will take over the concession operations at **Sylvan Leff's** two Utica indoor theatres, his Watertown conventional theatre and drive-in situations, and at the drive-in he is building at Pittsfield, Mass. . . . **Max Westebbe,** RKO manager, and **Elias Schlenger,** Fabian division manager, are serving as co-chairmen of the annual Will Rogers Hospital Christmas Salute, which was launched at a meeting in the Fox studio.

Atlanta

Bernice Shapiro, Southern Poster Exchanges, is back at the office after a business trip to Jacksonville. . . . **Jane Hikock** is the new booker's secretary at United Artists. . . . **Bill Henry,** formerly of the Moon-Lite drive-in, is the new owner of the Maury Mount theatre, Pleasant, Tennessee. . . . Buena Vista has closed its Jacksonville, Fla. branch. . . . **Nat Williams,** president of the Interstate Amusement Co., Thomasville, Ga., was on the Row after several weeks of illness. . . .Also back at his office after a sick spell is **Oscar Howell,** president of Capital City Supply Co. . . . Here visiting with her friends was **Mrs. Rose Lancaster** of Strickland Film Co. Mrs. Lancaster was formerly with Astor Pictures. . . . Also on the Row visiting and booking, were: **Mrs. C. E. Maroney,** of the Liberty, Chickamauga, Ga.; **Mrs. Eunice Hobgood,** Howell drive-in, Canton, Ga.; **Herman Abrams,** Richland and Lumpkin, Ga.; **Sol Abrams,** of the Harlem, Athens, Ga. . . . **Mr.** and **Mrs. N. E. Bush,** formerly of Tallahassee, Ala., have taken over the management of the Ritz and Highway 90 drive-in, DeFuniak Springs, Fla. . . . **Oliver Towell** is the new manager of the Gold Coast drive-in theatre, Deerfield Beach, Fla. He comes from Kannapolis, N. C., where he was manager of the Park drive-in.

Boston

Robert B. Harris has reopened his Profile theatre, Lincoln, N.H., for weekends only, handling his own buying and booking, while in Fryeburg, Me., **Joe Cassinelli** has reopened the Fryeburg theatre for weekends. Both had been closed during the summer months. . . . **Mr.** and **Mrs. Lyle Holden** have installed CinemaScope equipment at their Strand theatre, Jackman Station, Maine. . . . **Frank Le Page,** owner of the Millinocket, Maine, theatre, is in the Bangor General Hospital for observation. . . . The Exeter theatre, Boston, will open November 11 with "Richard III". . . . "Lust For Life" is set for a benefit premiere at the Kenmore theatre, Boston, November 15. The Boston Museum of Fine Arts will sponsor the benefit with proceeds going to the student loan fund. . . . **Edward Rennick,** UA salesman, has resigned. . . . **Herman Rifkin,** franchise holder of Allied Artists Pictures, is off to the West Coast to attend a board of directors meeting. . . . **Joe Levine,** president of Embassy Pictures, has returned from a visit to the West Coast where he screened new product.

Buffalo

The third Cinerama production "Seven Wonders of the World," was viewed by more than 27,000 persons at the Teck in October and manager **Dave Rogers** declares the daily attendance is up 20 per cent over the previous two Cinerama productions. **Earl L. Hubbard,** Teck special services manager, said more than 30,000 persons are expected to attend in November. . . . Union and company representatives have reached an agreement on a new two-year contract covering 92 employes at radio station WGR and the WGR-TV station. . . . Photo of **George Sussman,** former booker along Film Row, is being featured in all ads of the Riverside Men's Shop, where he now is employed as a salesman. . . . Tent 7, Variety club of Buffalo, in addition to sponsoring the Cerebral Palsy Clinic in the Children's Hospital, has now also taken on support of the Rehabilitation Center of the Children's Hospital and the Crippled Children's Guild. . . . The Variety clubs will hold its annual election Nov. 19. . . . **Francis Maxwell.** RKO Pictures office manager, has accepted the chairmanship of the Variety Club's indoor theatre collection drive. . . . **Robert T. Murphy,** managing director, Century theatres back from a business trip to New York City, where he viewed "Around the World in 80 Days," which the Century will show early next year, following "The Ten Commandments."

Chicago

Reports from all over the city indicate that with few exceptions business is off. Theatre managers say this is not uncommon around election time. Drive-ins, on the other hand, report that the return of warmer weather has been a boon to their business—to such an extent, they say that planned October closing dates were postponed. . . . **Ira Kutok** and his family have moved into their new, modern six-room home in suburban Skokie. . . . **Jim Velde,** UA vice-president, spent last week here to help the local UA office launch the "Jim Velde Sales Drive". . . . **Henry Kemp,** a supervisor for Essaness Theatres, is spending his vacation driving along the Atlantic seaboard. . . . **Irving Mack,** who just returned from Jacksonville, Florida, where he attended the annual convention of the Motion Picture Exhibitors of Florida, will also attend the sessions of the Independent Theatre Owners of Ohio at Columbus, November 13-14 and the Allied States Association Fall board meeting in Dallas November 27-29.

Cleveland

Nat Wolf, former Warner Ohio zone manager whose theatre interests are now confined to a drive-in in Texas, recently moved into his new ranch type home in the village of Beechmont. . . . **Frank Slavik** of the Mumac theatre, Middlefield, and his wife are off to an early fall Florida vacation. . . . Back in civvies are two members of the younger generation; **Lt. Charles Johnson,** formerly of the Air Force, son of **Eddie Johnson** of the film messenger service; and **Dick Miller,** son of Warner office manager **Yaro Miller,** after four years in the Navy. . . . **Frances Bolton** and **Ramona Welson** of National Screen Service returned from a Florida vacation. . . . Funeral services were held this week for **Mrs. Emma Lichter,** mother of 20th-Fox salesman, **Sam Lichter.** . . . **S. P. Gorrel** and **Leonard Mishkind,** who head General Theatres Circuit of seven conventional theatres, have added two drive-ins to their operation. They acquired from **Tom Manos** and **W. E. Gross** the Auto drive-in, Canton, and the SkyWay drive-in, Malverne. . . . There is no deal on to install Todd-AO in the downtown Embassy theatre at this time, **Henry Greenberger,** vice-president of Community Circuit of which the Embassy is a unit, reports. . . . **Jack Share,** until recently Buena Vista salesman, is visiting his family in Florida.

Denver

Frances Melrose, motion picture and drama editor and critic on the *News,* spent her vacation in Spain, and tells of running into **Mr.** and **Mrs. John Wolfberg.** Wolfberg is a former Denver theatre operator, and was also organizer and first president of the Allied Rocky Mountain Independent Theatres. He had been working on "The Pride and the Passion," while Mrs. Wolfberg is production secretary on "Flamingo." . . . **Dick Lutz,** assistant manager for National Theatre Supply, moved into a new house at 5580 E. Mansfield, at the edge of town. . . . **Carol Hart** has replaced **Helen Engstrum** as cashier at Allied Artists. Mrs. Engstrum returned to Milwaukee. . . . **Ted Knox,** theatre supply, and **Fay Gardner** and **George Allan Jr.,** theatre men, went deer hunting—successfully, getting three deer and two elk. . . . **John Allen,** Dallas, district manager for

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MGM, and **Wm. I. Levine**, his assistant, were in for conferences with **Henry Friedel**, branch manager. They held a sales meeting here, with salesmen **James Micheletti** and **Jerry Banta** in attendance. . . . **Frank Smith**, Salt Lake City Paramount branch manager, in on selling chore.

Des Moines

John Loop has purchased the Iowa theatre at Hopkinton and plans to reopen it soon; it has been closed for several months. Originally built by Hopkinton businessmen, the house was owned and managed in recent years by **Floyd Wall**, now of the Monte theatre. . . . Reinbeck businessmen are sponsoring free Saturday movies for the children. They finance operation of tl theatre and the renting of a film each week. . . . **Richard Myers** of Mason City has been named manager of the Lake at Clear Lake. The Lake is owned by Central States Theatre Corp. Myers will continue to manage the drive-in theatre between Clear Lake and Mason City. . . . **Louis Lepovitz**, widely-known former Iowa theatre man, died at his home in McAllen, Tex. He was 48. Lepovitz had been ill since suffering a sun stroke six weeks earlier. He formerly was a Tri-States partner and managed the Eastown and Iowa theatres in Des Moines. He also had owned a theatre in Madrid and had been active in theatres in Onawa, Ia., and Seward, Neb. He is survived by his widow, two sons and his parents. . . . Three personnel changes have been made in the Tri-States Theatre Corp. organization. **A. Don Allen**, former advertising and publicity manager, has taken over the booking and buying duties. **Don Knight**, former manager of the Des Moines theatre and city manager in Des Moines for the chain, has become advertising and publicity manager. **Tony Abramovich**, former manager of the Capitol in Grand Island, Neb., succeeds Knight. . . . **Don Beal**, Warner head shipper, is on vacation.

Hartford

The Hartford Operating Company has started a special teen-age price at the Central, West Hartford, and Colonial, Hartford, on weekends. Youngsters up to age 16 are admitted for 60 cents, between 1:30 and 3 p.m., on Saturdays and Sundays. At the same time, the two suburb theatres have increased daily adult admission from 70 to 75 cents. . . . Stanley Warner theatres, which recently started Children's Safety Clubs at the Capitol, Willimantic; Palace, Danbury; and Garde, New London, have extended the policy to the State, Manchester, and Palace, Norwich. All situations are in Connecticut. . . . **George H. Wilkinson, Jr.**, president of MPTO of Connecticut, and operator of the Wilkinson theatre, Wallingford, Conn., has been elected president of the Wallingford Savings and Loan Association. He had been serving as a director. . . . **Norman Bialek** of Sampson-Spodick-Bialek theatres, New Haven, and president of Allied theatres of Connecticut, has returned to Connecticut from a European visit. . . . **Sam Rosen** of Lockwood & Gordon Connecticut theatres, is vacationing in Florida.

Indianapolis

The Variety Club, which is holding its annual elections Nov. 19, will precede them with a Las Vegas party Nov. 17. **Ted Mendelssohn** is entertainment chairman. . . . **Hugh McLachlan** of Y & W; **Dr. M. Sandorf**, owner of the Twin drive-in, and **Wm. A. Carroll**, secretary of ATOI, will attend the Ohio Allied convention at Columbus Nov. 13-14. . . . **Preston Stoner** has closed his Centerbrook drive-in for the season and will leave Nov. 12 to spend the winter in California. . . . Syndicate theatres has ordered in-car heaters for its Columbus drive-in. Syndicate also is closing the Storm at Oakland City. . . . **Jack Safer**, owner-manager of Safe Film Distributors, is back at work after a bout with illness. . . . **Dal Shuder**, manager of the Circle, has booked **Fred Waring's** show for two stage performances Nov. 30. . . . State Film Service is in the process of moving to its new building at 429 North Senate Avenue.

Jacksonville

The Motion Picture Exhibitors of Florida annual gathering here at the Hotel Roosevelt dominated the film scene here during the week. . . . **Jesse Marlowe** has resigned from the Beach theatre to assume management of a Martin & Thompson house, the Canton, Canton, Ga. . . . **Ernest Stellings**, TOA president, felt at home here as many of his former Charlotte, N. C., co-workers are now in industry jobs here. . . . The MPEOF meetings were accorded full press coverage by local dailies for the first time in the eight-year history of the group. . . . Here from Columbus, Ga., to take leading parts in the MPEOF conclave were three Martin Theatres executives, **Roy Martin, Jr.**, **Ronnie Otwell** and **Jim Hoover**. . . . Special honor guests of the convention were ex-industryites **Mr.** and **Mrs. Bolivar Hyde** of Palm Beach. . . . **James Cartwright**, Florida State district supervisor, Daytona Beach, gave the pitch for the Will Rogers Hospital and did so with eloquence.

Kansas City

Plug Hat drive-in at Oakley, Kans., is equipped for year-around operation. . . . Drive-ins in Greater Kansas City are continuing operations but some of those in outlying communities have closed for the season. . . . "Trade at Home" campaigns recently were carried on in Liberty, Mo., Bonner Springs, Baldwin and Minneapolis, Kans., to stimulate retail and recreational patronage at local places. . . . Attendance at films shown at Kansas City's public library has been so great that two screenings have been scheduled for each show, the current offering including a general-interest film on the American flag. . . . A life-size photographic cutout of **Elvis Presley** was taken from the lobby of the Uptown theatre in Kansas City by three youths who picked up the standard used for the picture and ran with it. . . . WDAF and WDAF-TV, Kansas City's NBC outlet, was one of four originating points for the reporting of election returns, serving twelve farm belt states. **Randall Jessee** handled comments on television and **Walt Bodine** on radio.

Memphis

Robert M. Kilgore, for six years manager of the Sunset drive-in, West Memphis, has resigned and will leave Nov. 15 for Florida. He expects to make a connection with a drive-in on the Florida coast. . . . **Bobby "Dub" McKinney**, assistant manager of Sunset, has been promoted to manager to succeed Kilgore. Kilgore formerly was manager of Skyview drive-in in Memphis and prior to World War II was with Loew's, Inc. . . . **Henry Pickens**, owner has closed his Lyle theatre, Carlisle, Ark., indefinitely. . . . **Slim Arkin**, manager, Warner theatre, Memphis, put in a special 75-cent student price during the third week of Paramount's "War and Peace." Regular admission was $1.25. . . . **Mrs. Robert Bradley**, assistant cashier, 20th-Fox, has resigned to join her husband who is stationed at Fort Ord, Calif. . . . **Bem Jackson**, Ellis and Joy theatres, Cleveland, Miss., was in Memphis on business. . . . **W. F. Ruffin, Sr.**, and **W. F. Ruffin, Jr.**, who operate a chain of theatres and drive-ins in Tennessee and Kentucky from Ruffin Amusements Co., Covington, Tenn., were in Memphis on business. . . . **Moses Sliman**, Lux theatre, Luxora and his son-in-law, **William Elias**, Murr and Elias drive-in, Osceola, were among Arkansas exhibitors booking in Memphis.

Miami

December 12 is the official opening date of Cinerama at the Roosevelt theatre on Miami Beach. . . . The **Caplans** will soon announce the acquisition of a new theatre which they will operate while the Roosevelt is on lease to Cinerama. . . . "Around the World in 80 Days" will have a benefit performance for the Miami Herald's "Lend A Hand" at the Sheridan theatre November 15. . . . The Variety Club's Childrens Hospital will receive all the proceeds from a dinner with **Lucille Ball** and **Desi Arnaz** at the Bay front auditorium November 26. . . . **A. F. D'Anna** is again operating the Beach drive-in theatre at Riviera Beach which, for the past three years, had been leased to **Nat Bernstein** of Miami. Improvements are now in progress. . . . The family of **Sig Vorzimer** of National Screen Service is now operating the Boynton theatre, Boynton Beach, recently acquired from the Claughton Circuit.

Milwaukee

Oliver and **Ray Trampe** went to Madison recently to visit **F. J. McWilliams**, well known theatre exhibitor here. Mr. McWilliams is home now recovering from a recent operation. . . . **Lydia Fox**, of the Wisconsin Allied office, is reported to be very ill. . . . The cashier at the Republic exchange here, **Jackie Sweeney**, has returned from a two-week trip to California where she visited the Republic studios and others. . . . The Burleigh theatre, operated by **Mrs. Della Langheinrch**, closed November 5. . . . Wisconsin Variety Club will hold its annual election of officers November 12 at a luncheon meeting at the Schroeder Hotel. . . . With the public schools closed for the State teachers convention, many neighborhood houses featured matinees.

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Minneapolis

Ted Mann has taken over operation of the suburban Westgate, an art house, under lease. Mann also operates the downtown World and Suburban World theatres in Minneapolis, the World and Lyceum theatres in St. Paul, the Skyline drive-in in Duluth and the Orpheum in Dubuque, Iowa. The Westgate formerly was operated by **Martin Stein,** who operates the suburban Edina theatre. . . . **Don Risch** and **Harold Lembke,** operating as the Reno Theatre Corp., have taken over operation of the Grand theatre at Madison, Minn. The house was owned and operated for 35 years by **Burt Hulett.** . . . **Eugene Tacke** and his wife were in buying and booking for next spring for the Paul Bunyan drive-in at International Falls, Minn., prior to going to Warrenton, Mo., where they will spend the winter. . . . **John Louis,** formerly a booker, has been named South Dakota salesman at Paramount replacing **Duane Becker,** resigned. **Katherine Gordon,** formerly a booking stenographer, has been named new student booker in a reshuffling of the booking department. . . . **Ted Mann,** operator of Twin Cities and outstate theatres, is vacationing in Mexico, and his secretary, **Esther Bergman,** is in Florida for two weeks.

New Orleans

George Pabst, UA southern district manager, is on tour of the company's southern exchanges. . . . **Floyd Harvey, Jr.,** New Orleans and Memphis field representative of Buena Vista, reported that the company will soon transfer his headquarters from Memphis to New Orleans. . . . **Rene Brunet,** of the Famous and the Imperial, and **Asa Booksh,** manager of the RKO Orpheum, both received their certificate of membership recently in the Managers Round Table from director Walter Brooks. . . . **Milton Dureau,** president of Masterpiece, is back in swing after a three-week absence because of major surgery. . . . **Claude Bourgeois,** UA north Mississippi and Memphis field representative, and **Floyd Harvey** attended the recent Tristates Theatre Owners convention in Memphis. . . . **Herb Hargroder,** Beverly drive-in, Hattiesburg, Miss., is back in circulation after two weeks illness which kept him confined to his bed. . . . **G. Y. Harrell, Jr.,** Manley, Inc., checked in from a three-week road trip.

Oklahoma City

Most Oklahoma City theatres held Halloween parties on Halloween night. The Airline drive-in had a dusk-to-dawn show. . . . The Poncan theatre at Ponca City held a "Spookarama" October 31. Free apple cider and donuts were given all patrons. . . . **A. H. Mahnker,** of Oklahoma City has been named registered agent of Cooper Foundation theatres of Oklahoma, Inc. . . . "Cinerama Holiday" opened November 8 at the Warner theatre here. All premiere receipts went to the YMCA-junior baseball program. . . . **Les Newkirk,** manager of the Fox Intermountain Theatres in Boulder, Colo., was elected president of the Chamber of Commerce at its reorganization meeting Nov. 1.

Philadelphia

Mike Felt, former executive director of the Pennsylvania State Board of Motion Picture Censors and former chief barker of the Philadelphia Variety Club, Tent No. 13, was named delegate to the 1957 convention of the Variety Clubs International in New Orleans. . . . The Sinking Spring drive-in, Sinking Spring, Pa., is still showing on Sundays after more than a dozen lawsuits against the management for alleged violation of the Sunday blue laws. . . . **Bob Hanover,** local exhibitor in the West Philadelphia neighborhood, has been named chairman of South Philadelphia's Panorama, promotional business show, which opens Nov. 13 at the Commercial Museum. . . . **William Goldman,** head of the William Goldman theatres, has resigned from the Mayor's Theatre Control Board, pointing out that in light of the U. S. Supreme Court decisions on censorship, the quasi-official Board did not have any power, legally or otherwise, to police stage attractions for which function it was formed some years ago. . . . **Jack Jaslow,** independent distributor, gets the area distributing rights for "Rififi." . . . **Harry Brillman,** Screen Guild executive, is confined to Presbyterian Hospital. . . . **William Mansell,** Warner Brothers division manager, in Chestnut Hill Hospital as a result of a leg injury.

Pittsburgh

"Secrets of the Reef" will follow "Wages of Fear" in the Guild art house. . . . "Julie" followed "The Opposite Sex" in the Penn, which has "The Power and the Prize" and "Friendly Persuasion" set to follow. . . . "Fantasia" headed next for the Squirrel Hill, following the current "Private's Progress." "La Strada" will be the Christmas offering here. . . . "Giant" gave the Stanley a booming $35,000 threatening the "From Here To Eternity" house record. . . . "1984" went first run into a flock of neighborhood houses. . . . The Fulton will re-issue "The Third Man" with "Lisbon" also due in this Shea house. . . . Film Row saddened by the death in Cincinnati of **Charlie Dortic,** former Columbia Pictures salesmen here. He had switched only recently to Warners in Cincinnati. . . . The local Saints and Sinners will honor **Joe E Brown** as its "fall guy" in the Ankara nightclub Nov. 18. . . . **Carl Ide,** KDKA-TV announcer, did a special Cinerama trailer which is being shown now in all Stanley Warner houses in the Tri-State area.

Portland

Harold Gelman, musical advisor at MGM, was in town to visit his parents. . . . *Journal* drama editor **Arnold Marks** and *Oregonian* drama editor **Herb Larsen** flew to Seattle as guests of the J. J. Parker Circuit to get a look at Todd-AO. "Oklahoma," in new process, opened at the Broadway Nov. 9 on a two-a-day basis. . . . This gives Portland four regular first run houses, one Todd-AO, and one art theatre on Broadway. . . . NW Releasing bosses **Zolly Volchock** and **Jack Engerman** are promoting the **Benny Goodman** concert tour in Portland, Seattle, Spokane, and Vancouver, B.C., the latter part of Nov. . . . Paramount theatre executive **M. M. Mesher** is back from his business trip to Seattle. . . . **Isabel Marks** and **Jack Matlack** are doing special promotion work for "Oklahoma!" in Todd-AO.

Providence

Joseph Jarvis, owner-manager of the Gilbert Stuart, Riverside neighborhood house, gave the Jimmy Fund a shot in the arm when he arranged a special street parade in his town. Chairman of the spectacle, and chief-marshal of the parade, Jarvis succeeded in lining up bands, floats, drum-corps and scores of other features for the event which drew crowds from all over the state. Over $1,300 was raised during the festival. . . . **Phil Nemirow,** RKO Albee manager, staged a horror show comprising Dr. Silkini's Asylum of Horrors, on stage, and Boris Karloff in "The Mummy" on screen. . . . **Rin-Tin-Tin,** accompanied by his trainer, **Frank Barnes,** recently was in Providence for a special television appearance. . . . **Bill Trambukis** ran a special midnight horror show at Loew's State. . . . Arrangements were made by several local houses to set up special facilities to announce election returns on Election Day. . . . By popular request, the Avon Cinema brought back Walt Disney's "Fantasia."

San Francisco

Holiday schedules at downtown theatres include "Love Me Tender" at the Fox, Nov. 21. "The Girl Couldn't Help It" opens New Year's Eve. . . . "The Mole People" is the Thanksgiving fare at the Golden Gate. . . . "Giant" is scheduled to continue through Thanksgiving at the Paramount. . . . Loew's Warfield has scheduled "The Opposite Sex." . . . **John Coyne,** MGM, is out of the hospital and resting at home. . . . **Stan Creighton,** photographer, sprained his right ankle playing golf and is hobbling about with a cast. . . . A gold dress helps exploit "The Solid Gold Cadillac" at the St. Francis. . . . New members of the Variety Club include **John** and **Sal Enea, Jack Goodwin, James Mannheimer, Emil Davis** and **James Donohue.** . . . **Irene Hildebrand** is the new biller at Paramount, replacing **Kent Derusha,** who resigned. . . . **Hortense Morton,** *Examiner* drama critic, is making the rounds of the studios during her vacation.

Toronto

The Ontario Board of Censors placed eight films in the "adult" category during the month of September. . . . **Al Perkins** of the Roxy, Midland, arranged a "Movie Day" meeting for the Kiwanis Club. Thirty members of the club attended along with invited guests including the mayor and prominent local merchants. Speaker of the day was **Arch H. Jolley,** executive secretary of the Motion Picture Theatres Association of Ontario. . . . New members of the MPTAO are **Robert Maynard,** Francais, Ottawa, and **William Young,** Crown, Harriston. . . . The Rotary Club in Listowel will assist **Cecil Pelton's** Capitol. The club is sponsoring a draw for a car. To start off the campaign, it was decided to give a free ticket to the theatre with every adult

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admission for three days. . . . A claim of $77,000 against the city of Fort William by Neebing Enterprises was settled for $17,000. The claim was brought because the city authorized extension of a street through a drive-in on which work had been done. . . . A cheque for $502 was presented by the Guelph Managers Association to the Variety Club of Toronto, the proceeds of a recent show.

Vancouver

The only pictures which made big impressions last week in first run were "Solid Gold Cadillac" at the Vogue and "Reach For the Sky," which is still solid in its fifth week. . . . **Bob Lightstone,** Vancouver manager of Paramount Pictures, and **Bill Kelly,** Calgary manager, were in Toronto attending a sales meeting. . . . Most of the drive-ins in British Columbia and western Canada not already closed, will call it a day after the Armistice holiday, Nov. 11. . . . The drive-ins report a fair season's business this summer. . . . The Cascades drive-in, Burnaby, will not remain open for the full season this year. It will close at the end of November. . . . **Owen Bird,** president of B.C. Exhibitors Association, and **Myrin McLeod,** of the Powell River Amusement Co., will attend the meetings of the National Board in Toronto. . . . **Frank Vaughn,** head of JARO, was in for a visit with local manager, **Jack Reid.** . . . **Mrs. Eskestrand,** owner of the Academy, Maillardville, which was destroyed by fire recently, will not re-build the house. Instead she will build a shopping center on the property. . . . **Johnny Bernard,** formerly assistant booker at Odeon district office, was appointed manager of the reopened Kingsway theatre, a local suburban house. . . . Paramount Film Distributors replaced former booker, **Mel Hayter,** with a girl cashier. . . . **Frank Troy,** Vancouver manager of Theatre Confections, Ltd., a Famous Players subsidiary, is back from the FPC Edmonton convention.

Washington

The Uptown theatre received excellent support from the merchants in the upper Connecticut Avenue shopping district, with the opening of "Oklahoma." Not only did each store have a card in the window welcoming "Oklahoma," but the shops also took ads in local newspapers. Grand opening of the run was November 1. . . . The Georgetown theatre had a special showing for women only of a film on cancer detection, sponsored by the D.C. division of the American Cancer Society. Admission was free. . . . **Max Rutledge,** Columbia booker, resigned to return to his home in Oregon. . . . "Friendly Persuasion" was scheduled to open at the Ontario Theatre November 8. . . . **Ben Caplon,** Columbia branch manager, was appointed by Variety Club chief barker **Orville Crouch** to handle the tallying of votes at the November 5 elections. . . . **Walt Disney** was honored by the American Automobile Association November 1 for his contributions to highway safety through his "I'm No Fool" series of short subjects for children. A certificate of merit was presented to him at a luncheon in the Mayflower Hotel.

Canadian Pioneers Awards To Be Given November 22

Directors of the National Board of Canadian Picture Pioneers recently announced an annual award to the division which during the preceding year had been most active in pioneer work and whose contributions to the support of the organization's Trustee Fund was outstanding. The special award for 1956 will be tendered the Winnipeg Division. A supplementary award for long and honorable service to the motion picture industry, to his country, and to his community will be presented James A. Whitebone of Saint John, N. B. The awards will be given at the Canadian Picture Pioneers' Annual Dinner and Dance November 22 at the King Edward Hotel.

Minneapolis TV Station Leases 700 MGM Films

MINNEAPOLIS: Station KMGM-TV here has acquired a seven year lease to more than 700 pre-1948 MGM pictures and Loew's, Inc., obtained a 25 per cent ownership of the TV station in a two-way deal, it was announced by Charles C. Barry, vice-president in charge of Loew's TV division. This is the third VHF TV station in which Loew's has acquired a 25 per cent capital stock interest, it was reported. The other two are KTTV in Los Angeles and KTVR in Denver, on which Loew's holds a purchase option. All three stations are independents. Sy Weintraub, president of United Television, Inc., owners of the Minneapolis station, disclosed that the new acquisitions would be shown during the prime hours of the night in direct competition to the big network shows. A different picture would be run every night, he said, as "spectacular."

Exhibitors Scored on Questionable Films

BOSTON: Exhibitors who play doubtful or questionable films were strongly condemned by the board of directors of Independent Exhibitors, Inc., of New England (a unit of national Allied) at a meeting last week. A case cited was that of the Middleton, Mass., drive-in, which booked the controversial film, "Birth of a Baby." The Middleton police, prompted by complaints, arrested the distributor, Joe Solomon. In Salem District Court he pleaded not guilty. Bail was set at $1,000 and the case was continued to November 14. After warning member exhibitors and other independents against attempting to cash in on offensive films, Edward W. Lider, exhibitor organization president, said: "The family trade is the life blood of drive-ins and any offense to parents or the public is reprehensible. Any one drive-in not heeding this warning can hurt all others and can do irreparable harm to the entire industry."

Survey Sees Attendance on Rise in Future

Motion picture theatre attendance has been increasing since July and a continued moderate increase over the next three to five years is believed "likely," according to the November 5 issue of the "Value Line Investment Survey."

The upsurge in attendance is credited by the survey chiefly to a growing number of high-quality productions. The patronage probably is too late to show favorable earning comparisons for the industry in the 1956 fiscal year, the report said, but 1957 will be "substantially improved" for both distributors and exhibitors. The survey cited several reasons for this. The big productions that are doing well at large city box offices have yet to be widely distributed. The producers probably will have written off most of the production costs in 1956. Theatres will enjoy a full year's benefit from the recent change in Federal tax laws.

More theatres will close in the near future, but this will be aimed at increasing the income of theatre circuits, the survey stated. With fewer theatres, the remainder may expect a better supply of products. The loss of some maintenance and tax costs will leave the circuits in a position to reduce their cumulative overhead, the report said.

The survey noted factors that are favorable indications of a continued attendance trend. The number of quality pictures seems likely to increase, the report said. The population of 15 to 24-year-olds, "Hollywood's most important customer group," is expected to grow significantly over the next few years. The film industry also seems to be gaining on television. The recent showing of a major pre-1948 film on a Los Angeles TV station was used as an example. Although the audience for the TV program was more than for the other six Los Angeles stations combined, there appeared to be little effect on theatres.

COMPO Ad Cites Stories Stressing News of Films

Under the caption, "These Men Know Value of Movie News!" the 69th in the series of COMPO ads in *Editor & Publisher* November 3 called attention to two recent stories stressing the importance of motion picture news. One concerned a talk given by Cecil Harmsworth King, London publisher, who said wide coverage of this kind of news was one of the chief reasons for his paper's high circulation rate. The other, printed in the October 20 *Editor and Publisher,* was an interview with publicist Oscar A. Doob, who urged newspaper editors to take a new look at their film pages, and develop their full potential.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

RECONDITIONED NEUMADE FILM CABINETS 6-10-12 sections @ $2 section; Golde Automatic Rewind w/motor, like new $59.50; rebuilt Griswold R-2 splicers $15.95. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES —many brand new! Wollensak "Sunray" Series I: 3¾", 5", 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾", 3", 3¼" $150 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE, COMPLETE EQUIPMENT 400-SEAT theatre, CinemaScope, wide screen, modern air conditioning including Pomona deep well pump, etc. BOX 2940, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Set 2 speakers, junction box $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N. Y.

NEW EQUIPMENT

ATTENTION HOLMES USERS! 1000W T-20C13 Mog. prefocus lamps $25 dozen ($3.95 each); intermittent movements $24.50; Star sprocket assembly $10; sound lens $9.95; EE14070 vertical drive shaft w/5 gears, bearings $9.75; 2000' magazines, upper & lower (rebuilt) $25 set. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITION WANTED

I CAN MAKE YOUR INDOOR OUTDOOR THEATres pay. Experienced exploiteer, all phases show business. Seeking supervisory or city manager position. Excellent references. Go anywhere. BOX 2939, MOTION PICTURE HERALD.

THEATRES

FOR RENT. PALACE THEATRE, PASSAIC, N. J. Fully equipped. CinemaScope, air-conditioned, parking. Ideal for projectionist, manager, family operation. S. E. HARRIS. 292 Fern St., West Hartford, Conn.

HELP WANTED

MANAGERS WANTED: THEATRE MANAGERS wanted for Conventional and Drive-in theatres open entire year in New Jersey. Top salary. Many benefits including retirement plan, group insurance, and hospitalization. Apply WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, N. J., or call Kellogg 1-1600.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DON'T WASTE IN THESE TOUGH TIMES. Hundreds of ways to save money in theatre operation, all based on practical theatre experience, are yours in the Master Guide To Theatre Maintenance. One of them alone may be worth far more to you than the $5. the book costs. Send for your copy Today. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York.

STUDIO EQUIPMENT

AURICON PRO-200 16MM SOUND CAMERAS, complete, $1,600 value, $795.00; Eyemo 35mm Newsreel Cameras, from $99.50; Mitchell 35mm Standard Tracking Camera, $995; Houston 16mm K3 negative/positive/reversal Automatic Film Proccessors, unused, $5,450 value, $2,595; Moviolas from $195. Hallen Synchronous magnetic 16mm recorder, $1,495 value, $695; Neumade RK102-Film Racks hold 102-1000' reels originally $165, new $87.50; American Cinematographer's Handbooks, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Marvin Goldman Heads Washington Variety Club

WASHINGTON: Marvin Goldman, partner in K-B Theatres here, was elected the new chief barker of Variety Club Tent 11 in Washington. Mr. Goldman and other new officers will take over in January. Other officers elected were Hirsh De La Viez, first assistant barker; Clark Davis, second assistant barker; George Nathan, property master, and Sam Galanty, dough guy. All the officers will be on the new board of directors along with Frank Boucher, Nathan Golden, Harold Saltz, Herbert Gillis, George Crouch and Jack Foxe. J. E. Fontaine and Jake Flax were elected honorary life members of the board of governors. Mr. Goldman will become automatically the tent's international canvassman, and Orville Crouch and Mr. Flax will be delegates to the convention.

Handling For Republic

BOSTON: Republic Pictures' backroom film handling here has been taken over by National Film Service, Inc., it is announced by James P. Clark, president of the carrier organization. This makes a total of 19 Republic backrooms taken over. United Artists, RKO Radio and Buena Vista have turned over their entire backroom operations to NFS.

BOOK REVIEW

THE KINEMATOGRAPH YEAR BOOK—1956. British Annual Trade Directory—published by V. Weight. Odhams Press, Ltd., London, England. 592 pages.

The 1956 edition of the well-known British annual trade directory, the Kinematograph Year Book, is out for its forty-third publication year and the usual features of the publication, all with a high utility quotient, are on hand for readers on both sides of the Atlantic and elsewhere. This is an invaluable guide to the British trade, and its intensively detailed informational departments, capsule biographies of prominent British film figures, and other features are completely edited, as usual.

The contents include motion pictures which have been trade-shown in England during 1955, renting company lists, trade organizations, British studios and production setups, service companies, circuits, equipment information, statistical data, and a section on commercial television. There is a section on advertising, on the Cinematograph Films Act, a classified and a general trade directory, a sub-standard film market, a legal section and an editorial index.

The publishers have prepared their new annual with a regard for good, clear typography and attractive makeup. The volume's typographical composition and arrangement are such as to make for a light, compact tome. Those with British dealings will want the book, and even those who merely require generalized briefing from time to time on the British picture will find this a handy addition to their libraries.—*L.J.Q.*

De Laurentiis Forms New Film Company

Dino de Laurentiis, Italian producer, has announced the organization of a new film company, Fredericks Productions, Inc., which will coordinate American-Italian film production deals. Mr. de Laurentiis will head the new company, with Ralph Serpe as vice-president. The company head, who arrived in New York last week, is discussing production plans for "The Sea Wall" with officials of Columbia Pictures.

Honored by Consolidated

Peter Aldrich, Arthur Howard and Ralph I. Poucher have been honored by Consolidated Film Industries for their loyal service and contribution to the organization. They were presented gold watches by company president Herbert J. Yates at the first annual founders day dinner-dance November 3.

Circuit Asks Court to Set Clearance

HOLLYWOOD: Fox West Coast Theatres Corporation last week filed in Federal Court a declaratory relief action against Beacon Theatres, Inc., operators of the newly-constructed Bel Air drive-in near San Bernardino. Fox West Coast alleged that the Bel Air drive-in claims it is not competitive to any theatres, conventional or drive-in in the area and is entitled to play day and date with first run Los Angeles without competing for the run.

Fox West Coast contends that its California theatre in San Bernardino is competitive with the Bel Air and that each should have the right to negotiate for a prior run. According to Fox West Coast, Beacon Theatres threatens an anti-trust action unless its demand for day and date runs with Los Angeles are granted. Fox West Coast asked the court to determine what the clearance should be so that it cannot later be claimed to have participated in a conspiracy to violate the anti-trust laws.

A spokesman for Fox West Coast said: "This unusual action in which we ask the court to determine the competitive situation in the San Bernardino area is considered necessary to protect the company from burdensome and expensive litigation which almost has become the order of the day when an exhibitor's demands are not met by the distributors. In 1941, when the arbitration tribunals were established under the 1940 consent judgment for arbitration of clearance and run disputes, some 400 complaints were filed throughout the country. Some were meritorious, some were unfounded, but they were adjusted without great harm and expense to the industry.

Cites Costly Action

"Today if an exhibitor's grievance is not adjusted on his terms, he is likely to engage an attorney who is specializing in anti-trust suits against the industry and bring an action which is costly to the defendant and which may result in a liability being imposed on the innocent party because of the difficulties juries have in understanding the complexities of the motion picture business.

"An appeal to a Federal district court for instruction as to what may properly be done may be a cumbersome way to solve this type of problem but some way must be found to provide a forum for the adjustment of this kind of dispute and lay at rest the charge made by some that the defendants conspired to violate the Sherman Anti-Trust Act.

Screen Advertising Unit Formed by Coplan

TORONTO: Formation of Times Theatre Advertising, Limited, by David Coplan brings together into one unit all elements of screen advertising. Mr. Coplan said these elements were the finest theatres in Canada; first-rate film production facilities in Canada, United States, Britain and France; complex and efficient facilities for scheduling and distributing films, organization of research into the value and effect of the medium as applied to Canadian advertisers and the most experienced people in Canada to operate the company.

Edwin F. Zabel Retires

LOS ANGELES: A life-time gold pass to National Theatres was tendered Edwin F. Zabel, retiring as vice-president and general manager of Fox West Coast Theatres. Presentation was made at a farewell reception. He joined the organization as a doorman 31 years ago.

Carl Schaefer Honored

Carl Schaefer, department head at Warner Brothers International, has been named chairman of the international committee of the Association of Motion Picture Producers. He succeeds Robert Vogel of MGM, who has resigned.

Starring the...

ELVIS PRESLEY

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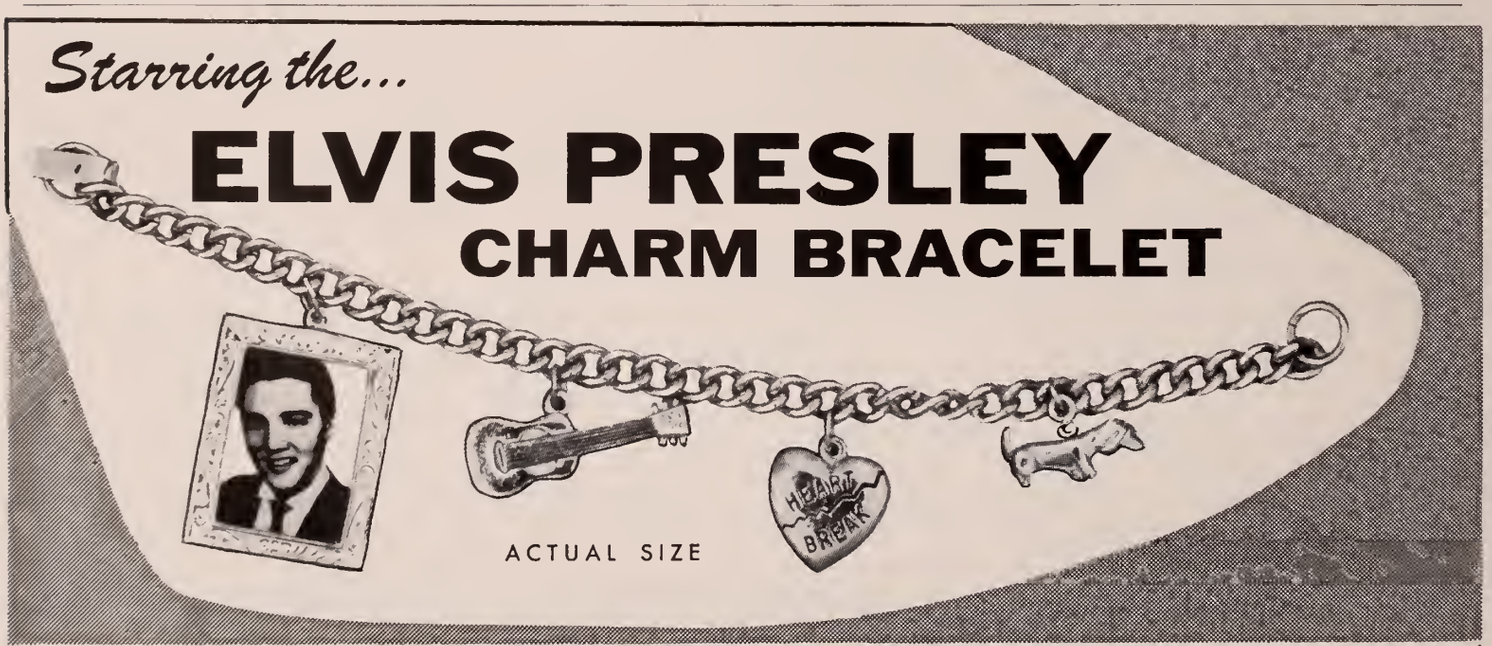

ACTUAL SIZE

EVERY ROCK 'N ROLL FAN WILL WANT ONE!

This beautiful 14-karat gold-plated charmer looks far more expensive than its tiny price. Comes complete with a miniature framed picture of Elvis . . . his guitar . . . a heart-break heart . . . and the hound dog. Attractively carded and packaged in clear plastic.

Strike while the iron is hot! All you need do is *show it*. This personally designed keepsake sells on sight!

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The Halogene Corporation, 1028 Braad Street, Newark 2, New Jersey
— World Wide Exclusive Agents —

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

GOLDEN JUBILEE—Something To Celebrate

FILM industry, and public interest, have always responded to the basic theme of "Greater Movie Season" or "Movietime, U.S.A."—both of which are tried and true values, backed with years of substantial experience. So, it is most encouraging to find the Motion Picture Association endorsing a plan to celebrate our "Golden Jubilee"—the 50th Anniversary of motion pictures—if not exactly on the date, then, at least, on the beam, towards better business.

Such a national promotion would tie together all of the various activities at the local level, as well as the several "Oscar" contests, Audience Polls, Sweepstakes, etc., which aim to award those who deserve the highest popularity ratings in public esteem. None of these can make much headway unless they have strong support at the box office line—and the aggregate of all national public relations is no more than the total of the home town figures.

It was thirty years ago that we learned the importance and value of "Greater Movie Season"—and that was long before television, and during what some refer to as "the good old days." But we needed the lift then, as we do now—and there is no more effective way to obtain public reaction to our good pictures, our strong program position, our superior processes and new dimensions. It provides just the right approach to boast of what we have to offer, with justification which is visible to our business friends and neighbors. It would discount some of the "Prophets of Doom" who consigned us to failure.

While it may not be historically and exactly the 50th year of motion pictures as an industry, it is and has been the 50th anniversary of many good theatres, now operating. We have seen many fine campaigns to celebrate fifty years of continuous service to the public in a community—some of the best of them from England, where they do this with a real flourish, finding original patrons of 50 years ago, and original employees who started with the theatre.

IF WINTER COMES--

There's a nip in the air that means much in our seasonal business—it means many things to many people, including potential patrons, hard-working managers, and the sources of production. Now, summer has gone, and we enter what we used to call a "Greater Movie Season"—for now the programs are generally better than they used to be, in the dogdays of last summer.

Folks who have been out-of-doors all summer will want to be indoors now; perhaps, with their fireside television sets, where the winter programs are notoriously superior to the summer stuff. So, it's about as broad as it is long, in that direction. Summer recreations are finished, winter occupations are begun—and the family policy of "going out to the movies" is what you make of it, at the local level. We have only "the breaks" we make, for ourselves. Nobody is doing anything to help—but us.

It takes a supreme effort, in these days, to crack down on the resistance that we meet from other competition. We've just noted a film playing a theatre where they have a huge, and loyal, audience. But it wasn't "their kind of a picture"—so many who followed the usual impulse, were disappointed. It won't show in a moment—but next time, next month or whenever, the family will say, "Let's go to the basketball game"—and a habit will be broken. Or, by just such a similar twist, the habit can be preserved, and an eager audience will return for more of the same entertainment that has proved delightful in the past.

Our own country is dotted with theatres that have had fifty years of useful value to their communities—and in many of these instances, modernization is due, and overdue—but the salute to their years will put them back in their place in public appreciation and approval.

RECENTLY, we reviewed the pressbook for "Teenage Rebel" in our usual style, for "Selling Approach" and—based on the pressbook—quoted one of the advertisements suggested for newspapers, which read, "If you're 16, you're old enough to see 'Teenage Rebel'"—with our logical observation—that the picture was primarily for adults. But since then, the picture itself has been reviewed in the Herald and Daily—and we are surprised to see how far wrong we could be, in forming an opinion of the motion picture from the pressbook advertising. If we can be fooled to this extent, then any manager would draw the same conclusion. Both reviewers—for the two Quigley publications—thought the film was "a pleasant family picture," a "mother-daughter" story, with none of the juvenile characteristics that were suggested, and closer to "Junior Miss" than "Blackboard Jungle." The teenagers here are orderly, mannerly, convention-abiding young folks.

■ ■ ■

ONE OF the credit card concerns, "Trip-Charge" of Pittsburgh, who had an international charge account basis for its members, has been absorbed by "Diners' Club"—oldest and largest of the credit card groups—and this wipes out the only one of the lot that had any provision for credit in theatres. "Trip-Charge" accepted credit for Cinerama, and other "legitimate theatre scale" theatre tickets, at the box office, "Diners' Club" has refused to accept any such accounts, and especially for less than the amounts charged for Broadway shows, thus eliminating the film theatre scale. It is just as well to have a few less of the national credit cards, and to have these stronger and better qualified, as a public service. Film industry has little or nothing to gain through credit—a fact that was made plain in the Herald Institute of Industry Opinion recently, when 81.3 per cent of exhibitors beielved credit for theatres to be "impractical"—and only 18.7 per cent were "interested" in the idea.

—Walter Brooks

The world's largest charm bracelet, nine feet long, as worn by the 40-foot figure of Elvis Presley, to decorate the marquee of the Paramount theatre for the run of "Love Me Tender." Replicas may be had from the Halogene Corporation, in suitable size and style as gifts for the Elvis Presley Fan Clubs.

Straw poll backs "The Boss" in Minneapolis—Bob Karitz, manager of the Gopher theatre, spotlighted the Presidential campaign and his current picture, with a guessing contest.

Not one 24-sheet, but two or three, plus a roof sign with cut-out portrait, for the world premiere of RKO's "The Brave One" at the 4-Star theatre, in Los Angeles, Calif.

A Tieup Is Where You Find It

And these were the excellent "Toy Tigers"—if you could find them—used as display by W. H. Belle, manager of the Laurelton theatre, Laurelton.

The same W. H. Belle devised this good lobby display for "Autumn Leaves" at the Laurelton theatre, using a motif that was both timely and colorful, in keeping with his seasonal attraction.

"Absolutely no cost to the theatre" says Ken Finlay, manager of the Fond du Lac theatre, Fond du Lac, Wisconsin, pointing to the display he built for "Unguarded Moment."

Sol Sorkin, manager of the RKO Keith's theatre, in Syracuse, had a newsboy tieup for "War and Peace" that paid off in publicity and plenty of space in the Syracuse Post Standard.

Showmen in Action

Response to the application for membership in the Round Table, which appeared a week or so ago. was so very good that we run an encore in this issue. although it is our usual policy to print this form only once every three months. Membership in these meetings now totals 7,405 which makes this the oldest and largest international association of motion picture showmen, operating in the United States, Canada and 55 countries overseas.

▼

Murray Meinberg says "It's been a long time," but he's back in the news with his handling of the "Kiddie" potential at the Main Street theatre, in Flushing. He sewed up a supermarket for a series of shows, with sponsored tickets good in the morning for a show that ran all day. Another merchant furnished 800 jelly apples for a matinee show, but Murray doesn t care for any more jelly apples, thanks just the same. He publishes a kiddie-size "kalendar" of his children's shows, good for free admission when stamped three times, and just big enough to carry in small pockets.

▼

Bill Dennis, manager of the Tower Drive-In theatre, Elyria, Ohio, features a "Like-Nu" car giveaway—no jalopy, but a good used car, in fine condition, sponsored by a dealer who likes the advertising, and goes for the deal on the last Thursday of each month. He says this boosts an otherwise dull weekday business to new highs.

▼

Dominick Lucente, manager of the Stanley Warner Broadway theatre and "Mayor of South Philadelphia"—staged a gigantic Hollowe'en party and stage show, with prizes for best costumes and a program aimed at keeping the kiddies off the streets and having a good time. Prizes started in the "one to five years of age" bracket—so you can see what the other groups added up to. in terms of youthful enthusiasm.

▼

Joe Meyer, manager of the Ione theatre, Ione, Calif., is already putting out coupon tickets good for $1,000 in prizes to be given away on Christmas and New Year's Eve. You save your coupons and deposit them in the box for your chance at the moment.

▼

David Kaplan. manager of the Trans-Lux theatre, in Boston, is proud of the campaign which he has entered in United Artists' "Exquisite Form" contest—where there will be $5,000 in cash awards for managers—and he expects his feminine contenders to win also. on points. He says his campaign cost $400, but with no cost to the theatre, so it was entirely sponsored.

Ben Tureman, manager of Schine's Russell theatre, Maysville, Ky., staged a terrific fashion show in his small city, thus proving that fashion shows are always possible with showmen, and especially, with stage room available to show off the styles that local merchants want seen. It's always better to play up fashions at the local level, where they are on sale.

▼

One manager sent us a fine campaign this week—but we won't mention his name here, because he didn't! Even went so far as to paste in his picture—but never signed his name, or gave us the name of the theatre or the town! He would never believe the amount of research it required to find out who he was, or where! We finally identified him, from old records and through a telephone call to a major film company. But, please put your name and address on campaigns—and don't depend on the outside wrapper, for these are often discarded and lost in our incoming mail.

▼

Samuel Goldwyn Jr.'s new CinemaScope picture, "The Sharkfighters", will have a vast cooperative advertising tieup with more than 200,000 retail outlets in 123 cities—one of the most extensive pre-selling campaigns ever developed, which will employ store displays, newspaper ads and national magazines, reaching a combined audience of 100,000,000 persons. The complete list of sponsors and their participation is a campaign catalog beyond the ordinary, and will be felt at the local level. We'll review the pressbook, under "Selling Approach" when it is presented.

Top exhibitors in Pittsburgh territory meet Richard Egan on his personal appearance tour for "Tension at Table Rock"—which had its world premiere at the Stanley theatre. Above, Bert Stern, Harry Hendel, Bud Thomas, Ernest Stern, John Wineck, Lou Hanna, F. D. Moore, George Stern, Vincent Corso, David Silverman, with their guest, center.

Roy Robbins, manager of Stanley Warner's Palace theatre on Market Street, in Philadelphia, pondered a double bill, "The Violent Years" and "Wiretappers" for his action house, and came up with a vivid radio campaign over stations WHAT and WJMJ, with special lobby front and poster display. This leads into a year-around arrangement with the two radio stations for much additional promotion for the picture.

▼

We might observe, with things as they are, we're sending up smoke signals to say that the British are "comers"—between England, Canada and Australia, we're seeing more that is up to our standards than we do from Kansas, for instance. It's nice to know that business is good, around the world, but it leaves us with the feeling that the effort is also greater, and perhaps if and when we put the same energy into it, the results will show.

Julian S. Katz, manager of the Meserole theatre in Brooklyn, is a new member of the Round Table, and has a recent entry for the Quigley Awards in the fourth quarter—a campaign on "The Ambassador's Daughter" which he says brought him extra business. In the picture above, Julian stands between the two girls on the right—and his assistant Sam Samuels, stands at left, to complete the circle. We find that good theatre managers are generally surrounded with good-looking girls—as part of their promotion of motion pictures in the proper dimensions.

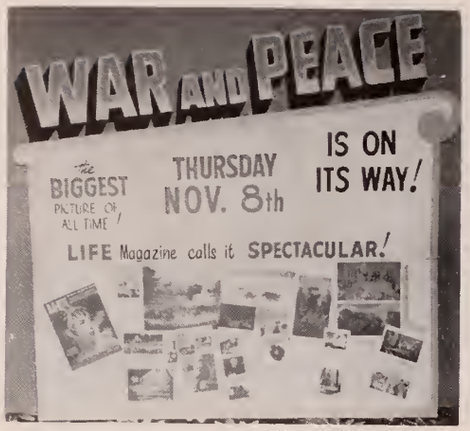
"Gimmicks" To Boost Sale Of Refreshments

Thad Horton, of the McCann-Erickson advertising agency, addressed the 30th annual fall convention of the Allied Theatre Owners of Indiana, with some pertinent advice for adding showmanship and salesmanship in the handling of Coca-Cola. which can have importance to every member of the Round Table. He cites "Gimmicks" that sell—which have long been recognized by experts to promote the sale of a product to the public. There is no limit to the imagination in dramatically exploiting motion pictures, and refreshments sales in theatres. Consequently, such big concerns as the Coca-Cola Company, and their advertising agents, are showmen by compulsion.

New action creates a new reaction, with the potential customers. If you "dress up" your refreshment stand, it increases sales and you can afford to find a new dress for every holiday or special occasion. Distribute "bumper banners" at your concession stand, and then admit every car free on a certain night that displays this banner—which, in the meantime, has been advertising your drive-in theatre, up and down the roads and streets. Distribute tickets inviting new patrons to "Have a coke" as your guest the next time they visit your theatre—they'll come and spend twice as much, in other purchases. Spread these invitations in schools and stores.

Scotch-tape a free ticket to every 20th, 30th or 40th cup in your vending machine. and watch interest mount. If you have just installed machines, this will help people get accustomed to the convenience. Feature the product on *both* sides of the cup machines, for you may have *two* waiting lines. Open your refreshment stand an hour ahead of program time and note that your waiting audience will spend more, in preparation for enjoying the show. Offer a combination ticket at intervals, good for one admission and one free Coca-Cola, at a single price. You'll more than break even on that deal. Hand out attractive menus to cars entering your drive-in, and circle some items to empha size your specialities. The possibilities are boundless.

George Haddad, manager of the Gem theatre, Willimantic, Conn., reports one good stunt, along similar lines. He advertised free admission to every youngster who brought six empty Coca-Cola bottles, preferably in a carton, and this put the local Coca-Cola bottling company in a good mood, for they want those bottles back. Naturally, the incoming audience created new empties, so the endless cycle continued, as it will in all refreshment sales. The small fry are never quite satisfied—they never get enough of anything. This idea is both a trick and a treat.



Col. Bob Cox, city manager for Schine's theatres in Lexington, Ky., shows the way in which LIFE magazine plugged "War and Peace" as part of his strong advance display for the picture.

Ohio Theatres Encourage Kids to Dress Properly

Columbus, O.—Adoption by Ohio exhibitors of a "code of dress" for juveniles would go far toward curbing rowdyism and vandalism, says Robert Wile, secretary of the Independent Theatre Owners of Ohio, in a bulletin to members. Wile said he learned at the Indiana Allied convention that the Alliance Theatres has such a code. "The boys are required to wear pants that fit them decently and they must wear belts," said Wile. "The girls cannot wear short shorts, shirts hanging out and dirty jeans. When a youngster is dressed up, he invariably changes his behavior to conform to his attire." Wile noted that Mrs. Lelia Stearn, operator of the Southern in Columbus, has had such a code for many years and "it caters to more well-behaved children and teenagers than most of the other theatres in town."

Manager Gets Results With Second-Runs

Roy H. Metcalfe, manager of the Times theatre, Cedar Rapids, Iowa, says he conquered his city's second-run movie fans, by setting up some new rules for himself, and creating a formula along the following lines. He changed "from the trivial to the important" in his selling approach. "From the impersonal to the personal; the impractical to the practical; the vague to the sharply focused; the broad to the specific; the obvious to the original; the dull to the interesting"—and who could ask for showmanship that makes more sense?

He says it sold tickets—which was the primary objective, using "heart appeal, sense appeal and mind appeal. And the greatest universal appeal is from the heart, for the public are creatures of emotion." His campaign on "Alexander the Great," submitted for the Quigley Awards in the fourth quarter, contains many original ideas—such as postcards mailed from Iran, to his mailing list of opinion makers—Alexander's home grounds. And a circular distributed to men who had shaved that morning—since Alexander started the fashion of being clean-shaven—ask any barber. Forty-two shops distributed guest tickets to customers who were then in the chairs.

For "mind appeal" he addressed his campaign to Coe College, a few blocks away, and put the students at work on contest material that won them prizes, and obtained front page publicity in the college newspaper.

This is called "inspecting the art work" at United Artists home office—when planning a starlet build-up, for Anne Neyland, as promotion for "Hidden Fear." Surrounded by the staff, and with Mort Nathanson, assistant publicity manager, looking over her shoulder, Anne displays samples that meet approval.

British Round Table

J. W. ABBOTTS, assistant manager of the Granby cinema, Reading, circularized local operatic societies and music groups with lists of music from "Serenade" and had many parties attending as a result. . . . BRIAN BINT, manager of the Gaumont theatre, Chorltoncum-Hardy, was able to persuade the editors of three local newspapers to run advance frec stories with pictures on "The Birds and the Bees." . . . J. D. BULLOCK, trainee manager of the Apollo cinema, Manchester, arranged for the serialization of "It's Never Too Late" in the local newspaper, commencing the day the picture opened at the Apollo and also promoted window displays on the main streets. . . . J. W. BONNICK, manager of the Regal cinema, Halifax, "accidentally" left 8x10 photos of Diana Dors with credits for "Yield to the Night" in telephone booths in districts away from the theatre. . . . P. J. CORDIER, assistant manager of the Regal cinema, Oxford, believes a throwaway is more likely to be read if it is attached to something useful and has his patrons wondering what he will give away next. Small packets of facial tissues, cereal and Mothaks were recent giveaways. . . . R. J. CRABB, manager of the Lyric cinema, Wellingborough, promoted a free half-page ad on the front page of a local football program, of which 1,500 were sold, and released balloons from the roof of the theatre when he played "The Forbidden Planet." . . . E. J. DINEEN used the pages of his twentieth anniversary brochure to take readers through a literary and pictorial tour of the Rex cinema, Motherwell. The brochure boasts a double page center spread of good wishes accompanied by pictures of prominent movie stars. . . . A. GILLAN, assistant manager of the Regal cinema, Aberdeen, Scotland, tied in with a shooting gallery at a nearby beach to hold a shooting contest during his playdate of "The Searchers." . . . CHRIS HADFIELD, manager of the Regal cinema, Canterbury, had box-office help when he played "Yield to the Night" as the result of a three-column picture and story in the local newspaper.

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B. V. HORNBLOW, manager of the Picture House, Birmingham, took a group of the older children in his children's club to the projection room and found them much interested in the workings of the theatre. Another project of his children's club was the collection of used comic books for children in the local hospital. . . . C. B. HORREX, manager of the Majestic cinema, Kings Lynn, promoted a lobby recruitng display from the local RAF office one week in advance of playdate of "Reach for the Sky." . . . P.E. JELKS, assistant manager of the Savoy cinema, Portsmouth, tied in with Glamour Girl stockings to share thc cost of 3,000 two-color throwaways for "Forever Darling." . . . D. M. CAMPBELL, manager of the Regal, Stirling, Scotland, arranged for the serialization of "The Last Hunt" in thc local newspaper and distributed 1,000 painting contest forms, 1,000 bookmarks and 1,000 additional throwaways. . . . B. C. LEWIS, manager of the Electra cinema, Oxford, suspended a rope from his lobby ceiling which ended in a noose and a display card with the word "Guilty" when he played that picture. . . . Nat Matthews, manager of the Ritz cinema, Leyton, invited the Mayor, other prominent officials, probation officers and clergymen to see "Yield to the Night" and express their opinions to the press, resulting in good newspaper space. . . . J. MURPHY, manager of the Broadway cinema, Southampton, entered a float in the local carnival with jazz band on board, as well as the first and second winners in the Miss Broadway beauty contest. . . . DOUGLAS G. MURRAY, manager of Kings cinema, Montrose, tied up with two laundries to insert overprinted star postcards in their outgoing laundry parcels and arranged a newspaper serialization of "Davy Crockett." . . . T. H. NEAT, manager of Kingsway cinema, Levenshulme, sent personal letters to the three local schools with a short write-up and screening time on "Alexander the Great." For "Forbidden Planet," he gave a free ticket to the child writing the best letter on "Robby the Robot."

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L. D. PAUL, assistant manager of the Savoy cinema, Exeter, induced the postman to distribute 400 heralds on "Forever Darling" along with the mail, and tied up with the "Darling" sewing machine to help advertise the picture. . . . W. (BILL) QUEST, manager of the Odeon theatre, Dalston, had two life-size dummies swinging from the top of his theatre front 50 feet from the ground to advertise "Trapeze," which drew much attention and resulted in a newspaper item headed "Shoppers Shocked." . . . SYDNEY L. SALE, manager of the Granada cinema, Dover, held a contest for minors to list the seven wonders of the world when he played "Land of the Pharaohs" and displayed Egyptian carpets and tapestries in his lobby. . . . N. SCOTT-BUCCLEUCH, manager of the Lonsdale cinema, Carlisle, promoted a lobby display of RAF models from the local RAF station and gave out 1,000 model Spitfire throwaways at his Saturday minors' show prior to playdate of "Reach for the Sky." . . . H. SHATWELL, manager of the Gaumont cinema, Halifax, arranged a tieup with a furniture store and advertised his double bill with a live model in bed in the store window and a placard reading " 'It's a Great Day in the Morning' 'While the City Sleeps' on a Sidhil Mattress." . . . JOHN L. SMITH, manager of the Ritz cinema, Edinburgh, celebrated the seventh birthday of his ABC Minors' Club by inviting all children born on July 9, 1949, when the club started, as guests of the theatre and the club. . . . FREDERICK R. VERE, manager of the Carlton cinema, Boscombe, arranged for "Land of the Pharaohs" advertising in 40 bus spots and promoted a travel agency full window display for the picture. . . . WILLIAM G. WILSON, manager of the Regal cinema, Ilford, promoted the installation of a model railroad in his lobby and had it working non-stop during peak hours to advertise "Non-Stop Entertainment." He put it to further use by selling advertising on the cars to traders and using the proceeds for the staff benevolent fund. . . . J. WILKIE, manager of the Capitol, Forest Hills brightens up his circle lounge with hanging baskets, plants and bowls of cut flowers by means of a tieup with a local florist.—*W. T.*

SAVE MONEY ON PREVUES

Use Filmack's New, Deluxe

TEASERETTE TRAILER

$1.75 each

IMMEDIATE SERVICE!

NO CONTRACTS NO RETURNS

3 Frames With Copy, Photos and Off Stage Talk

Use as Prevues, Advance or Cross Plugs!

Used by many circuits

FILMACK 1327 S. Wabash Chicago, Ill.

"Love Tender" Love Presley Love Tieups

Print orders for 20th Century-Fox's "Love Me Tender," with that fabulous Elvis Presley, have exceeded all laboratory records, and the saturation bookings opening Thanksgiving week will hit 600 theatres. But the pre-selling and merchandising campaign is just as phenomenal. Three appearances on the Ed Sullivan show gave Elvis a push that hit the highest rating in eight years of record.

His RCA-Victor recordings have sold more than a million copies in only three weeks and currently lead the Hit Parade. RCA is conducting a nation-wide campaign —and Elvis is a millionaire in the shortest time ever. More than 2000 stores of the F. W. Woolworth chain are devoting window and store displays in cooperation with exhibitor campaigns. Eighteen manufacturers of Elvis Presley merchandise are throwing their combined support into this promotion including the Halogene Corporation who manufacture Elvis Presley charm bracelets. More than 8,000 retail outlets are involved.

Presley has dominated all the newspaper and national magazine publicity in recent weeks with LOOK giving him a 7-page spread in the current issue. More than 1,000 Elvis Presley Fan Clubs have been recognized in a national organization. TV stations have swamped Fox with requests for the newsreel clip showing his recent homecoming to Tupelo, Miss. And needless to say, the teenagers have taken over and are in charge.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

He drops in regularly

to
help you
make
more
money!

The Coca-Cola Company representative who calls on you is the *only* national beverage-company representative who makes *regular* visits to your theatre. He's a trained specialist in every phase of theatre refreshment. Why not *profit* from his experience. Next time he drops in,

Ask him for these free services:

1. Complete drink analysis
2. Instruction and assistance in dispenser maintenance
3. Colorful, business-building advertising materials
4. Experienced help with personnel training, special promotions, all other elements of your refreshment business.

He'll be glad to help.

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS WHICH DISTINGUISH THE PRODUCT OF THE COCA-COLA COMPANY. COPR. 1956 THE COCA-COLA COMPANY.

Better Refreshment Merchandising

CANDY.. POPCORN.. BEVERAGES.. FOOD.. AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . GUS BACOLINI, Associate Director

RAY GALLO, Advertising Manager

TRENDS in Theatre Refreshment Service

How heads of several circuit concession departments envision the course of vending today.

To determine current trends in theatre concessions operations, and to pinpoint factors considered important to success in this division of theatre operations under conditions obtaining today, this department has interviewed several heads of circuit concession departments — Lee Koken of RKO Industries, Walter McCurdy of AB-Paramount Theatres, and Bernard Rosenzweig of Stanley-Warner Theatres.

Interviewed separately, these men representing close to 1000 theatres throughout the country, showed remarkable unanimity on major questions. All had high praise for the new concession equipment being put on the market today. Almost invariably, wherever new equipment has been installed, sales have increased. The new equipment not only provides better means of preparing, displaying, serving and storing items, but its merchandising value is also increased. A new model whether it be a popcorn warmer or a drink dispenser, is generally more eye-appealing and more efficient than an older model, all agreed.

Another important point in regard to new equipment is the greater variety of items offered. An 8- or 10-drink machine holds forth a greater probability of making a sale than a 2- or 4-drink machine, simply because there is a greater likelihood that the patron will find *the* drink that will satisfy his particular taste. On the subject of drinks, the non-carbonated variety is reported making headway in theatres. This is not to be explained as a displacement of carbonated drink sales, but rather as additional sales achieved through tapping another segment of the available market.

GREATER CHOICE OF ITEMS

The trend then is to offer patrons an increasingly greater variety of items from which to choose. Not only are automatic vendors expanding in this regard, but manually-operated counters as well are stocking more and more items. Mr. Rosenzweig made the point that "increasing items nearly always pays off," and that the ensuing increase in sales is usually greater than the loss in sales of a dropped item. Mr. Koken said that a stand not only should offer a wide variety of items, but also should display each item in full quantity. (He pointed out how unappealing a popcorn warmer is when there is only a meagre quantity of corn lying on the bottom.) Mr. McCurdy stated that in his theatres he is striving to display a maximum number of items right up front.

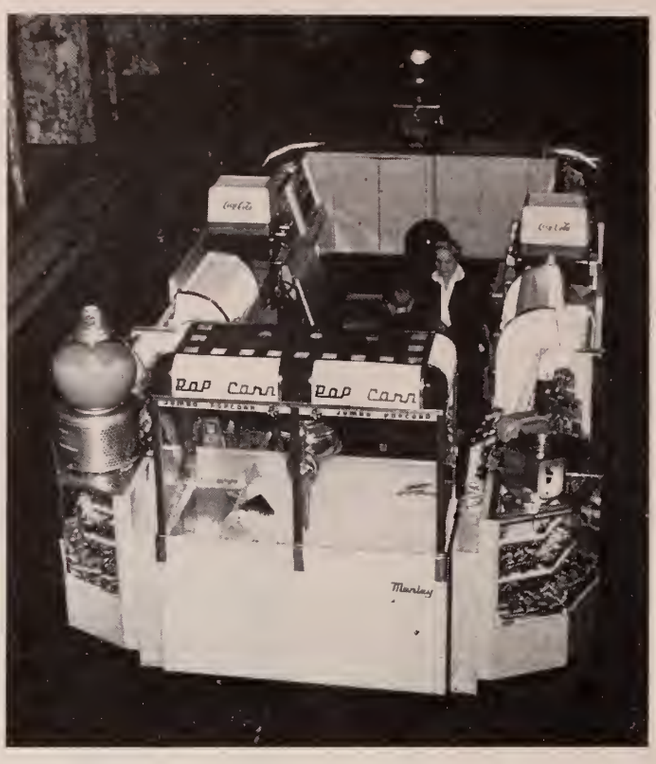
Naturally enough, the more items displayed, the greater the space required, and this seems to be another trend in theatres today—the allocation of more and more space to concession operations than ever before. The RKO circuit, for example, recently remodeled the snack stands of the Proctor and Hamilton theatres in New York, and of the Colonial theatre in Dayton. The new versions are at least twice the size of the previous ones. And in Cleveland, the RKO Palace put in a concession stand *four* times the size of the one it replaced.

The location of concession stands has also come in for a good deal of consideration. It was generally agreed that there is no overall "ideal" location, but that the architecture of each specific theatre had to be carefully evaluated. With this in mind, Mr. Rosenzweig said succinctly that the best location is that which is "viewed by the patron upon entering the theatre and is easily accessible from wherever he sits." Mr. Koken warned against choosing locations that ignore the balcony trade, while Mr. McCurdy declared he likes his concession stands "head on."

In the AB-Paramount theatres, Mr.

McCurdy explained, they are doing away with the idea of a concession stand "blending in" with its surroundings. The aim now, he said, is to have the concession area stand out—with bright colors, spots, candy stripe posts, figurines and other means of arresting attention. Flat shelves are being replaced by slanting shelves for more effective display purposes. An installation of this kind replaced the older variety recently at the Florida theatre in Tampa, with the result that sales jumped from 14½¢ per capita to 17½¢ per capita inside of three months. The AB-Paramount executive is a great advocate of showmanship for the concession stand as well as for the screen attractions.

Although no very clear-cut trend could be found in regard to the arrangement of the concession stand, it is general policy in most AB-Paramount theatres to place the *popcorn machine* in the most prominent position. On the matter of the positioning of *automatic drink vendors,* Mr. Koken prefers a machine or two stationed so that late show patrons can have a final drink on their way out.



New Stand of Paramount in New York

Corn's o popping in the lobby of AB-Poromount Theotres' big showcose in Times Squore with the instollotion of the new refreshment stond pictured ot left. Built oround the Monley "Hercules" popcorn machine, the stond offers popcorn prepared in public oreo for the first time in o mojor theatre of the theotricol district. The installation, designed under the direction of Walter McCurdy, AB-Poromount concessions monoger, is expected to increose sole of condy, ice creom and beveroges os well os popcorn.

ICE CREAM ADVANCING

The question of ice cream sales was brought up and the replies were encouraging. Ice cream consumption is increasing with the help of new and improved equipment. Theatres are now placing their ice cream up front with satisfying results. The latest ice cream equipment, agreed Messrs. Rosenzweig and Koken, provide more effective point-of-purchase appeals; these include lighted signs, actual size dummy displays, shadow boxes with artificial snow, etc.

On the merchandising level, trailers are being used effectively to stimulate appetites and thirsts. The intermission trailer as well as the intermission itself are important factors in concession sales. The intermission becomes even more important during double features and long single features, such as "Giant" and "Ten Commandments," Mr. Rosenzweig pointed out. Mr. Koken cited a definite increase in sales of buttered popcorn through the use of trailers.

Concessionaires and circuits that run contests have reported profitable results, said Mr. Koken. Usually the contest is sponsored by a candy manufacturer and includes a tie-in with the sale of popcorn. The girls behind the counter are urged to push a *specific* candy sale with every popcorn sale. The girls making the most sales are awarded attractive prizes.

An important aspect of concession management is knowing the tastes of your customers. Customers' tastes differ regionally as well as within a particular community. In the Midwest and the Mountain states, popcorn is more popular than candy, while in the east, candy seems to have the edge. From a regional point of view, preference for ice cream shows few significant differences.

Patrons' tastes will also differ from one theatre to another in a given city. Such differences are attributed to two main factors: the *type of attraction* shown, and the *kind of clientele* catered to. The laboring classes, says Mr. Koken, are better purchasers than the more executive and white-collar groups. Also, an action picture tends to draw a more concession-conscious audience than, say, an arty drama. Mr. Rosenzweig's advice is for theatres to "gear their equipment and merchandising methods and concession items to best serve the tastes and personalities of their specific patrons."

FRANKS AT INDOOR THEATRES

On the question of offering "hot-dogs" at indoor theatres, RKO reports 25% of its operations are now selling them, and Stanley-Warner reports 10%, while AB-Paramount has declared a "large number of its operations are promoting the persistent wiener. (Paramount is also engaged in a pizza pie experiment in Wilkesbarre, Pa., which has "yet to prove itself.") Neither RKO nor Stanley-Warner reported any coffee installation at conventional theatres, while Paramount said it had only a few.

Per capita concession sales are on the rise because of a growing awareness of patrons' desires, said Mr. Rosenzweig, "The availability of refreshments in the theatre was originally instituted as a service to the patron, to further his enjoyment of going to the movies. More and more people are becoming accustomed nowadays to having a snack as part of their total movie going experience and sales increase as we find better ways to give it to them, in equipment and methods."

New Material for Popcorn Promotion

The two posters ond the "mobile," colled the Popcorn Wobbler, pictured ot left, comprise o new kit of moteriol for point-of-sole promotion of popcorn developed by the Popcorn Institute. They ore in color ond odopted to any service conditions. The kit is ovoilable to theotre operotors ond concessionoires from popcorn suppliers or the Popcorn Institute, 332 S. Michigon Avenue, Chicogo, for 75 cents.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

New Automatic Vendor For 16 Kinds of Items

A vending machine for 16 selections of candy bars, gum and cookie packs has been added to the line of automatic vendors manufactured by the Northwestern Corporation, Morris, Ill. The new model is cataloged as the "Sweet 16." To operate, according to the manufacturer, only a couple of seconds is required for selection, depositing coin and pulling the handle for actuation of the mechanism. When any column is empty, the magazine locks and an "Empty" sign appears. Total unit capacity is between 500 and 600 according to the nature of the items.

The 16 magazines are mounted in a large drum type holder which rotates on radial thrust ball bearings. There are eight drop shelf magazines of either 20 or 30 capacity each. Four 20's and four 30's are furnished unless otherwise specified. Each shelf functions entirely independently of the others and each is removable from the front without the use of tools. A drop shelf magazine will handle a product of 6x2-9/16x1¼ inches, maximum.

There are eight stack magazines, designed for fast loading, each 27½ inches in height. Stack magazines are available in sizes to fit all popular merchandise, and are interchangeable without the use of tools. The capacity of a stack magazine depends upon the thickness of the item with which it is loaded.

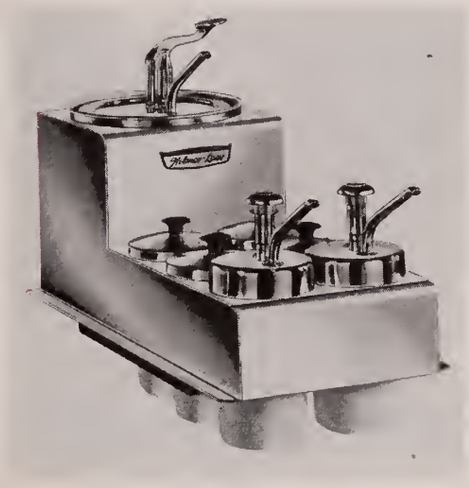
A *standard* coin mechanism operates with nickels and dimes. Each of 16 selections may be individually set to vend for either 5¢, 10¢ or 15¢. A nickel change is returned if a dime is used for a 5¢ purchase, or if two dimes are used for a 15¢ purchase.

A *special* coin mechanism operates with nickels, dimes and pennies. Each selection may be set to vend for any amount from 5 to 19 cents. Nickel change is returned in the same manner as with the standard coin mechanism. The use of pennies is required for odd cent purchases.

The cabinet has a full length door and is available in solid or two-tone colors. It is mounted on four 4-inch ball feet, which are adjustable in height up to 1 inch.

Fountainette Models With Lever Action Pumps

Featured on several new models of the "Fountainette," by Helmco-Lacy, Inc., Chicago, are level action pumps instead of the plunger type pumps previously used. The new pumps are made of stainless steel and are said to be adjustable



for "perfect portion control" of toppings for desserts and sundaes. The new models are available with a variety of pump and ladle services and come either in all stainless steel construction or a combination of stainless steel and china bowls. The manufacturer states that the new units fit all standard freezer cabinet openings from 10- to 12-inches wide and from 19- to 24- inches long; in addition, they fit the new double-lid cabinet models without the need of a divider bar.

A New Hot Dog Broiler With Warm Bun Dispenser

A NEW frankfurter broiler with an automatic warm bun dispenser as an integral part of the unit, has been placed on the market by Medalie Manufacturing

get the PLUS ..... that only

popsit plus!

liquid popping oil offers!

rich butterlike flavor for your popcorn!

PLUS

all these other advantages:

- golden color
- appetizing aroma
- fewer duds
- less cost per bag
- all-weather pouring
- measures accurately—no waste
- stores easily—no fire hazard

by the Popping Oil Specialists To The Nation

Simonin, Philadelphia 34, Pa.

People who go places like a light refreshment...

That's why Pepsi-Cola is America's

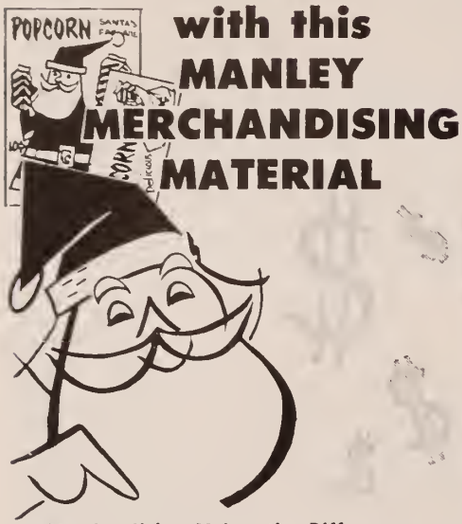
fastest growing soft drink!

And Pepsi means more drinks per gallon—more profit per drink, too!

PEPSI-COLA

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

$tep Up $easonal $ales



with this MANLEY MERCHANDISING MATERIAL

Merchandising Makes the Difference . . . between an ordinary and extremely profitable Holiday Seasan. A quick laak in the supermarkets, drug stares and chain stares acrass the cauntry will prave ta yau that we are selling in an era af hard-hitting merchandising. A little merchandising effart at yaur cancessian stand will pay aff in lats af extra sales. Create the impulse ta buy papcarn . . . increase yaur profit 10%!

What Is Manley Doing About Merchandising? Manley is giving merchandising help ta all supply custamers by making available ta them, an a na cast basis, timely, calarful display material ta help them sell mare papcarn and make mare prafits.

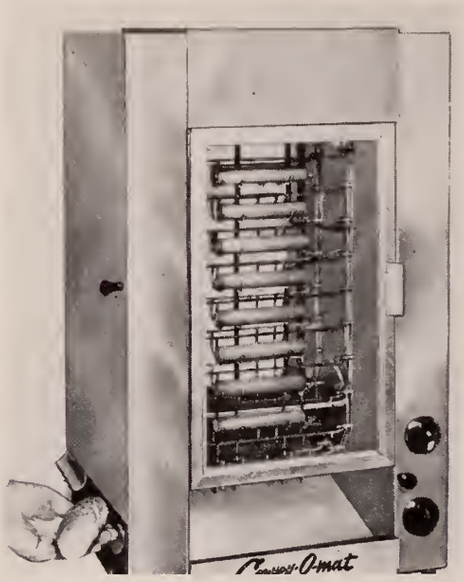
How Can You Benefit From This Manley Service? By ardering yaur papcarn supplies fram Manley, as a regular Manley custamer, yau autamatically receive this material . . . at na extra cast. Plan yaur Manley Christmas Merchandising Pragram naw. Order yaur supplies and request yaur display material naw. Cantact yaur Manley representative ar write direct taday.

MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.
In New York
630 Ninth Ave.

Address
Dept. MPH-1156

PACKAGED DISPLAYED
FOR EXTRA PROFITS
RITCHIE'S SALTED NUTS
QUALITY FRESHNESS
20 YEARS OF SERVICE
TO THE
MOTION PICTURE INDUSTRY
JOIN OUR FAMILY OF
SATISFIED EXHIBITORS
RITCHIE'S SALTED NUTS
NEW YORK CHICAGO LOS ANGELES
New York Rep.: BEN NEWMAN & ASSOC.

Company, Minneapolis. Designed for lunch counters and restaurants, this new broiler in one cycle automatically loads, broils and serves up to 300 hot dogs an hour without piercing the skin of the wieners. Called the "Coney-O-Mat," it

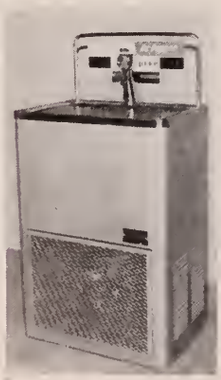


uses an endless conveyor to pick up the wieners from an automatic loading chute, and all sides of the wiener are evenly broiled by infra-red heat, so that all the natural meat juices are retained. A thermostatically controlled element permits broiling time to be varied at will for "rush hour" or "slow" periods of business.

"Convey-O-Mat" is a counter-top unit of chrome-plated and enameled panels. It stands 26½ inches high and occupies 11x13 inches of counter space.

Drink Dispenser with Low-Pressure Carbonation

Now available for theatre concession stands is the "Dial-A-Drink," three-flavor, self-contained, refrigerated soft drink dispenser manufactured by the Specialty Engineering Corporation, Dallas, Tex. It has a low-pressure system and carbonator to eliminate pumps, electrodes, transformers, switches and high-pressure fittings.



Fast service is accomplished by turning the dial to the desired drink and pressing the button, which permits delivering a blended drink every three seconds at a temperature of 35° without ice. Measuring 17 inches deep and 25 inches wide, with height adapted to a counter 36 inches high, the "Dial-a-Drink" dispenses the equivalent of 32 cases of bottle drinks in one loading of its three syrup tanks. The standard model will dispense three carbonated drinks, plus carbonated water, while the other model, designed especially for the theatre trade, will dispense both non-carbonated as well as carbonated drinks.

Reade Circuit Adds to Non-Theatre Concessions

Walter Reade Theatres, Inc., one of the largest independent motion picture theatre circuits and food catering organizations in the East, has been awarded the license to operate four restaurants on the Garden State Parkway in New Jersey, starting November 1, Walter Reade, Jr., head of the organization, has announced. Reade will take over from Howard D. Johnson, Inc., which has been operating all seven Parkway restaurants since it was opened in 1954.

The four restaurants to be operated by Reade are located at Manasquan, near Asbury Park; Forked River, near Toms River; Absecon, near Atlantic City; and Seaville, midway between Atlantic City and Cape May. These restaurants are said to have grossed over a million dollars in twelve months ending August 31.

The Reade organization entered the food field a decade ago to operate concessions in its own theatres, and now conducts a multi-million-dollar-per-year catering business in New Jersey, New York and Connecticut. In addition to operating the short order food stands in its own 30 conventional and drive-in theatres, under the name "Refreshery," it is also the concessionaire for other conventional theatres and drive-ins in the three-state area, as well as concessionaire for approximately 20 non-movie operations.

The Parkway contract covers a 27-month period, said Mr. Reade.

•

POPCORN QUEEN FOR 1957

Miss Reggie Dombeck of Chicago, thus contributed to the appeal of popcorn in a picture sent to thousands of newspapers celebrating her coronation by the Popcorn Institute as 1957 Popcorn Queen.

ANYONE WHO WANTS TO TURN OVER AN EXTRA BUCK...

in his store, plant, or theater ought to look into a profitable multi-choice cup vendor. Canada Dry Beverages in the bottle have been home favorites of millions for over 50 years, and every bottle sold is a sparkling salesman ... your assurance of presold demand at your cup machine

You can get quality Canada Dry Syrups in a variety of flavors and be sure of prompt 24-hour service when you order.

A FLAVOR FOR EVERY TASTE

GINGER ALE • ORANGE • ROOT BEER • CHERRY • GRAPE

People & products

by Gus Bacolini

• • •

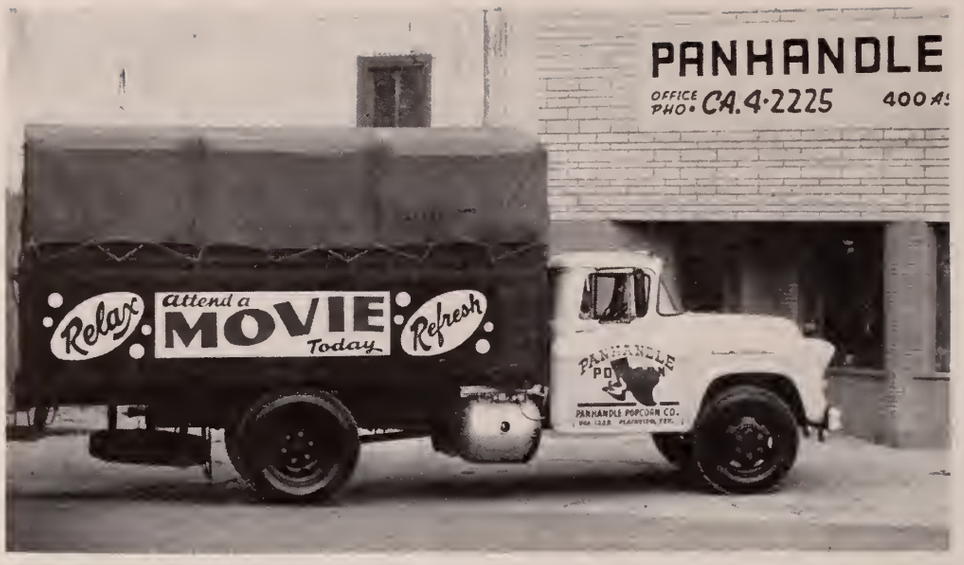
ROBERT Z. GREENE, president of Rowe Manufacturing Co., and chairman of the executive committee of Automatic Canteen Co. of America, was honored by the Boston Conference on Distribution when he was named to the "Hall of Fame in Distribution" in recognition of his pioneering in the automatic merchandising field. Mr. Greene is the first automatic merchandising man to be so honored.

•

SHELDON SMERLING, v-p of Foodmobile, has added a couple of whirlwind weeks to his already busier-than-busy schedule. He and Bruno Kern, company ad director, scheduled two November conventions, the NAAPBP in Chicago, and then Allied States in Dallas.

•

HARRY R. HAMBLETON has been appointed vice-president of Pepsi-Cola International. Mr. Hambleton will be in charge of operations in Mexico, which happens to be Pepsi's largest market outside of the U. S. Earlier this year Mr. Hambleton was elected a director of Pepsi-Cola International.



Sending this picture of a truck of the Panhandle Popcorn Company of Plainview, Tex., Glen A. Beard, president, explains, "Our trucks cover thousands of miles each month and we have had a sign urging people to go to the movies put on each, trying in our small way to boost theatre attendance."

D. L. Clark Candy Co., has announced a 13-week TV spot advertising program in 65 markets. Also, ads in supermarket and trade magazines. The theatre owner should benefit in increased "Clark Bars" sales from the consumer reaction which such a promotion will create.

•

LILY-TULIP CUP CORP. was awarded the bronze "Oscar of Industry" trophy for having submitted the best annual report of the food container industry. This competition is sponsored annually by *Financial World*. This was an international survey in which 5000 annual reports were entered in 100 industrial classifications.

•

B. J. MCKENNA, v-p and general manager of Manley, Inc., Kansas City, recently visited New York to confer with L. O. Seley, northeastern manager and to announce that Irving Dunn was appointed district manager and assistant to Mr. Seley. L. O. now may find time to kick the ball around the golf course occasionally. While in N. Y., Mr. McKenna looked over the Manley "Hercules" installation

HERALD photo

Proudly inaugurating the new cancessian stand af the Paramaunt theatre in New Yark, with Manley equipment far papping carn at paint of sale. Shawn are Bernard Willett, assistant ta Walter McCurdy, cancessians manager fár AB-Paramaunt Theatres (left); and Robert Shapira, manager af the Paramaunt.

at the Paramount theatre, which is reported to be the first popcorn popper in the Times Square area. There's a "Vista-pop" machine going into the Brooklyn Paramount, according to the new district manager.

•

The Atco Food Company, Dallas, Tex., is making an interesting offer to introduce its "Jim-Bo's" hickory-smoked barbecued beef. Put up in 29-oz. and 6½-lb. cans, it needs only warming to be served on buns, and with orders of certain sizes, Atco is including, free, a Helmco-Lacey food warmer with bowl. "Jim-Bo's" is described as an "old-fashioned, Southern style barbecued beef, cooked in a pit over hickory logs for 12 hours, then cooled in the same pit for 12 hours more." This gives the beef a real hickory flavor.

FOODMOBILE
60 PARK PLACE
NEWARK, NEW JERSEY

★ MOBILE FOOD COVERAGE DIRECT TO EVERY PATRON
★ COSTS LESS THAN 5¢ PER DAY TO OPERATE
★ PRODUCES ABOVE NORMAL CONCESSION GROSSES

QUIET, NOISELESS OPERATION . . . IT NEVER INTERFERES WITH THE PERFORMANCE... TESTED AND PROVED IN LEADING LOCATIONS

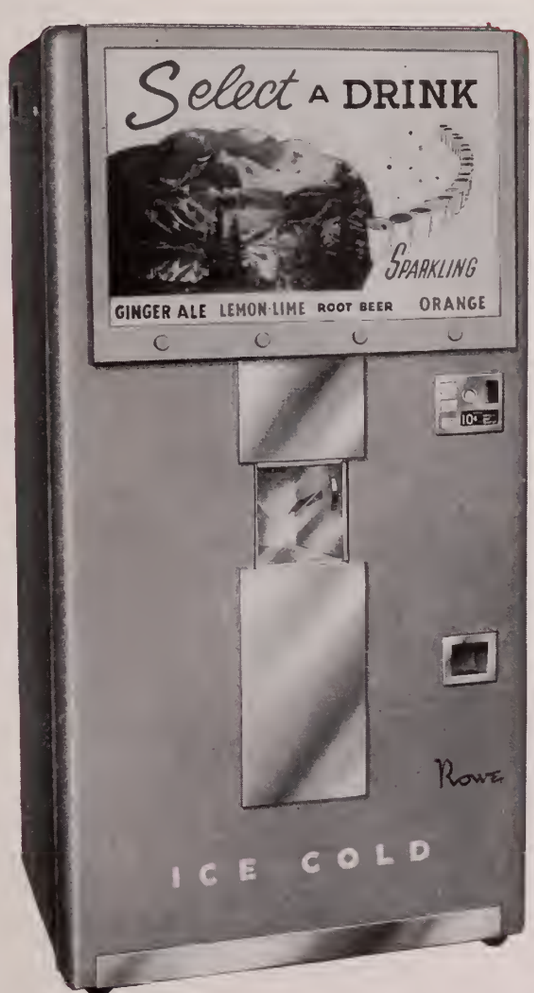
PROFITS ARE COMING YOUR WAY!

THE COLORFUL, DRAMATIC FRONT

Attracts Them

THE SUPERB DRINK

Sells Them



SELLS MORE DRINKS because it serves the BEST DRINK

THE ROWE 2000 FOR THE THEATRE

● A *big* 2000 cup capacity assures continuous servings even in the largest theatres. *Exclusive* features and components such as the positive throw syrup pump, controlled variable carbonation and the ice bank circulating water system assure a colder, uniform drink with superior carbonation in the cup — every time. The Rowe 2000 is today's most outstanding cup vendor for theatres.

THE ONLY CUP VENDOR WITH ABSOLUTE QUALITY CONTROL OVER EVERY DRINK VENDED

Write For Details

Rowe® MANUFACTURING COMPANY, INC.

SALES OFFICE: 31 EAST 17th STREET, NEW YORK 3, N. Y.

America's FIRST Automatic Merchandising Family From A Single Unit To A Full Line Vending Installation

Better Refreshment Merchandising Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

BEVERAGES

American Citrus Corporation, 333 N. Michigan Avenue, Chicago.
Bireley's, 1127 North Mansfield, Los Angeles, Calif.
Canada Dry Ginger Ale, Inc., 100 Park Avenue, New York, N. Y. See page 43.
Cantrell & Cochrane Corporation, Route 4 and Nordoff Place, Englewood, N. J.
Coca-Cola Company, 515 Madison Avenue, New York, N. Y. See page 36.
Cott Beverages Corporation, 197 Chatham Street, New Haven 9, Conn.
Cramore Fruit Products Company, Inc., 416 Richmond Avenue, Point Pleasant, N. J.
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
Delaware Punch Company of America, San Antonio 6, Tex.
Doctor Pepper Company, P.O. Box 5086, Dallas 2, Texas.
Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
DUTCH HOUSE. INC., 1411 N. Syndenham Street, Pbiladelphia, Pa. (chocolate).
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
Julep Company, 353 W. Grand Avenue, Chicago, Ill.
Kestenbaum Brothers, 1790 First Avenue, New York City.
Mission Dry Sales, P. O. Box 2477, Los Angeles 54, Calif.
National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.
ORANGE CRUSH COMPANY. 2201 Main Street, Evanston, Ill.
O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
Pepsi-Cola Company, 3 W. 57th Street, New York. See pages 40-41.
Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
Rio Syrup Company, 324 W. 44th Street, New York City.
Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
Seven-Up Company. 1316 Delmar, St. Louis, Mo.
Sunkist Growers, Inc., 707 W. Fifth Street, Los Angeles 13, Calif.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.
Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
C. J. Van Houten & Zoon, Inc., 557 Greenwich Street, New York 13, N. Y. (instant cocoa).
James Vernor Company, 239 Woodward Avenue, Detroit, Mich.
Wander Company, 360 N. Michigan Avenue, Chicago, Ill. (chocolate milk).
The Welch Grape Juice Company, Westfield, N. Y.

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BEVERAGE DISPENSERS

APCO, INC., a subsidiary of U. S. Hoffman Machinery Corp., 1740 Broadway, N. Y. (cup dispenser).
Automatic Syruo Comoany, 46-7 Vernon Blvd., Long Island City, N. Y.
Barvend, Inc., San Marcos, Calif. (cup dispenser).
Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).
Bev-Vend Company, Hagerstown, Md. (cup dispenser).
C. G. Bradley & Sons, 431 N. Franklin St., Syracuse, N. Y.
C. T. C. Manufacturing Corporation, North Hollywood, Calif.
Canada Dry Ginger Ale, Inc., 100 Pork Avenue, New York 17, N. Y. See poge 43.
Carbonic Dispenser Co., Canfield, Ohio.
Coan Manufacturing Co., 2070 Helena, Madison, Wis. (cup dispenser).
Coca-Cola Company, 515 Madison Avenue, New York, N. Y. See page 36.
Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.
Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).
Heat Exchangers, Inc., 2003 West Fulton Street, Chicago 12, Ill.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
Jet Spray Cooler Company, 33 Simmons Street, Boston 20, Mass.
N. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Knickerbocker Beverages Dispenser, Inc., 453 6th Avenue, New York, N. Y.
Lovitt Enterprises, Inc., 205 School Street, Gardner, Mass. (coin operated milk shake and fruit drink dispenser).
Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
Lyon Industries, 373 Fourth Avenue, New York City.
Majestic Enterprises, Inc., Ltd., 959 Crenshaw Blvd., Los Angeles, Calif.
Manley, Inc., 1920 Wyandatte Street, Konsas City 8, Mo. See page 42.

LIST OF BRAND NAMES

On page 49 are candy bars, beverages and chewing gums widely sold at theatres, listed alphabetically by trade name, with the manufacturer of each indicated. This is for the purpose of ascertaining the name of the manufacturer when only the name of the product is known. The manufacturers are listed alphabetically with addresses, according to product classification in the directory beginning on this page.

Milk-O-Mat Corporation, 500 Fifth Avenue, New York City (cup dairy drink).
Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
Mission Dry Sales, P. O. Box 2477, Los Angeles 54, Calif.
Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga. (cup vendors)
Ohio Beverage Dispensers, Inc., Wooster, Ohio (portable dispensers).
ORANGE CRUSH COMPANY, 2201 Main Street, Evanston, Ill.
Pepsi-Cola Company, 3 West 57th Street, New York City. See poges 40-41.
Rowe Monufocturing Co., 31 Eost 17th St., New York City 3. See page 45.
S & S Products Company, P. O. Box 1047, Lima, Ohio.
Seco Company, Incorporated, 5206 S 38th, St. Louis 16, Mo.
Selmix-Mills, 28-25 Borden Avenue, Long Island City, N. Y.
Snively Vending & Sales Company, Winter Haven, Fla.
Specialty Engineering Corporation, 2921 Commerce, Dallas 26, Tex. (fountain).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.
STEEL PRODUCTS, INC., 40 Eighth Ave., N.W.. Cedar Rapids, Ia.
SUPERIOR REFRIGERATOR COMPANY, 822-24 Hodiamont Avenue, St. Louis 3, Mo.
Telecoin Corporation, 12 E. 44th St., New York City.
Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.
Uniflow Manufacturing Company, Erie, Pa.
Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Calif. (bottle milk).
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.

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CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker & Company, Inc., Pierce Square, Dorchester, Mass.
BANNER CANDY MANUFACTURING CORPORATION, 700 Liberty Street, Brooklyn, N. Y.
A. L. Bazzini Company, Inc, Inc., 108-116 Park Place, New York, N. Y.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill
Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
Blum's Inc., Polk & California Streets, San Francisco, Calif.
Brock Candy Company, 1111 Chestnut Street, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 W. Franklin St., Chicago, Ill.
Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.
Candymasters, Inc., 3-5 N. 15th St., Minneapolis, Minn.
Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
Chunky Chocolate Corporation, 200 Delancey Street, New York City.
Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.

QUALITY BRANDS BUILD TURNOVER! The public knows, wants—and prefers to buy—high-quality merchandise. That's why the response to displays of Nestlé's fine Chocolate Bars is so fast, and so profitable for you. Strictest standards allow only the finest quality in Nestlé's products. These nationally advertised and universally favored Chocolate Bars prove again that...

NESTLÉ'S® MAKES THE VERY BEST CHOCOLATE

Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.
Deren Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
Elmer Candy Company, 540 Magazine Street, New Orleans, La.
The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.
Ferrara Candy Company, Inc., 2200 W. Taylor Street, Chicago 12, Ill.
Fisher Nut & Chocolate Company, 2327 Wycliff St., St. Paul 4, Minn.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
Hawley & Hoops Inc., 200 N. 12th St., Newark, N. J.

Henry Heide, Incorporated, 313 Hudson Street, New York, N. Y. See this page.

HERSHEY CHOCOLATE CORPORATION, 19 E. Chocolate Avenue, Hershey, Pa.
Hoben Candy Corporation, Ashley, Ill.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
HOLLYWOOD CANDY DIVISION, Hollywood Brands, Inc., Centralia, Ill.
Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
Robert A. Johnston Company, 4033 W. National Avenue, Milwaukee 1, Wis.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
King Cup Company, Hershey, Pa.
Kontney Carton Company, 418 North Clay Street, Greenbay, Wis.
Kraft Foods Company, 500 North Peshtigo, Chicago, Ill.
Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation, North Main Street, Port Chester, N. Y.
Luden's Inc., 200 North Eighth, Reading, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
McAfee Candy Company, Inc., Macon, Ga.
Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
Melster Candies, Cambridge, Wis.
NATIONAL LICORICE COMPANY, 106 John Street, Brooklyn, N. Y.

The Nestle Company, 2 William Street, White Plains, N. Y. See page 47.

New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago, Ill.
H. B. Reese Candy Company, Hershey, Pa.
Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Sperry Candy Company, Milwaukee, Wis.
Squirrel Brand Company, 1012 Boardman Street,
Howard E. Stark, 181 N. Broadway, Milwaukee 2, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
C. J. Van Houten & Zoon, Inc., 557 Greenwich Street, New York 13, N. Y.
Washington Candy Company, 1057 Broadway, Brooklyn, N. Y.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

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NUTS

Chunk-E-Nut Products Company, 2908 Smallman, Pittsburgh, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Planters Nut & Chocolate Company, Wilkes-Barre, Pa.
Rennie Nut Company, 82 Briarcliff Road, Larchmont N. Y.

The Harry P. Ritchie Co., 333 East Second Avenue, Los Angeles 12, Calif. See page 42.

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CANDY MACHINES

Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Columbus Vending Company, 2005 East Main Street, Columbus, Ohio.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 21-30 44th Road, Long Island City, N. Y.
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
The Northwestern Corporation, Morris, Ill.
THE ROWE CORPORATION, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

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CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
THE ROWE CORPORATION, 31 East 17th Street, New York City.

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DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Continental Coin Devices, Inc., Cicero, Ill. (automatic change-maker).
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Indiana Cash Drawer Co., Shelbyville, Ind.
Klopp Engineering, Inc., Livonia, Mich. (automatic change maker).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Monticello Manufacturing Company, Elwood, Ind.
Master-Kraft Fixtures Company, 2320 Lipps Lane, Baltimore 23, Md.
Pronto Pop Corn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (cafeteria equipment).
National Market Equipment Company, Royal Oak, Mich. (ice cream display cases).
SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis. (ice cream, candy and popcorn display cases).
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

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FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
AMERICAN PLAYGROUND DEVICES COMPANY, Anderson, Ind. (outdoor grills).
Bakers Pride Oven Co., Inc., 1641 East 233rd St., New York 66, N. Y. (pizza pie ovens).
Bell Engineering Company, 55 Munroe Street, Lynn, Mass. (frankfurter rotisserie).
Burger-Mat Corporation, 341 39th Street, Brooklyn 32, N. Y.
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer and bun warmer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (fudge server and food warmer).
Charles L. Disk Company, Kent, Wis. (portable food warmers).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia. (frankfurter and bun warmer).
Greer Enterprises, Inc., 281 North Grant Avenue, Columbus, Ohio.
Harvic Supply Corporation, 154 Nassau Street, New York, N. Y.
Heat-O-Mat, Inc., 483 Raymond Boulevard, Newark, N. J. (food warmer display cases).
Helmco, Inc., 7400 W. Lawrence Avenue, Chicago 31, Ill. (barbecue sandwich equipment).
Hollywood Servemaster Company, 114 W. 18th Street, Kansas City 8, Mo. (frankfurter grill).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer and pizza pie ovens).
Jobil Products Company, Detroit, Mich. (self-service baby bottle warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio (hot and cold drinks).

Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Mo. (frankfurter grille). See page 42.

Medalie Manufacturing Company, 213 1st Avenue, North, Minneapolis, Minn. (frankfurter broiler and bun warmer).
Nu-Matic Machines, Inc., 250 West 57th Street, New York City (coin operated frankfurter and roll dispensers).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and pizza dispensers, egg roll and shrimp dispensers).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
STEEL PRODUCTS, INC., 40 Eighth Avenue, N.W., Cedar Rapids, Ia.
SAVON COMPANY, 286 Pennsylvania Avenue, Paterson, N. J. (food and popcorn warmer).
Stewart In-Fra-Red, Inc., Harvard, Ill.
SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.

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FOOD SPECIALTIES

L. L. Antle & Company, Atlanta, Ga. (canned barbecue chicken).
ARMOUR COMPANY, Union Stock Yard, Chicago, Ill. (frankfurters).
Atco Food Company, 2921 Commerce Street, Dallas 26, Tex. (barbecued beef and sauce).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (barbecued beef, pork and hot dog chili).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
FLAVO-RITE FOODS, INC., 643 Brook Avenue, Bronx 55, N. Y. (shrimp rolls, turkey-in-a-bun).
Frozen Farm Products, Inc., 1735 Margaret Avenue, Altoona, Pa. (frozen breaded chicken in basket).

THE SAVON COMPANY
CREATORS OF
FAMILY STYLE PIZZA
FOR
DRIVE-IN THEATRES
EXCLUSIVELY
Sold at 60¢ to 65¢
Complete equipment and ingredients available
WRITE FOR INFORMATION
286 PENNSYLVANIA AVE., PATERSON, N.J.

Hygrade Food Products Corporation, 2811 Michigan Avenue, Detroit, Mich. (frankfurters).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).
Nino Food Products, Inc., 152 Watson Avenue, Newark, N. J. (frozen pizza pie).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
S & S Foods, 8128 Olive, St. Louis 24, Mo.
Savan Campany, 286 Pennsylvania Avenue, Patersan, N. J. (French fried patata sticks and pizza pie). See page 48.
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).
Swift & Company, Union Stockyards, Chicago, Ill. (frankfurters).
Temple's Frosted Foods, Inc., 454 Berry Street, Brooklyn 11, N. Y. (frozen Chinese egg rolls).
Tolona Pizza Products, Inc., 3921 West Chicago, Chicago, Ill. (pizza pie materials).

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GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
William Wrigley, Jr., Company. 410 N. Michigan Avenue, Chicago, Ill.

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ICE CREAM AND FROZEN SPECIALTIES EQUIPMENT

Atlas Tool & Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo. (ice cream vendor).
Automatic Canteen Co. of America, Merchandise Mart, Chicago 39, Ill. (ice cream freezers).
Badger Vending Machine Company, 710 N. Plankington, Milwaukee, Wis. (cup ice cream vendor).
Samuel Bert Manufacturing Co., Fair Park Station, Dallas, Tex. (snow canes). See this page.
Craig Machine Company, Danvers, Mass. (ice cream vendor).
Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island, Ill. (soft ice cream freezers).
DeCicco's Bon Bon Corporation, 451 N. Rodeo Drive, Beverly Hills, Calif. (chocolate covered ice cream).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Ill. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream).
Icecreamolator Corporation, 3700 Oakwood Avenue, La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
K. Merritt & Associates, Azusa, Calif. (ice cream cabinets).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream freezers).
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser).
Port Morris Machine & Tool Company, 208 E. 135th St., New York City (soft ice cream and custard machine).
ROWE MANUFACTURING CORPORATION, 31 East 17th Street, New York City (ice cream pop and sandwich automatic vendor).
Sno-Master Manufacturing Company, 124 Hopkins Place, Baltimore 1, Md. (ice shaver).
Sweden Freezer Manufacturing Company, 3404 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg., Omaha, Neb. (soft ice cream).

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PAPER CUPS AND TRAYS

Continental Can Company, 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th & Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York City.
Keyes Fibre Company, Waterville, Me. (carry-out trays).
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York City.
Maryland Cup Company, 1100 South Eutaw Street, Baltimore 30, Md.
Sweetheart Paper Products Company, 1400 West 37th Street, Chicago, Ill.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.
Tyson-Caffey Corporation, 8 Briar Road, Wayne, Pa. (carryout trays).

•

POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Calif.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
Grand Bag & Paper Company, Inc., Ossining, N. Y.
MANLEY INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Regal Products Company, 1400 W. 37th Street, Chicago 9, Ill.
Rex Specialty Bag Co., 21-09 Borden Avenue, Long Island City 1, N. Y.
Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill.
SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.
C. F. SIMONIN'S SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa.
Tidy House Paper Corporation of New York, 101 Onderdonk, Brooklyn 37, N. Y.

•

POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill.
G. H. R. Enterprises, Inc., 12017½ Vose Street, North Hollywood, Calif.
Manley Incarporated, 1920 Wyandatte Street, Kansas City 8, Ma. See page 42.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.

•

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
BLEVINS POPCORN COMPANY, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
C. Cretors & Company, Box 1329, Nashville, Tenn.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Albert Dickinson Company, P. O. Box 788, Chicago 90, Ill.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, Fremont, Nebr.
Manley Incorparated, 1920 Wyandatte Street, Kansas City 8, Mo. See page 42.
J. A. McCarty Seed Company, Evansville, Ind.
Premier Popcorn Company, Watseka, Ill.
SUPURDISPLAY CORPORATION, 1324 W. Wisconsin Avenue, Milwaukee, Wis.
Wyandotte Popcorn Company, Marion, Ohio.
Y & Y Popcorn Supply Company, 526 N. 13th Street, Philadelphia, Pa.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

•

POPCORN SEASONING AND SEASONING DISPENSERS

APCO Inc., a subsidiary of U. S. Hoffman Machinery Corp., 1740 Broadway, New York City (butter dispenser).
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
Capital City Products, 525 West First Street, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
Dell Food Specialties, Inc., Beloit, Wis. (cheese and barbecue flavoring).
E. F. Drew & Company, 15 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
Phoenix Foods Company, 460 Illinois Street, East Chicago 90, Ill. (cheese flavoring).
Savorol Company, Popcorn Building, Nashville, Tenn.
C. F. Simanin & Sans, Incarparated, Tiaga and Belgrade Street, Philadelphia, Pa. (seasaning). See page 39.
SUPURDISPLAY CORPORATION, 1324 W. Wisconsin Avenue, Milwaukee, Wis. (butter dispenser).

•

POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Calif.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn.
G. H. R. Enterprises, Inc., 12017½ Vose Street, North Hollywood, Calif.
Hollywood Servemaster Company, 114 West 18th Street, Kansas City 8, Mo. (warmer).
Manley, Inc., 1920 Wyandatte Street, Kansas City, Ma. See page 42.
National Theatre Supply, 92 Gold Street, New York City (popcorn warmer).
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio (dispenser).
SAVON COMPANY, 286 Pennsylvania Avenue, Paterson, N. J. (warmers).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

•

VENDING CARTS

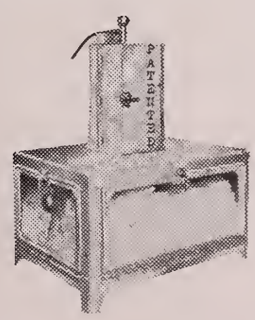
Federal Quality Corporation, Atlanta, Ga.
Faadmabile, 60 Park Place, Newark, N. J. See page 48.
Poblocki a Sons, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wis.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEYS: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer): Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
COTT: Cott Beverage Corp.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
ESCO (orange, grape, pineapple, papaya, and coconut): Kestenbaum Brothers.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.



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NEHI: Nehi Corporation.
PEPSI-COLA: Pepsi-Cola Company.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: True-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

•

CANDY BARS AND SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIG PAYOFF: Hollywood Candy Co.
BIG TIME: Hollywood Candy Division, Hollywood Brands, Inc.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BOSTON BAKED BEANS: Banner Candy Mfg. Co.
BROCK BAR: Brock Candy Co.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Division, Hollywood Brands, Inc.
CADBURY HAZEL NUT: Cadbury Fry Export, Ltd.
CHARMS: Charms Candy Company.
CHOCOLATE BREEZE: Henry Heide, Inc.
CHOCOLATE MALTED: Hoben Candy Corp.
CHOCOLATE SPONGE: Henry Heide, Inc.
CHOCOLETTOS: Peter Paul, Ind.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
COCO-BELA: Hoben Candy Corp.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DAIRY MAID: Jacobson Candy Company.
DARLING CREAMS: Henry Heide, Inc.
DEEP FREEZE: Brock Candy Co.
DOCTOR'S ORDERS: Walter H. Johnson Co.
DOTS: Mason, Au & Magenheimer Confectionery.
DREAM BOATS: Brock Candy Co.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
FOURSOME: Brock Candy Co.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HAWAIIAN FUDGE: Euclid Candy Co.
HERSHEY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCKS: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
LOVE NEST: Euclid Candy Co.
M & M's: Hawley & Hoops Co.
MALT BALLS: Leaf Brands, Inc.
MALTED MILK BALLS: Walter H. Johnson Candy Company.
MARS: Mars, Inc.
MASON MINTS: Mason, Au & Magenheimer Co.
MASON PEAKS: Mason, Au & Magenheimer Co.
MILK DUDS: M. J. Holloway Company.
MILKSHAKE: Hollywood Candy Division, Hollywood Brands, Inc.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NECCO PEPPERMINTS: New England Conf. Co.
NECCO WAFERS: New England Confectionery Co.
NESTLES: Nestle Chocolate Company.
NIBS: National Licorice Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Shutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT BUTTER CUP: H. B. Reese Candy Co.
PECAN PETE: Fred W. Amend Co.
PECAN ROLL: Sperry Candy Company.
PLANTERS PEANUTS: Planters Nut & Chocolate.
POLAR: Hollywood Candy Co.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED DEVILS: Banner Candy Mfg. Co.
RED SAILS: Hollywood Candy Division, Hollywood Brands, Inc.
ROOT BEER DROPS: Chase Candy Corp.
ROYAL BAR: Klein Chocolate Company.
7-11: Mason, Au & Magenheimer Conf. Co.
SMOOTH SAILIN: Hollywood Candy Division, Hollywood Brands, Inc.
SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KRAFT: Charms, Inc.
VAN HOUTEN BARS: C. J. Van Houten & Zoon.
WAYNE BUN: Wayne Candies, Inc.
WELCH'S COCOANUT: James O. Welch Co.
WELCH JR. MINTS: James O. Welch Co.
WHIZ: Paul F. Beich Co.
ZERO: Hollywood Candy Co.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

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REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin	109—Custard freezers	118—Popcorn machines
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102—Candy bars	111—Food specialties	120—Popping oils
103—Candy Specialties	112—French fryers	121—Scales, coin operated
104—Candy machines	113—Grilles, franks, etc.	122—Soda fountains
105—Cash drawers	114—Gum, chewing	123—Soft drinks, syrup
106—Cigarette machines	115—Gum machines	124—Showcases
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THE BUYERS INDEX

- *New Theatres:*

Northgate in suburban Memphis

Shore Drive-In, Virginia Beach

- *Modernization:*

Boston's Majestic, now Saxon

NOVEMBER 1956

The Norshor Theater, Duluth, Minn. Gulistan Carpet executed by Minnesota Amusement Co., Minneapolis, Minn.

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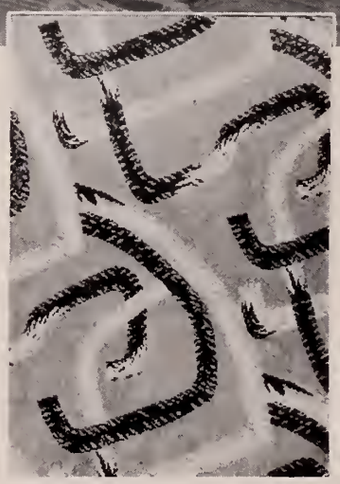

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About People of the Theatre

•

AND OF BUSINESS SERVING THEM

•

After completely renovating the Strand theatre in Hartselle, Ala., *Hubert R. Mitchell* has reopened the house as the Rodeo.

A golden anniversary recently was celebrated by the Bohemia theatre, Cleveland, Tenn., opened in 1906 by the late *Jesse Steed*.

Ed Lachman, president of Lorraine Carbons, Inc., Boonton, N. J., distributor of Lorraine Orlux carbons, left November 1st on a five-week business trip, visiting Lorraine Carbons' representatives in Italy and Switzerland, to meet at the home offices of Lorraine in Paris with the principals of his company, and to visit the Lorraine laboratories and manufacturing plant in Pagny. On his return announcement will be made of new plant facilities and offices in Boonton.

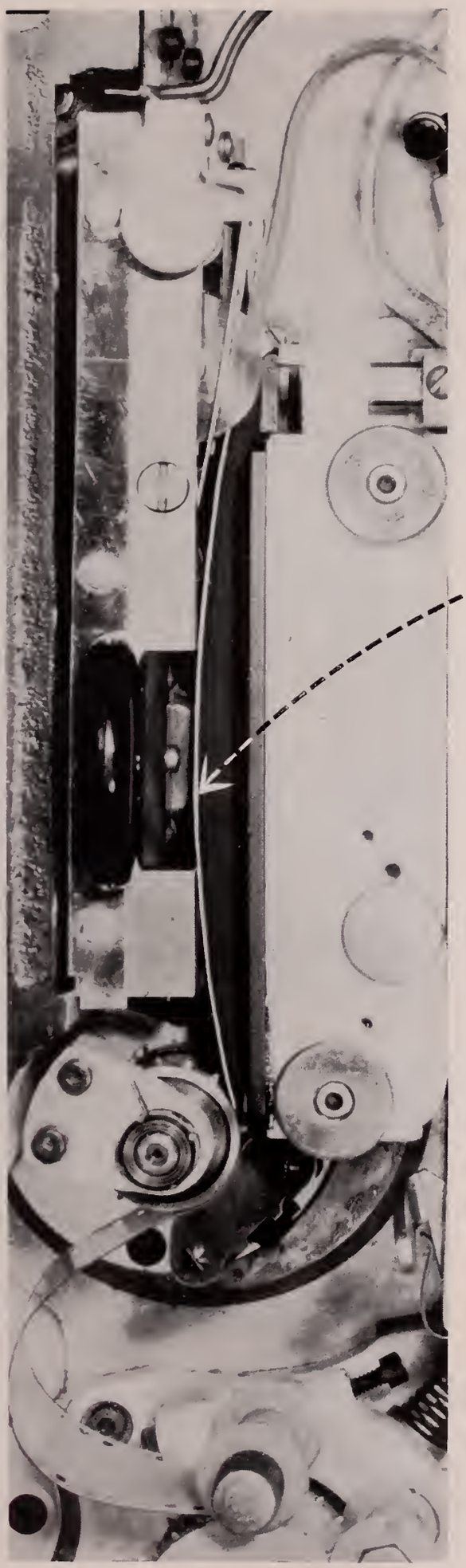
A $50,000 modernization program has been started at the Capitol theatre in Lancaster, Pa., according to *Ray O'Connell*, manager. The lobby and box-office will be rebuilt, and a new front constructed with a new marquee. The house continues in operation during the remodeling.

J. F. ("Jack") O'Brien, widely known throughout the theatre field, has been appointed manager of the Northeastern region for RCA, R. W. Saxon, director of RCA Regional Operations, recently announced. Formerly manager of Theatre and Sound Products, Mr. O'Brien now becomes principal RCA executive in the Northeastern region on policies and problems relating to sales and merchandising of all RCA and RCA Victor products. He will make his headquarters at the RCA offices in Boston. In his former post, Mr. O'Brien was responsible for the planning, marketing and sales of numerous broad RCA product lines, including theatre, industrial, scientific equipment, film-recording apparatus, sound equipment, and industrial television systems. Mr. O'Brien, who joined RCA in 1954, was honored with RCA's highest citation for salaried employes, the RCA Victor Award of Merit, for planning and leadership which enabled RCA to meet the needs of the motion picture industry for wide-screen film-projection equipment and stereophonic sound systems.

Charles S. Borg, well-known operator of theatres in Missouri and Kansas since 1935, recently died at the age of 76.

George Barton has unshuttered the Maynard theatre in Los Angeles.

Henry Schwartz has been named representative in the metropolitan New York area for the



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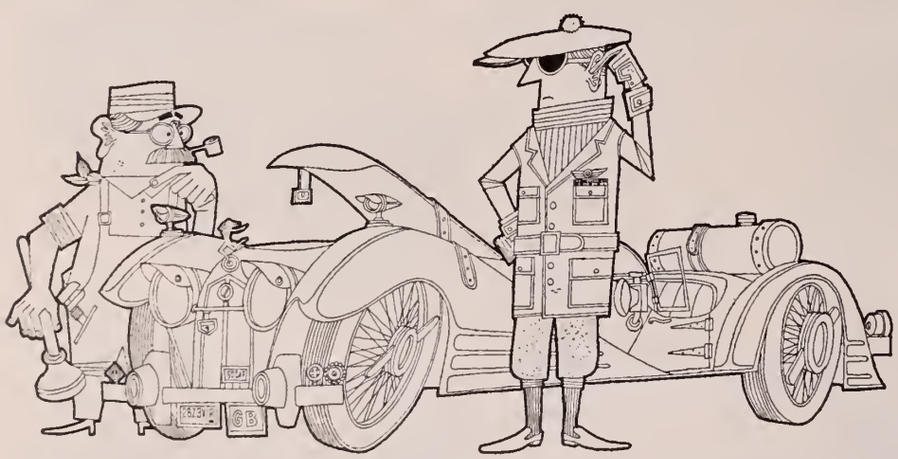

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Bennett Manufacturing Company, Alden, N. Y., manufacturers of waste receptacles. Mr. Schwartz has been in the janitor supply field since 1935.

Bob Henderson has left the Knoll theatre and is now operating the Boulevard in Los Angeles.

M. A. Lightman, Sr., president of Malco Theatres, Inc., has leased the Memphis theatre in Memphis, Tenn., to *Jack Katz*, operator of the Ritz theatre there.

A. A. Orr and *B. F. Jackson* have sold the Booth and Roosevelt theatres in Hollendale, Miss., to *Edward E. Storey, Jr.*, while operation of Mr. Jackson's Mojac, Regent and Honey theatres has been taken over by *Mrs. Ruth E. Morris*.

In Scranton, Pa., *Bert Allen*, formerly of the Globe, has gone over to the Comerford as assistant manager in place of *John Mulkerin*, while *Jim Bingham*, formerly of the Comerford, has moved to the West Side as assistant to *Phil Duffy*.

Harold W. Seidenberg, who used to manage theatres in Oakland, Calif., has been appointed managing director of the Orpheum in San Francisco, replacing *Paul Swater*, who will open a new Cinerama installation in Miami, Fla.

Norman Raay and *Len Keen* have been named manager and assistant manager, respectively, of the Paradise theatre, Odeon circuit house in Vancouver. B. C.

Steve Stiefel, operator of the Narberth theatre in Narberth, Pa., has acquired the Bryn Mawr theatre, Bryn Mawr, Pa.

Frank Young has been appointed regional sales manager for Breuer Electric Manufactur- Company of Chicago on the West Coast.

An Employee-of-the-Year Award has been won by *Harold Sherwood*, chief projectionist of Hunt's Theatres, Wildwood, N. J. The award, granted annually at an employees' party, includes a $500 trip.

The new Valley Forge drive-in, incorporating a large playground and cafeteria, has been opened by *Abe Sablosky* near King of Prussia, Pa.

Wilfred C. Haskins has replaced *Dave Lages*, who resigned as manager of the Fayette theatre at Fayette, Mo.

The Wayne drive-in, located in the Crows Nest Pass district of British Columbia, which was shut down all season due to a shortage of qualified projectionists, has re-entered the field under the guidance of *Rex Colmer*, who owns a substantial share of the enterprise.

John Cole of Clinton, Tenn, has purchased the Dan-Dee drive-in in Columbia from *Mrs. A. P. Alley*.

The Swan theatre, Madison, Fla., has a new manager, *Joe A. Brinson*.

Formerly assistant manager of the Palace in New Britain, Conn., *Mrs. Lydia Wollman* has been appointed manager of Perakos Theatres Associates' Arch Street theatre. She replaces *David Miller*, who has become manager of the East Hartford Family drive-in South Windsor, Conn., a unit of Lockwood and Gordon Theatres.

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STUDIO RECORDING SYSTEMS

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THEATRE SOUND SYSTEMS

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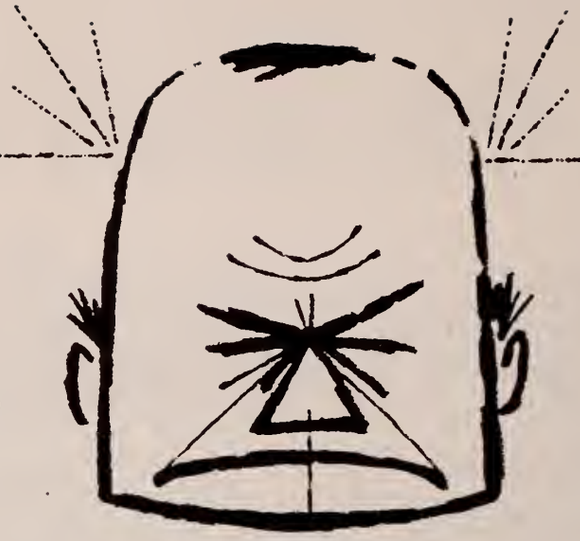
GOING TO YOUR HEAD?

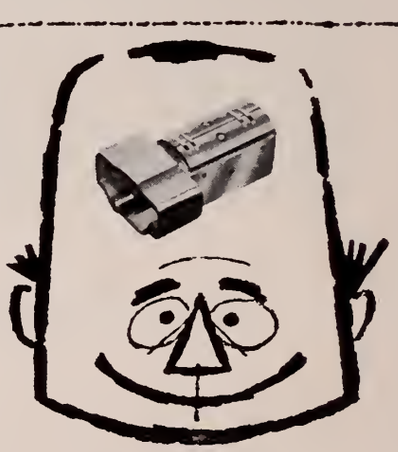


RCA INTRODUCES BRAND NEW SAVINGS IN REPLACING WORN MAGNETIC HEADS

Time was when a complete magnetic cluster had to go whenever pick-up heads wore out in your sound system. But not any more, thanks to the latest development by RCA theatre-equipment engineers. RCA's new magnetic cluster—designed to fit *any* RCA button-on soundhead—introduces a removable cap that means hefty savings on that old problem of pick-up heads that wear out. Here's how it works.

Here's your original magnetic cluster, the unit you previously had to replace entirely. Now, you can insert a new cap at a *fraction of the cost* of the whole cluster.

Here's the heart of this new RCA development . . . the removable cap that incorporates fresh pick-up heads for reproduction of one or four magnetic tracks.



And here's your end result . . . a cluster working like new because it has brand new pick-up heads. You've saved plenty of money and time, thanks to RCA engineering.

This replaceable cap typifies the way engineers work things at RCA. They make the best product possible, then go on improving it, finding ways to make it work better and longer and easier. This all means better business for you . . . and the sooner you call your independent RCA Theatre Supply Dealer the better. He's ready to help you start saving with RCA's new magnetic clustercap.

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RCA THEATRE EQUIPMENT

Better Theatres

for NOVEMBER 1956

GEORGE SCHUTZ, Editor

Government Loans For Modernization

The decision of the Small Business Administration to grant loans, under certain circumstances, for the remodeling and re-equipping of theatres, particularly the smaller operations (since it is presumed that the larger ones can obtain private financing), brightens the prospects for many a theatre that is now trying to pull itself up by its own bootstraps.

A large section of the exhibition plant is between the devil of obsolescence and the deep blue sea of box office inadequacy to the financial requirements of modernization. The possibility of a Government loan for this purpose offers a potential release from such a stalemate.

•

It is impossible to measure confidently the effect of physical obsolescence upon a specific theatre. Each situation must be judged according to all of the circumstances influencing patronage. Whether a loan is warranted depends upon location, changes in local recreational resources, relationship of those changes to higher costs of operation—and, a point we set off for emphasis, the adaptability of the structure, in architecture and plan, to progress in motion picture technique and to refinements in public taste.

It is foolish to believe that the public would be flocking back to our theatres if they all were glitteringly new. It is reasonable, however, to say that theatres dismally outmoded, uncomfortable and technically incompetent to give the film production its due, place a burden on the industry's effort of rehabilitation. Product alone cannot carry the load. It never did. Quite likely it never will.

•

What has happened is that the motion picture has lost its *captive* audience. More people now can do more things, anywhere. 20 miles, even 50 miles from home about as readily as once they could go to the movies a few blocks away. Or they can *stay* home and still have some sort of professional entertainment, some contact with the world beyond their familiar, humdrum existence.

This would seem to argue that the picture must carry more of the load than it ever did. Undoubtedly product must uniquely supply great visual and emotional experience to a degree not previously required. But theatres are part of this process. No picture can be better than the conditions of its exhibition.

Product, moreover, cannot overcome altogether the lack of convenient parking, the memory of discomfort and of ugliness encountered in previous visits to theatres.

It would take an extensive appraisal of properties to judge what the SBA decision really means in a practical sense. It seems, however, to offer salvage to many theatres; and believing that it does, we shall suggest in December how money thus made available might be used with most practicable effect.

There are properties for which mere refurbishing can do quite a lot. But obsolescence in our theatres has been at work a long time — in some cases a couple of decades. Much of the exhibition establishment was built when theatre design was under influences radically different from those operating today. It will be with these in particular that Ben Schlanger, noted designer of *motion picture* theatres, will deal in BETTER THEATRES for December.

—G.S.

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***BETTER THEATRES** is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.*

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QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100. Ray Gallo, *Advertising Manager*, Hollywood: Yucca-Vine Building; HO 7-2145.

Out where People go conveniently

Trimly Designed for Shopper Patronage

Picturing and describing the 985-seat Northgate, first to be completed of two new shopping center theatres in suburban Memphis. In the above sketch of the Northgate shopping center the theatre is indicated by an arrow.

Promenade and drive approaches to theatre, looking from parking area at farther side of shopping center as shown in sketch at top of page.

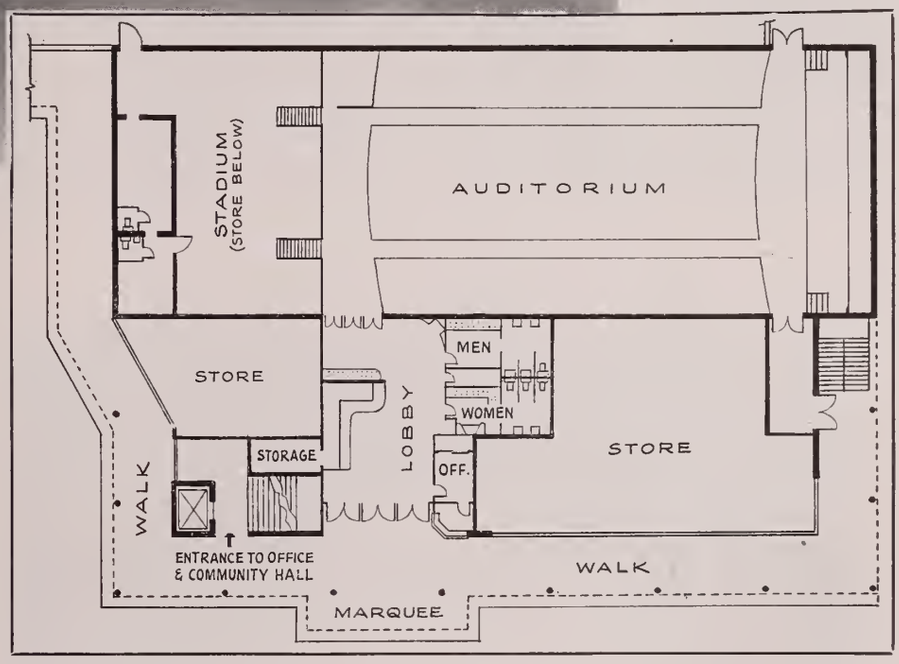
THE NORTHGATE shopping center in the outskirts of Memphis, Tenn., is the first of two new highway markets for that city. At one side of the 24-acre Northgate market is a recreational area, the chief structure of which is the Northgate theatre, exclusively a motion picture theatre seating 985 in a stadium plan.

The theatre is operated by a company, Northgate, Inc., headed by Augustine J. Cianciolo, who has three other Memphis theatres and will also operate a theatre incorporated in the scheme of the other new Memphis shopping center, which is now under consideration.

The recreational facilities include a community hall and a bowling alley, besides a variety of restaurants. Among the mercantile structures are two supermarkets, a junior department store, a drug store, an automobile accessory store, various kinds of apparel shops and a beauty and a barber shop, with each accessible from covered walks bordering a mall and by underground passage at basement level.

The Northgate theatre is at the ground level of a corner building of concrete and masonry construction

Lobby of the Northgate, looking from entrance past refreshment stand toward auditorium, which is entered at cross-aisle between main seating and stadium (see floor plan below). Walls of the lobby are plaster painted gold, the ceiling acoustic plaster left natural. The refreshment stand and terrazzo floor are in colors complementary to the walls.



which also houses the community hall, the latter being beneath the theatre, its entrance next to theatre entrance. The theatre shares the building additionally with shops and offices, occupying about half of the structure, with the lobby at one side beneath the portion housing offices (*see floor plan*). Shops are along approaches to the theatre, and a store of 2,000 square feet is located beneath the stadium section.

FRONTS ON DRIVE

The second floor office space projects out over the front of the building, supported by concrete columns, and forms a covering for the approaches to the shops and theatre. This area may also be reached directly by automobile on a concrete drive which circles in front of the building, leading from and to the main shopping center parking area.

The front of the theatre is constructed of brown Roman brick with panels of Travertine marble. The overhang has hi-hat fixtures in soffit. The face of the building and surrounding parking area is lighted by twin mercury vapor lamps on steel mast arms.

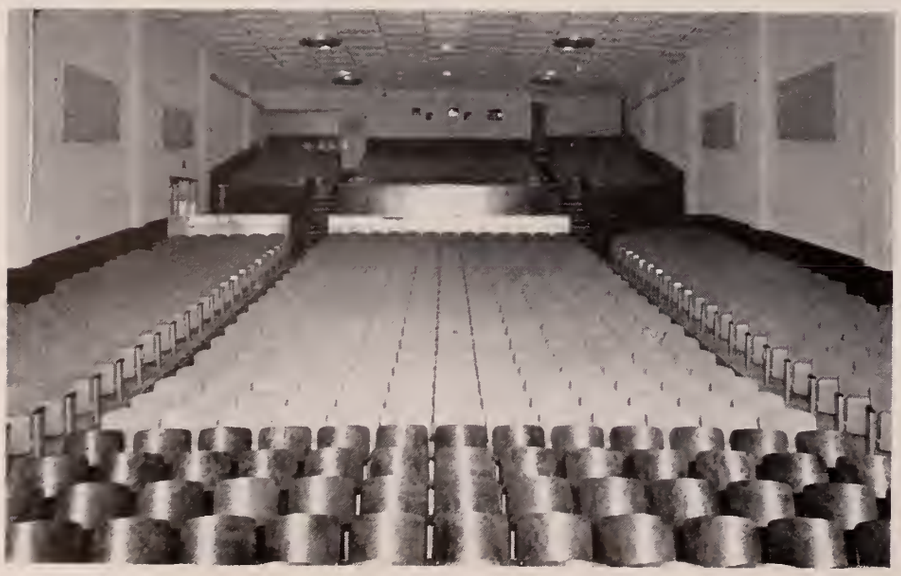
Passage from entrance to auditorium is through a spacious lobby depending on the lines and coloration of structural elements for esthetic effect. Walls, which are plaster, are painted gold, while the floor is terrazzo with chips in colors picking up and blending with the color of the walls. The ceiling is acoustic plaster, balancing the noise factor of the terrazzo floor, and is undecorated. The refreshment stand is integrated into the architectural scheme in both line and colors. The treatment reflects the casual character of the patronage expected.

In the auditorium, a similar simplicity of treatment supplies visually neutral conditions which, with the screen spanning practically the width of the auditorium, provides for domination by the performance. The ceiling is Fiberglas resting on an exposed aluminum tee suspension system forming a 2x4-foot grid pattern. Walls are acoustic plaster above a 4-foot wainscot of cement-plaster. The upper walls are left in the natural cream color of the acoustic plaster, the wainscot is painted a warm brown, which blends with stadium rails.

SCREEN SPANS AUDITORIUM

The screen of the Northgate is 47 feet wide, substantially spanning the platform that extends from wall to wall. The entire front of the auditorium is

The Northgate screen substontiolly fills the forword end of the ouditorium, shown obove with the traveler open. Six front rows (see reor view below) hove veneer choirs.



therefore performance area, closed by a screen curtain and associated drapes during non-projection periods.

Control of ceiling height in the theatre to allow efficiently for a community hall beneath it has been effected by use of the "reverse-floor" principle, with a rapid increase in pitch upward at the ninth row. The forward rows, however, are close to the screen relative to the picture width, and the first six have veneer chairs. The remainder of the seating, two-thirds of which is in the main section, consists in Irwin chairs with padded backs and spring seats upholstered in turquoise mohair.

At the rear of the stadium there is a "cry-room," which is equipped with a drinking fountain and bassinets and has direct contact with both the women's and the men's restroom off the lobby.

The restrooms have terrazzo floors, ceramic tile walls and ceilings of acoustic material. Fixtures in the women's room are pink, those in the men's gray.

House lighting of the auditorium is by neon strips in color behind wall panel insets in the main seating section, and by similar sources in a ceiling cove in the stadium section. For necessary illumination during projection periods, a few downlights liberally spaced in a single line down the center augment the screen light.

The Northgate is equipped for stereophonic sound, including surround speakers. Projection is by Simplex X-L mechanisms with Bausch & Lomb *f*/2.0 projection lenses and Peerless "Magnarc" lamps powered by Strong 60-ampere selenium rectifiers. Soundheads are Simplex, amplifiers and speakers Altec-Lansing.

Fully air-conditioned, the Northgate has a combination heating and cooling system with a Chrysler-Airtemp central

(*Continued on page* 43)

For Vacationers

Visulite Theatres' new 900-car Shore drive-in near Virginia Beach

Visulite Theatres of Norfolk, Va., operating indoor and outdoor theatres in and around that city, has added its seventh unit in the new Shore drive-in located on the main highway connecting Ocean View and Virginia Beach in one of the nation's most popular recreational regions. Designed by I. and O. A. Slutsky of Hunter, N. Y., it occupies 13 acres and has a ramp capacity of 900 cars in 15 ramps, ten of them using the double-ramp system. The Shore has a play area of about an acre, divided into sections according to age groups with American Playground Devices equipment in kinds and sizes appropriate to each. The play area is close to the refreshment stand, which is at the rear of the ramp area, housing also toilet facilities and including the projection booth in a second-story structure at the rear of the building. This leaves the front of the building clear for a terrace the full width of it, and the management reports that it often is filled to capacity with patrons enjoying refreshments while watching the picture seated in the benches provided. The refreshment stand is air-conditioned with two 8-ton space cooling units, one at each side. The building also is heated for winter operation. In addition to the conventional confections, drinks and snack foods, the Shore serves pizza pies and chicken dinners. General field illumination is by a 100-foot "moonlight" pole.

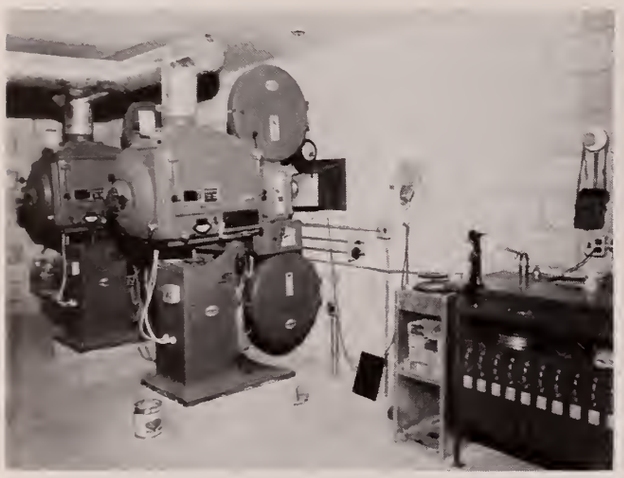
THE SHORE IS FURTHER PICTURED ON THE NEXT PAGE

Looking down the entronce drive, with Lee J. Hofheimer, monoger of the Shore, in the foreground. (Visulite Theotres developed from the pioneer operotions of J. D. Hofheimer, who opened o nickelodeon in Norfolk in 1911. The present generol manoger is Jeff Hofheimer, a nephew.) The entronce hos four lanes with two ticket booths connected by a conopy mounting a neon theotre sign ossociated with Wagner attroction advertising ponels using 16-inch aluminum letters. Drive surfacing is bituminous-treated grovel.

With 15 ramps, the last ten of them in the double-tier system, the Shore hos a screen 120 feet wide (below), used to full width for CinemoScope projection. The projection booth is on an upper level ot the reor of the concession-restroom building, and locotion of the building at the last ramps, ploces the projection ports opproximately 650 feet from the screen. The tower is steel of locotion fabrication and mounts o screen of flexboord surfoced with three coats of rubber-base point. The speokers ore Motiograph.

The main utility building (left) has a refreshment area (below) measuring approximately 60x33 feet, laid out for cafeteria service. The concession is leased to the Berlo Vending Company. The concrete block structure is painted canary yellow. Interior flooring is green and black asphalt tile. Across the front of the building is a semi-circular concrete patio with six tables and twelve benches of redwood.

The projection booth (below) has inside dimensions of 26x12 feet. Equipment, supplied by J. F. Dusman Company, Baltimore, includes Century projectors with water-cooled gate, and Strong-135 lamps and "135" rectifiers.



Refreshment service equipment includes Monley popcorn mochines, Peerless pizzo oven, Scotsmon ice moker, Griswold french-friers ond grills, Sovon heot tobles, E-Z Woy coffee mokers, ond Manley Ice-O-Bar drink dispensers.

The large playground (a small portion of which is pictured at left) has a senior division equipped for children over the age of ten, a junior section for younger children, and at each end of the area a section having a portable teeter-totter for very tiny tots and benches to accommodate their parents. Equipment, by American Playground Devices, is comparable as to kind in the junior and senior sections, but sized and designed to suit each age group. The devices consist in merry-go-rounds, swings, castle towers, slides and, in the senior section, a wave ride device.

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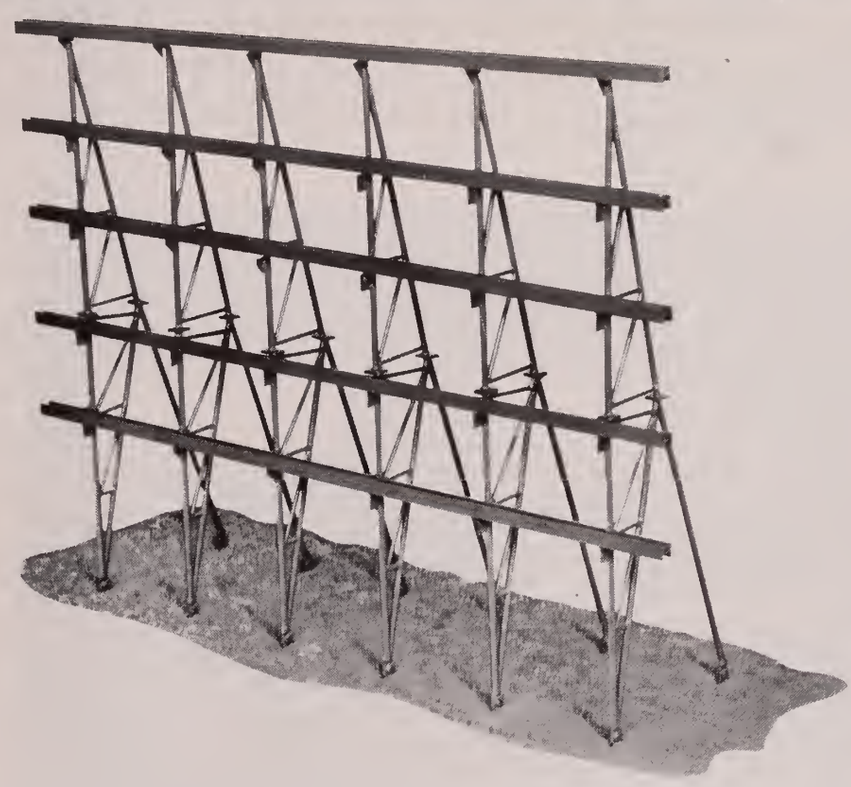

New Ez-Erect Steel Trusses are designed to give theatre operators the two most important features of screen tower construction—exceptional strength and economy of erection. Ez-Erect Trusses are designed so that they can be shipped in just two sections by any common carrier. The trusses are assembled on the ground and raised in groups of two. You need little mechanized equipment. Easy to pour, trench type footings are used instead of complicated forms. You can have almost unlimited width. Ez-Erect Towers are engineered to withstand wind forces of 100 mph.

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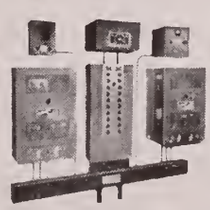
Amplification Systems Designed For Drive-Ins



Many, many systems are adaptations from public address or other sound systems. These systems don't give enough power for even average sound. In contrast, Ballantyne's KX, RX and MX systems were designed and engineered exclusively *for* drive-ins. When field wire undergoes normal deterioration, Ballantyne surplus power systems drive through partial shorts. The result is plenty of volume a whole lot longer.

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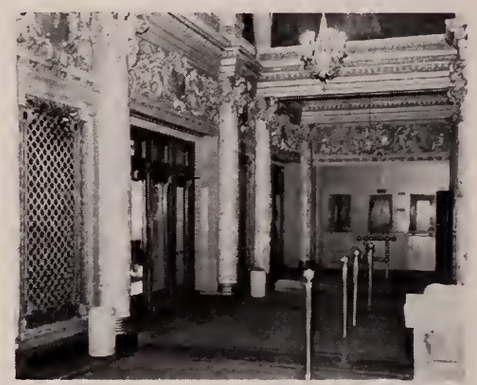
Obsolete Showplace Boston's New Saxon

Reopening with "Oklahoma!" in Todd-AO, the Shubert Majestic, 40-year-old stage theatre, has been remodeled and renamed for a career in modern motion picture presentation, under lease to Benjamin Snack. The new scheme is by Louis Chiaramonte, Boston designer.

The Lobby

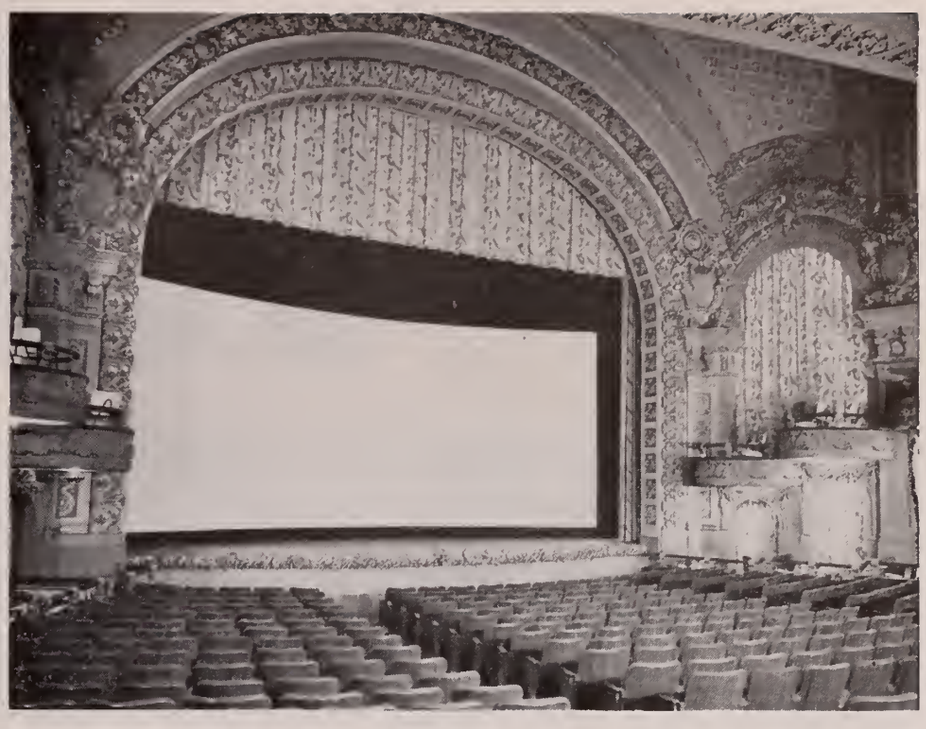


In taking over the Majestic, Benjamin Snack, who operates Boston's Beacon Hill and two first-run houses in Fitchburg, Mass., undertook a transformation of the ornate old stage theatre complete except for the auditorium. The upper views of the lobby are toward the inside box office, before remodeling above, and as modernized at left. Old ornamental plaster surfaces were covered in cherry wood, and a new ceiling constructed, 9 feet high (original was 30), with downlights.

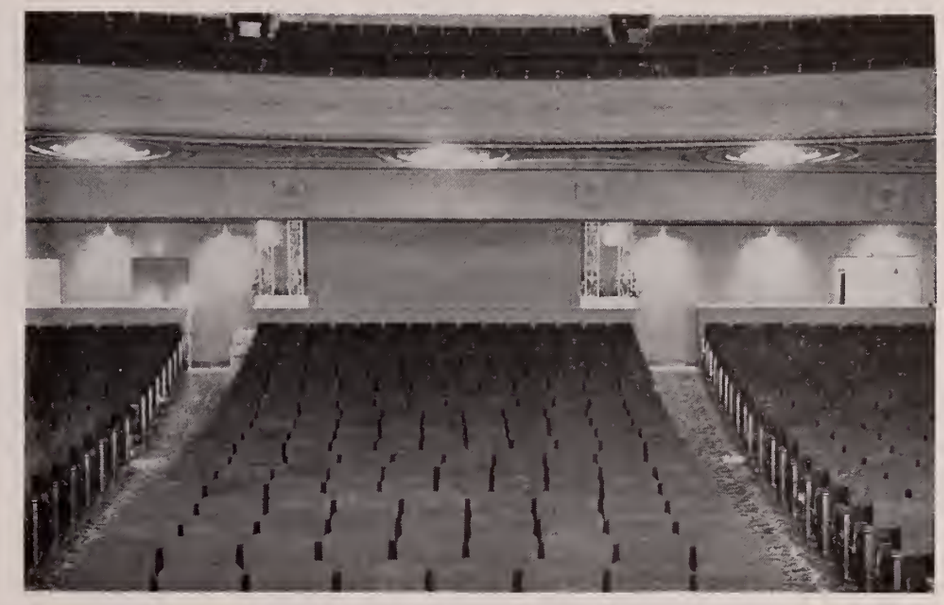
Lower views are from entrance toward snack bar, before (below) and after (left) modernization. Stand has gray real-wood Formica facing, yellow Formica top.

The Auditorium

The stage and proscenium arch before (above) and after (right) remodeling: The new draperies and stage curtain are of a linen-like material in terra cotta, turquoise and buff color. Some of the ornate decorations were eliminated by merely painting out part of the gilt in a terra cotta color, which gives a "pinky" glow rather than a gaudy one. The new screen is 39 feet by 20 feet (installed by Massachusetts Theatre Equipment Company). Floral boxes added in front of the stage are painted in buff.



Rear view of the auditorium, before (below) and after (right) remodeling: As new seats were installed four years ago, only slight changes were made. The back standee rail was painted in terra cotta. All the old lighting fixtures were removed with new ones installed and green plants were added at each corner of the rail. The lower walls were painted in terra cotta. All the exit doors are now white louvre.



The Front

The old-style ornamentation adjoining the entrance doors of the original facade (left) was covered with Roman brick in a buff color, and aqua baked enamel was used to form a panel above the new open marquee, in remodeling the lower part of the front (right). Free-standing attraction boards and stainless steel display cases help effect modern styling.

New Women's Lounge Of the Saxon Theatre

Sections of the women's lounge prior to modernization are shown in the small pictures at right. Below are comparable views following remodeling. Walls are now finished partly in Philippine mahogany, partly painted, and the old cosmetic facilities have been replaced by a Formica bench with wall-wide mirror.

With the ceiling painted deep lilac, chairs and settees have yellow upholstering. Floral boxes have been introduced at the stairs and again at the end of the cosmetic table. Pictures, drapes and table lamps add to the homey, feminine atmosphere of a modern character.

MEN'S LOUNGE: This room has walls in Philippine mahogany, and although the fireplace has been retained, its red brick has been painted white. The ceiling is painted bottle green.

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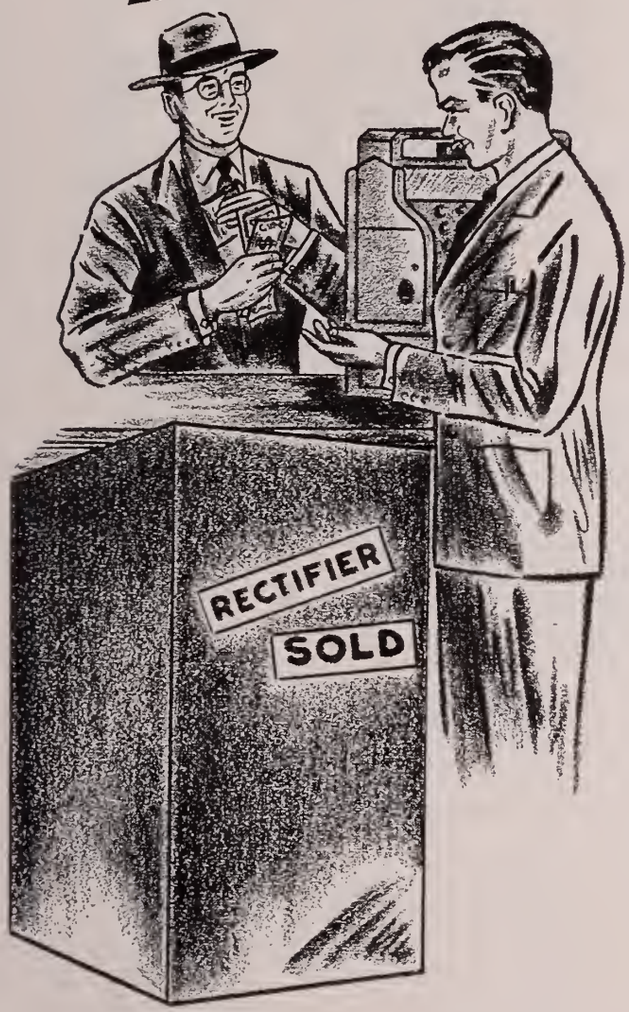

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The Technical and Cleaning Staff and Public Relations

Concluding a discussion of theatre employees begun last month with front - of - the - house staff.

By CURTIS MEES

LAST MONTH we dealt with the staff members whose duties bring them in closest touch with our theatre - going public, pointing up some of their primary responsibilities in providing the type of service demanded of a top-notch operation. In this issue we wish to go behind the scenes and locate the responsibilities of the other "hidden" staff members, which are equally demanding if we are to satisfy today's critical public in its entertainment requirements.

Though members of the "front house" staff have it constantly brought to their attention that "service" is a *must*—courteous, smiling, efficient service—those workers behind the scenes do not hear so much of this and it should be impressed upon them that the lack of repetition does not lessen the need for a very high standard of service in their own departments. One and all have a responsibility just as great as that of the front house staff, and they should take pride in accomplishing their work along standards equally high.

FOR PROJECTION STAFF

The projection and sound largely determine the customer satisfaction with our basic product, *motion pictures*. A poorly lighted picture, one out of frame, or jumpy, is certainly going to make the patron conscious of the fact that he is watching an amateurish presentation, rather than being completely lost in the picture! Don't think that patrons do not notice mistakes in projection, for the service staff can vouch for the fact that discrepancies are promptly (and irately) reported!

Constant supervision of equipment and operation during the running of the shows is the price the booth crew must pay for presenting a picture in the manner in which it should be shown. The booth is *not* the place for men who expect to write a letter or take a siesta between threading up and starting reels. Nothing can be taken for granted. Any number of things which all projectionists know but sometimes forget, lie in wait to trap one unwary enough to think he can work in the booth in an absent-minded haze while thinking of other matters.

The quality and the volume of sound is another important feature about which too much cannot be said in behalf of patron entertainment. Naturally the floor staff must advise when the volume needs raising or lowering, due to unusual circumstances on the floor, but a good projectionist knows when his auditorium is filling up by checking through the portholes and raises the sound volume in anticipation of the requirement for increased sound as increase in patrons and their sound-absorbing clothing make the demand.

Monitoring one's sound track, instead of listening to the radio with the monitor silenced, the alert projectionist finds "motor boats" and a.c. hums even before the manager has time to call and report them over the inter-com phone. And in many cases he is able to correct the trouble without the necessity of calling in an outside service man—that is, if he has taken the trouble to study a little bit on the outside about the electronic contraptions over which he presides rather than simply running the equipment with the thought that the service man should be called for any and every little thing that goes wrong.

All of this is but a part of the service, just part of it, that a conscientious projectionist owes the *patrons* who pay his salary. For without the continued goodwill and patronage of the public, there would be no theatre payroll!

FOR ELECTRICIANS, ETC.

Whether there be one or more electricians working in the theatre, the principle is the same. Constant attention must be given to those duties falling within this domain. Hand-in-hand with the projectionists, the electrician must insure that the screen always be in the best of condition, brushing it down or vacuuming it at intervals. (That is, if he doubles as a stage hand, which is generally the case in these days of tightened economy.) And when he notices anything out of the way with the sound as he hears it issuing from the horns behind the screen, he should report promptly either to the management or to his fellow workers in the projection booth.

Also, as a part of screen presentation, it falls usually to his lot these days to adjust the screen masking (if conditions require this) as pictures change from one ratio to another. Carelessness in closing in the masking to the exactly proper width or depth is inexcusable.

HAZARD PREVENTION

Dead light bulbs should be replaced as soon as they show up, and an electrician who is on his toes catches these almost as soon as they go out, for he patrols the house from time to time, just as do the ushers and the management staff. If neglected, these dead lamps might even contribute to an accident, in addition to giving the theatre a sloppy appearance. This is particularly true with regard to the appearance of the marquee, where every bulb must count in attracting favorable attention to our advertising signs.

Preventive maintenance by the electrician for all the various motors and electrical equipment within his domain is another proof of a competent worker, and when something does break down he is then in the best possible position to know exactly what is the matter, and the quickest and most economical means of correcting it.

The stage should be kept clear of unnecessary equipment (not used as a junk pile for anything someone wants to "save" without rhyme or reason). The emergency lighting system requires periodic checking to insure its operation when needed. Motors should be oiled

(*Continued on page* 44)

MORE

THEATRES INSTALL WAGNER ATTRACTION PANELS THAN ALL OTHER MAKES

. . . because theatremen everywhere realize that a changeable copy board is the most effective means of selling every attraction and that nothing short of the best should be used!

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Wagner Enduronamel Steel Panels afford an excellent low cost, effective and durable background and letter mounting arrangement for drive-ins.

If you're building or remodeling an indoor theatre or drive-in, large or small, you'd better send for free literature now.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Avenue Chicago 12, Illinois

Please send free literature on
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NAME _____

THEATRE _____

STREET _____

CITY & STATE _____

At the outer boundaries of knowledge...

New Research Laboratories in Parma, Ohio. To expand its basic research in solid state and chemical physics, National Carbon Company has recently enlarged its staff of scientists and provided them with an ideal laboratory setup for creative work.

Studying color balance for better color movies. The spectroradiometer analyzes the complete "rainbow" of colors in projected light — to give an investigator, in one and a half minutes, information that he formerly worked half a day to get. Research like this helped National Carbon Company win the coveted "Oscar" this year for developing lighting carbons which were balanced to operate with other studio lights.

New "particle" theory promises help in developing still brighter carbon arcs

Although the high-intensity arc has been around for forty years now, nobody has yet been able to explain satisfactorily how it produces the super-bright light so useful for movie projection and studio lighting.

At one time it was thought that the brilliant light came from atomic reactions taking place within the glowing crater or pit at the tip of the positive electrode where the energy of the arc is highly concentrated. But this theory has been radically modified by researchers at National Carbon's laboratories.

Now it is believed that a much more complicated process takes place in the crater region where powerful electrical currents heat the carbon to temperatures of 10,000 to 12,000 degrees Fahrenheit, roughly the temperature of the sun's surface. According to the new "particle" theory, material from the molten floor of the crater vaporizes into tiny particles of the order of a millionth of an inch in diameter. These white-hot liquid droplets stream out into the space between the carbon electrodes of the arc to form a long, luminous tail flame or "comet tail."

Precise knowledge of this process, combined with results of other experiments now under way at the Parma laboratories, should point the way toward new, brighter lighting carbons that will stand up to higher and higher currents and temperatures. More details of the work at Parma are given in a new booklet titled "Research." Write for a copy.

Look to **NATIONAL CARBON** *for leadership in lighting carbons*

NATIONAL CARBON COMPANY • **A Division of Union Carbide and Carbon Corporation** UCC **30 East 42nd Street, New York 17, N.Y.**

Sales Offices: Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco. *In Canada:* Union Carbide Canada Limited, Toronto

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For refreshment service products, see BUYERS INDEX of BETTER REFRESHMENT MERCHANDISING preceding Better Theatres]

AIR-CONDITIONING AND VENTILATING EQUIPMENT ....

AIR WASHERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
United States Air Conditioning, 7900 Tabor Road, Philadelphia 11, Pa.

BLOWERS AND FANS

General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
United States Air Conditioning Corporation, 7900 Tabor Road, Philadelphia 11, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Curtis Manufacturing Company, 1905 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 505 Carroll Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 7900 Tabor Road, Philadelphia, Pa.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Mnneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, First and Central Avenue, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Trion Inc. McKees Rock Pa.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
Anemostat Corp. of Ameria 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kester Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Amerian Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Carrier Corporation, Cvracuse, N. Y.
Curtis Manufacturing Company, 1905 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 505 Carroll Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 7900 Tabor Road, Philadelphia 11, Pa.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

The Ballantyne Company, 1712 Jacksan Street, Omaha, Neb. See page 15.

BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Paromel Electronics Corp., 3956 West Belmont Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York City.

ANCHORS FOR CHAIRS

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE (See also Fabrics)

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles)
F & Y Building Service, 319 E. Town Street, Columbus, Ohio (design and construction).
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio (laminated plastic sheets).
The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division 608 Madison Avenue, Toledo, Ohio (architectural glass, glass doors).
Marsh Wall Products, Inc., Dover, Ohio (plastic-finished paneling, plastic and metal).
Mosaic Tile Company, Zanesville, Ohio (ceramic tile).
Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company, 1 Gateway Center, Pittsburgh, Pa. (architectural glass, glass doors).
Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).

PRODUCT NEWS .....Page 37

The department "About Products" on general equipment and supplies is on page .

DEALERS .....Page 41

Dealers in the United States are listed following Buyers Index.

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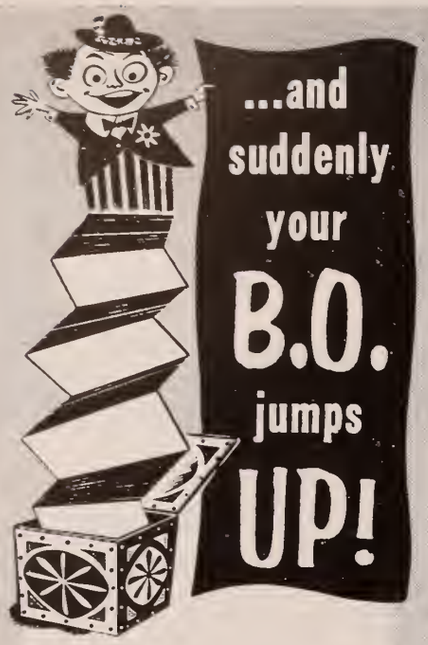

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Address: .....
City: ..... State: .....
My Dealer is: .....

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
United States Plywood Company, 55 West 44th Street, New York City (wood and plastic veneers, and coated fabric wall covering).
Westinghouse Elecrtic Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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BASES — See Projectors and Accessories.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 W. 50th Street, New York City (light sources).
Shannon Luminous Materials Company, 7356 Santa Monica Blvd., Hollywood 46, Calif. (paints, light sources).
The Strobite Company, 75 West 45th Street, New York City (paints, lamps).
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

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BOX-OFFICES AND ACCESSORIES

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube).
Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see under Architectural Materials).

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CABINETS FOR FILM AND CARBONS

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York, N. Y.
Neumade Products Corporation, 250 West 57 Street, New York City
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

Helios Bio Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.
Larroine Corbons, Inc. (mfrd. by Societe Le Carbane Lorraine, Pagny, France), Boanton, N. J. See Page 42.
National Carban Company, Inc., 30 East 42nd Street, New Yark 17, N. Y. See page 22.

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CARBON SAVING DEVICES

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Economizer Enterprises, 524 W. 43rd Street, Los Angeles 37, Colif. See poge 26.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
Doc Faig Associotes, 630 Ninth Avenue, New York 36, N. Y. See odjoining column.
Freeland Screw Machine Products Company, 2305 N. Sydenham, Philadelphia 32, Pa.
Hal I. Huff Manufacturing Corporation, 3774 Selby Avenue, Los Angeles 34, Calif.
Motion Picture Accessories, Inc., 1678 W. 17th Place, Hollywood, Cal.
PAYNE PRODUCTS, 2451 West Stadium Boulevard, Ann Arbor, Mich.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 52nd Street, New York City
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

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CARPETING

Artloom Carpet Co., Inc., Philadelphia 33, Pa.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Sidney Blumenthal & Company, 1 Park Avenue, New York City (Loma-Loom latex-back carpet).
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
A. & M. Karogheusion, Inc., 295 Fifth Avenue, New York City. See Second Cover.
Mohawk Carpet Mills, Inc., 295 Fifth Avenue, New York City.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York, N. Y.

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CARPET CLEANING COMPOUNDS

Artloom Carpet Company, Inc., Duo-Dellay Division, Philadelphia 33, Pa.
Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 West 26th Street, New York City.

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CARPET LINING

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio
Hewitt-Robins, Inc., 666 Glenbrook Rd., Stamford, Conn.
United States Rubber Company, Chemical Sponge Dept., Naugatuck. Conn.
Waite Carpet Company, Oshkosh, Wis.

•

CHAIR CUSHIONS: FOAM RUBBER, STEEL MESH

Bolta Products Division, General Tire & Rubber Company, 70 Garden Street, Lawrence, Mass.
L. C. CARPENTER & CO., INC., 350 Fifth Avenue, New York City.
Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., Foam Products Division, 666 Glenbrook Rd., Stamford, Conn.
U. S. Rubber Company, Chemical Sponge Dept., Naugatuck, Conn.
Zerbee Texteel Company, Bellefontaine, Ohio. (steel seat bottoms).

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CHAIR FASTENING CEMENT

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.
Eastern Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Ave., Nashville, Tenn.

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CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

Manko Fobrics Company, 156 West 28th Street, New York 1, N. Y. See page 27.
Eastern Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Theatre Seot Service Company, 160 Hermitage Ave., Nashville, Tenn. See page 24.

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CHAIRS, AUDITORIUM

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
American Seating Company, Ninth & Broadway, Grand Rapids, Mich. See poge 3.
Griggs Equipment Company, Box 630, Belton, Tex.
Heywood-Wakefield Company, Gardner, Mass. See page 34.
IDEAL SEATING COMPANY, Grand Rapids, Mich.
INTERNATIONAL SEAT CORPORATION, Union City, Ind.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
RADIO CORPORATION OF AMERICA, Engineering Products Division, Camden, N. J.
RANK PRECISION NDUSTRIES, LTD., Gaumont-Kalee Div., 37-41 Mortimer St., London, W. I., England.
Southern Desk Company, Hickory, N. C.

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CHANGE-MAKERS

Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

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CHANGEOVERS AND CUEING DEVICES

ACE ELECTRIC MANUFACTURING CO., 1458 Shakespeare Ave., New York 52, N. Y.
American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill, (changeover).
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

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CLEANING MECHANISMS

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lewyt Corporation, Vacuum Cleaner Division, 60 Broadway, Brooklyn 11, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.
National Super Service Company, 1946 North 13th Street, Toledo, Ohio.
Pullman Vacuum Cleaner Corporation, 33 Allerton Street, Boston, Mass.
Spencer Turbine Company, Hortford, Conn. See poge 6.

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CROWD CONTROL EQUIPMENT & SUPPLIES

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.
Lawrence Metal Products, Inc., 60 Prospect Avenue, Lynbrook, N. Y.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CURTAIN CONTROLS & TRACKS

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
R. L. Grosh & Sons, 4112 Sunset Boulevard, Hollywood 29, Calif.
Knoxville Scenic Studios, Inc., Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
Hubert Mitchell Industries, Inc., P. O. Box 690, Hortselle, Alo. See poge 43.
Triple-S-Supply Company, 780 Golden Gate Avenue, San Francisco, Calif.
VALLEN, INC., 225 Bluff Street, Akron, Ohio.

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DECORATION, INTERIOR

Birmingham Scenic Studios, Hartselle, Ala.
Dazians, Inc., 142 W. 44th Street, New York City.
Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
H. R. MITCHELL & CO., P. O. Box 690, Hartselle, Ala.
Novelty Scenic Studios, 426-432 Eost 91st Street, New York 28, N. Y. See poge 27.
Premier Studios, 414 West 45th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

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DIMMERS

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
Century Lighting, Inc., 521 West 43rd St., New York City.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Bros., 351 West 50th Street, New York 19, N. Y.
Superior Elcetric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

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Branches Coast-to-Coast

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DISPLAY FRAMES, POSTER

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Champion Moulding Manufacturing Company, 234 East, 151st Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

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DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

ADMISSION CONTROL

See also TICKET ISSUING MACHINES.

The Electronic Signal Company, 19 West 50th Street, New York 20, N. Y.
Generol Register Corporotion, 4301 22nd Street, Long Islond, N. Y. See poge 34.
K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).
Ohmer Corporation, 740 Bolander, Dayton, Ohio.
Palmer Engineering & Development Co., 2459½ Chico Avenue, El Monte, Calif. (car counter).
Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).
Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Adler Silhouette Letter Company, 11843 West Olympic Blvd., Los Angeles 64, Colif. See poge 34.
Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.
The Bollontyne Company, 1712 Jockson Street, Omoha 2, Nebr. (Morquees). See poge 15.
Wogner Sign Service, Inc., 218 South Hoyne Avenue, Chicogo, Ill. (chongeoble letters ond letter mounting tool). See poge 21.

AUTOMOBILE ATTACHMENTS

Kleer-View, 90 Anderson Street, Portland, Me. (canvas visor).
Rainview Visors, 732 Bush Street, Toledo 11, Ohio.
Sightmaster Corporation, New Rochelle, N. Y.
J. Tibbatts Company, 1712 New York Ave., Union City, N. J. (screens).

DESIGN AND CONSTRUCTION

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
F. & Y. BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

DIRECTIONAL SIGNS

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
Drive-In Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
RADIO CORPORATION OF AMERICA, Engineering Products Division, Camden, N. J.
Revere Electric Manufacturing Co., 6020 Broadway Chicago 40, Ill.
Signs, Inc., 48 Geneva Ave., Boston 21, Mass. (directional signs and moonlight towers).
Voigt Company, 1636-38 N. Carlisle Street, Philadelphia 21, Pa.

GROUND MAINTENANCE

Atwater-Strong Company, Atwater, Ohio (refuse sweeper).
COUNTY SPECIALTIES, Box 468, Ossining, N. Y. (incinerator cart).
General Industrial Company, 5738 North Elston Ave., Chicago 30, Ill. (lawn mower and mulcher).
Lawnscape Corporation of America, 11 West 42nd Street, New York 36, N. Y. (lawn mower and mulcher).
Linden Equipment Company, 1119 South Robertson Boulevard, Los Angeles 35, Calif. (utility truck).
Mid-East Sales Company, 106 Pendery Avenue, Cincinnati 15, Ohio (refuse sweeper).
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

IN-CAR SPEAKERS AND HEATERS

Arvin Industries, Inc., 13th & Big Four R. R., Columbus, Ind. (heaters only).
The Bollontyne Company, 1712 Jockson Street, Omoho, Nebr. See poge 15.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DAWO CORPORATION, 145 North Erie, Toledo, Ohio.
ELECTROMODE DIVISION OF COMMERCIAL CONTROLS CORP., 45 Crouch Street, Rochester 3, N. Y. (heaters only).
Eprod Company, 1205 Cherry Street, Toledo, Ohio. See this poge.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Minneapolis Speaker Reconing Company, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing).
Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill.
Permoflux Corporation, 4900 W. Grand Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
Sonken-Galamba Corporation, 2nd and Riverview, Kansas City, Kans. (speaker stands with guide light posts).
THERMOLATOR CORP., 1628 Victory Blvd., Glendale, Cal.
Utah Radio Products Co., Inc., 1123 East Franklin , Street, Huntington, Ind. (dual cones).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
Fog-Air, Inc., 415 Lexington Avenue, New York 17, N. Y.
Devenco, Inc., 150 Broadway, New York 38, N. Y.
Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).
Magic Fog, Inc., Cissna Park, Ill.
Pic Corporation, 837 Broad Street, Newark, N. J. (insecticide vaporizer)
TODD SHIPYARDS CORPORATION, Products Division, Columbia & Halleck Streets, Brooklyn, N. Y.
Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Kliegl Bros., 351 West 50th Street New York 19, N.Y.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.
Steber Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Americon Ployground Devices, Anderson, Ind. See poge 27.
Allen Herschell Company, Inc., North Tonawanda, N. Y.
Creative Playthings, Inc., Play Sculpture Division, 5 University Place, New York 3, N. Y.
J. E. Burke Playground Equipment Co., Fon du Lac, Wisc.
King Amusement Company, Mt. Clemens, Mich.
Joyrider Co., Ontario, Calif.
Liberty Fireworks Company, Box 98, Franklin Park. Ill.
W. F. Mangels Company, 2863 West 8th Street Brooklyn 24, N. Y.
MINIATURE TRAIN CO., Rensselaer, Ind.
MIRACLE EQUIPMENT CO., Box 275, Grinnell, Iowa.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S. W. 69th Avenue, Miami 34, Fla.

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Arnold-Dain Corp., Mahopac, N. Y.
Fence Company of America, Auburndale, Fla.
Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Ballantyne Company, 1712 Jackson Street, Omaha, Nebr. (screen towers and screens). See page 15.
Drive-In Theatre Manufacturing Company, 505 W. 9th Street, Kansas City, Mo. (screen surfacing and screen towers).
ERPAD COMPANY, 1206 Cherry Street, Toledo, Ohio (screen towers).
HUBERT MITCHELL INDUSTRIES, INC., Hartselle, Ala. (screen paint).
Manco-Vision, Box 8, Butler, Wis.
Open-Air Development Corporation, 82 Newbury Street, Boston, Mass. (screen surfacing).
Perkins Electric Supply Co., Inc., 505 Pearl Street, Buffalo, N. Y. (screen and wide-screen frames).
Protective Coatings, Inc., 807 North Fremont Road, Tampa, Fla. (screen surfacing).
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y. (screen paint).
W. J. RUSCOE COMPANY, 483 Kenmore Street, Akron 10, Ohio (screen paint).
Selby Industries, Inc., 1350 Ghent Hills Road, Akron 13, Ohio (screen towers).
Signs, Inc., 48 Geneva Avenue, Boston, Mass. (screen towers).
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (Metallic self-surface plates).

SPEAKER AND UNDERGROUND CABLE

General Electric Company, Bridgeport, Conn. (underground cable).
KOILED-KORDS, INC., Hamden, Conn. (coiled cords for speakers).
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable).

STADIUM AND TERRACE SEATING

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
Griggs Equipment Company, Box 630, Belton, Texas.
Ideal Seating Company, Grand Rapids, Mich.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (battery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady,, N. Y. (power plants).
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery flood-lamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

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EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

Associated Advertising, Box 98, Buffalo, N. Y. (electric advertising display frame and transparencies).
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio (slide projector).
BODDE SCREEN CO., 11541 Bradley Ave., P. O. Box 711, San Fernando, Calif. (automatic projector).
Graham Dible Orchid King, 417 East 8th Street, Los Angeles, Calif.
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
The Harwald Company, Inc., 1216 Chicago Avenue, Evanston, Ill. (slide projector).
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
HUBERT MITCHELL INDUSTRIES, INC., P. O. Box 690, Hartselle, Ala. (revolving turntable).
K & W Automatic Stand Compnay, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).
PROJECTION OPTICS COMPANY, INC., 330 Lyell Avenue, Rochester, N. Y. (projector).

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravena, Ohio (plastic coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
Manko Fabrics Company, Inc., 156 West 28th Street, New York 1, N. Y. See this page.
Hubert Mitchell Industries, Inc., P. O. Box 690, Hartselle, Ala.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Novelty Scenic Studios, Inc., 432 East 91st Street, New York 28. See page 27.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Plywood Company, 55 West 44th Street, New York City (plastic coated).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

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FILM CEMENT — See Splicers and Film Cement.

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FIRE EXTINGUISHERS

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE SHUTTERS PROJECTION ROOM

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLAMEPROOFING

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
Neva-Burn Product Corporation, 67 Sullivan St., New York City.
New York Flameproofing Company, 115 Christopher St., New York City.
Signal Chemical Manufacturing Company, 15110 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

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FLOOR SURFACING MATERIALS, COMPOSITION

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

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FRAMES FOR SCREENS — See Screens, Motion Picture.

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HAND DRIERS, ELECTRIC

Active-Aire Devices, Inc., 105 E. 16th St., New York 13, N. Y.
American Dryer Corporation, Juniper & Locust Streets Philadelphia 7, Pa.
Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Corporation, 209 W. Jackson Blvd., Chicago 6, Ill.
Electronic Towel Corporation, 342 Madison Avenue, New York City.
Michael Electric Company, P. O. Box 141, New Haven, Conn.
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

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IN-CAR SPEAKERS — See Drive-In Equipment and Supplies.

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LADDERS, SAFETY

Abbeon Supply Company, 17915 Jamaica Avenue, Jamaica 32, N. Y.
Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.
Dayton Safety Ladder Company, 2337 Gilbert Avenue, Cincinnati, Ohio
Goshen Manufacturing Company, Goshen, Ind.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.

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LAMPS, D. C. PROJECTION ARC

C. S. Ashcraft Manufacturing Company, 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 28.
BALLANTYNE COMPANY, 1712 Jackson Street, Nebr.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Murch Electric Company, Franklin, Me.
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee Div., 47-41 Mortimer St., London W. 1, England.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

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LAMPS, FILAMENT FOR PROJECTION

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS FOR GENERAL THEATRE ILLUMINATION

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS P. E. CELL EXCITER

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION: OBJECTIVE & ANAMORPHIC

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Bausch & Lamb Optical Company, 679 St. Paul St., Rochester, N. Y. See page 4.
Bell & Howell, 7100 McCormick, Chicago, Ill.
Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Company, 30 Church Street, New York, N. Y. See page 29.
Pacific Optical Corporation, 5965 West 98th Street, Los Angeles 45, Calif. (adjustable focal length).
PROJECTION OPTICS COMPANY, INC., 334 Lyell Avenue, Rochester, N. Y.
Panavision, Inc., 1917 Pontius Ave., Los Angeles 25, Calif. (Distributors of Panatar anamorphic lenses,
Radiant Manufacturing Corp.., 2627 Roosevelt Rd., Chicago, Ill.
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee Div., 37-41 Mortimer St., London, W. 1, England (anamorphic).
S. O. S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19, N. Y.
Superscope, Inc., 780 Gower Street, Hollywood 38, Calif.
VIDOSCOPE, 730 Fifth Ave., New York, N. Y.
Wollensak Optical Company, 872 Dudson Avenue, Rochester, N. Y.

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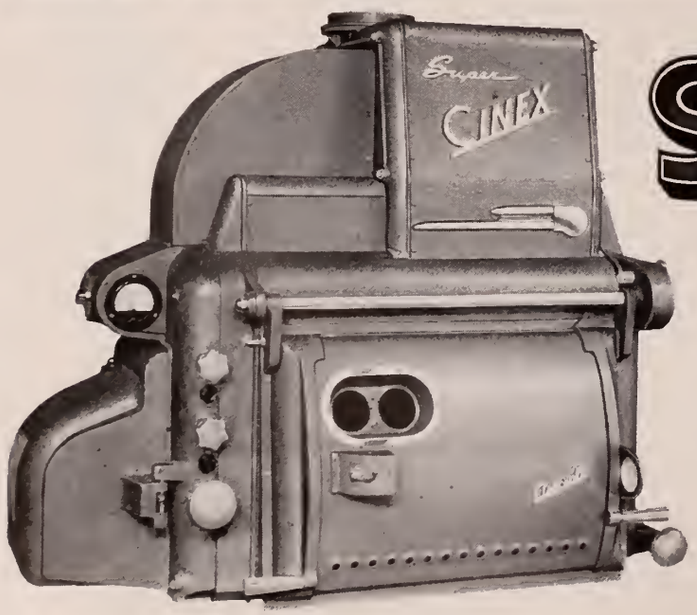
LENS ASSEMBLIES, SOUND

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.
PROJECTION OPTICS CO., INC., 330 Lyell Avenue, Rochester, N. Y.
VIDOSCOPE CORPORATION OF AMERICA, 730 Fifth Avenue, New York 19, N. Y.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).



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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

Adler Silhouette Letter Company, 22843 West Olympic Blvd., Los Angeles 58, Calif. See page 34.

Bevelite, Inc., 1615 Cordova Street, Los Angeles, Calif.
Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Triple-S-Supply Company, 780 Golden Gate Avenue, San Francisco, Calif.

Wagner Sign Service, Inc., 218 S. Hayne Avenue, Chicago, Ill. See page 21.

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LIGHTING FIXTURES, ARCHITECTURAL

Capitol Stage Lighting Company, 527 West 45th St., New York City.
Curtis Lighting, Inc., 6135 West 65th Street, Chicago, Ill.
Gruber Brothers, 72-78 Spring Street, New York City.
Edwin F. Guth Company, 2615 Washington Boulevard, St. Louis, Mo.
Kliegl Brothers, 321 West 50th Street, New York City.

McFadden Lighting Company, Inc., 2308 South Seventh Street, St. Louis, Mo. See page 29.

Voigt Company, 1636 N. Carlisle, Philadelphia 22, Pa.

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LIGHTS, SPOT AND FLOOD

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 97-04 Sutphin Boulevard, Jamaica, N Y.
General Electric Company, Schenectady, N. Y.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
Mallard Manufacturing Company, 7 Factory Street, New Haven, Conn.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Strobolite Company, 75 West 45th Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LOBBY POSTS AND ROPES — See Crowd Control Equipment.

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MAGAZINES — See Projectors and Accessories.

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MARQUEES

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Continental Signs, Inc., 550 E. 170 Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS FOR LOBBIES RUNNERS, SPACE UNITS

American Floor Products Company, 1526 M Street N.W., Washington 5, N. C.
AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.

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St. Louis 4, Mo.

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Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
Motiograph, Inc., 4431 West Lake Street, Chicago 24, Ill.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

Continental Electric Company, Geneva, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

PROJECTION LAMPS — See Lamps, D. C. Projection Arc.

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PROJECTOR REPLACEMENT PARTS

The Ballantyne Company, 1712 Jacksan Street, Omaha, Nebr. See page 15.
Century Projectar Carparatian, 729 7th Avenue, New Yark City. See page 38.
Hal I. Huff Manufacturing Company, 3774 Selby Avenue, Los Angeles 34, Calif.
Paromel Electronic Corporation, 3956 W. Belmont Avenue, Chicago, Ill.
International Projectar Carparatian, 55 LaFrance Avenue, Blaamfield, N. J. See page 5.
Lavezzi Machine Warks, 4635 West Lake Street, Chicaga 44, Ill. See this page.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
Radia Carparatian af America, Engineering Products Department, Camden, N. J. See page 8.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

Ballantyne Campany, 1712 Jacksan Street, Omaha 2, Nebr. See page 15.
Blue Seal Devices, P. O. Bax 1008, New Canaan, Cann. See page 29.
Century Projector Carparatian, 722 Seventh Avenue, New Yark City. See page 38.
Hal I. Huff Manufacturing Co., 3774 Selby Avenue, Los Angeles 34, Calif. (carbon cooler).
Internatianal Projectar Carparatian, 55 LaFrance Avenue, Blaamfield, N. J. See page 5.
Radia Carparatian af America, Engineering Products Department, Camden, N. J. See page 8.
North American Philips Co., Inc., 100 East 42nd Street, New York 17, N. Y.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 18, Ill.
Rank Precisian Industries, Ltd., Gaumant-Kalee Div., 37-41 Mortimer St., Landan W. 1, England. See page 39.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.
Westrex Carparatian, 111 Eighth Avenue, New Yark City (except in U. S. and Canada). See page 7.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell, 7100 McCormick, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa

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PUBLIC ADDRESS SYSTEMS

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada).

RECTIFIER TUBES

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

AMERICAN SELECTIFIER DIV., 630 Ninth Avenue, New York 36, N. Y.
C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Garver Electric Company, Union City, Ind. See page 38.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Company, 2509 LaGrange, Toledo 3, Ohio (selenium conversion unit). See page 39.
McColpin-Christie Corporation, Ltd., 4922 S. Figuera, Los Angeles 37, Calif.
Richardson & Allen Corporation, 116-15 15th Avenue, College Point, N. Y.
J. E. Robin, Inc., 267 Rhode Island Avenue, East Orange, N. J. See page 32.
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee Div., 37-41 Mortimer St., London W. 1, England.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio. See page 19.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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REELS

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
Neumade Products, Inc., 250 West 57th Street, New York City.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
U. S. Fabrics Industrial Plastics, Inc., Norwood, N. J.
Wenzel Projector Company, 2500 South State Street, Chicago, Ill.

•

REFLECTORS, PROJECTION ARC

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Heyer-Shultz, Inc., Cedar Grove, N. J. (metal reflectors). See page 31.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

•

REWINDERS, FILM

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 250 West 57th Street, New York City.
Wenzel Projector Company, 2506 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Illinois.

•

SAND URNS

Atlas Products Company, 3825 South Racine Avenue, Chicago 9, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.

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Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

Lawrence Metal Products Company, 60 Prospect Ave., Lynbrook, N. Y.

•

SCREEN PAINT — See Screens under Drive-In Equipment.

•

SCREEN TOWERS — See Drive-In Equipment.

•

SCREENS, PROJECTION AND SCREEN FRAMES

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

BODDE SCREEN COMPANY, P. O. Box 711, San Fernando, Calif.

L. E. Carpenter & Co., Inc., 350 Fifth Avenue, New York, N. Y. See page 31.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.

HUBERT MITCHELL INDUSTRIES, INC., P. O. Box 690, Hartselle, Ala.

Radiant Manufacturing Corporation, 2622 Roosevelt Road, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Raytone Screen Corporation, 165 Clermont Avenue, Brooklyn, N. Y. See page 33.

Stewart Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrence, Calif.

Textileather Div., General Tire & Rubber Company, Toledo 3, Ohio.

Unistrut Products Corporation, 1013 W. Washington Blvd., Chicago 7, Ill. (wide-screen frame).

Vocalite Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y. See this page.

Walker-American Corporation, 2665 Delmar Blvd., St. Louis 3, Mo.

WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio.

•

SEATING — See Chairs, Auditorium.

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SIGNS (ELECTRIC) FOR THEATRE NAME

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chicago, Ill.

Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

•

SIGNS: DIRECTIONAL BOX-OFFICE, IDENTIFICATION

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

ASSOCIATED TICKET & REGISTER CO., 354 West 44th Street, New York City.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Kliegl Brothers, 521 W. 50th Street, New York City.

McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.

Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

Posterloid Corporation, 693 Broadway, New York 12, N. Y.

Voigt Company, 1636-38 North Carlisle Street, Philadelphia 21, Pa.

•

SLIDES — See Stereopticons.

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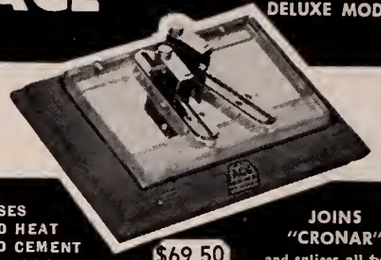

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SOUNDHEADS

Ampex Corporation, 934 Charter Street, Redwood City, Calif.

The Ballantyne Company, 1712 Jacksan Street, Omaha, Nebr. See page 15.

Blue Seal Devices, P. O. Bax 1008, New Canaan, Conn. See page 29.

Century Projectar Carparatian, 739 7th Avenue, New Yark 19, N. Y. See page 38.

Fairchild Recording Equipment Co., 154 St. & 7th Ave., Powell's Cove Blvd., Whitestone, N. Y.

International Projectar Carparatian, 55 LaFrance Avenue, Blaamfield, N. J. See page 5.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

Paromel Electronics Corporation, 3956 West Belmont Avenue, Chicago 18, Ill.

Radia Carparatian af America, Engineering Products Department, Camden, N. J. See page 8.

Rank Precisian Industries, Ltd., Gaumont-Kalee Div., 37-41 Martimer Street, Landan W. 1, England. See page 39.

S. O. S. CINEMA SUPPLY CORPORATION, 602 West 52nd Street, New York City.

Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

WENZEL PROJECTOR CORPORATION, 2509-19 South State St., Chicago 16, Ill.

Westrex Carparatian, 111 Eighth Avenue, New Yark 11, N. Y. (except in U. S. and Canada). See page 7.

•

SOUND SYSTEMS, COMPLETE

American Optical Company, Southbridge, Mass.

Ampex Corporation, 934 Charter Street, Redwood City, Calif.

The Ballantyne Company, 1707-11 Davenpart Street, Omaha, Neb. See page 15.

Blue Seal Devices, P. O. Bax 1008, New Canaan, Conn. See page 29.

Century Projectar Carparatian, 729 Seventh Avenue, New Yark City. See page 38.

International Projectar Carparatian, 55 LaFrance Avenue, Blaamfield, N. J. See page 5.

Fairchild Recording Equipment Co., 154th St. and 7th Ave., Powell's Cove Blvd., Whitestone, N. Y. (Perspecta sound).

Magnasync Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

Paromel Electronics Corporation, 3956 West Belmont Avenue, Chicago 18, Ill.

Radia Carparatian af America, Engineering Products Department, Camden, N. J. See page 8

Rank Precisian Industries, Ltd., Gaumant-Kalee Div., 37-41 Martimer St., Landan W. 1, England. See page 39.

Todd-AO Corporation, 1270 Sixth Avenue, New York 20, N. Y.

Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

Westrex Carparatian, 111 Eighth Avenue, New Yark City (except in U. S. and Canada). See page 7.

•

SPEAKERS AND HORNS

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

Ampex Corporation, 934 Charter Street, Redwood City, Calif.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

Oxford Electric Corporation, 3911 South Michigan Ave., Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Stephens Manufacturing Company, Culver City, Calif.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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SPLICERS AND FILM CEMENT

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New Yark 52, N. Y. See page 32.

Fisher Manufacturing Company, 1 Salter Place, Rochester, N. Y. (film cement).

Flarman & Babb, 68 West 45th Street, New York City (film cement). See page 32.

Griswald Machine Warks, Part Jeffersan, N. Y. (splicer). See page 44.

The Harwald Company, Inc., 1216 Chicago Avenue, Evanston, Ill. (splicer).

Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).

National Theatre Supply, 90 Gold Street, New York 38, N. Y. (cement).

Neumade Products Corporation, 250 West 57th Street, New York City (splicers, cement).

Prestoseal Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

SCHOEN PRODUCTS COMPANY, 15029 South Figueroa, Gardena, Calif. (splicer).

•

SPEAKER AND UNDERGROUND CABLE—See Drive-in Equipment, Supplies and Services.

SPOTLIGHTS — See Lights, Spot and Flood.

•

STAGE LIGHTING EQUIPMENT

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.

Century Lighting Equipment, Inc., 521 West 43rd Street, New York City.

R. L. Grosh & Sons, 4114-4122 Sunset Boulevard, Hollywood 29, Calif.

Kliegl Bros., 321 West 50th Street, New York City.

Hubert Mitchell Industries, Inc., P. O. Bax 690, Hartselle, Ala. See page 43.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlight).

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y. (dimmers).

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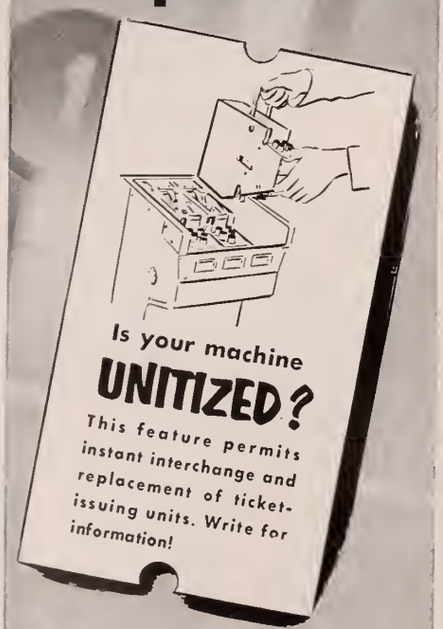

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HUBERT MITCHELL INDUSTRIES, INC., Hartselle, Ala.

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STEREOPHONIC SOUND — See Sound Systems, Complete.

•

STEREOPTICONS AND SLIDE PROJECTORS

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Golde Manufacturing Company, 40888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 West 50th Street, New York 19, N. Y.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

National Studios, 145 West 45th Street, New York 19, N. Y.
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

•

TAKEUPS — See Projectors and Accessories.

•

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

General Register Corporation, 43-01 22nd Street, Long Island City, N. Y. See this poge.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo. (portable ticket box).

•

TICKET ISSUING MACHINES

General Register Corporation, 43-01 22nd Street, Long Island City, N. Y. See this page.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
National Cash Register Corporation, Dayton, Ohio.
Ticket Register Industries 1223-27 South Wabash Avenue, Chicago 5, Ill.
Wenzel Projector Corporation, 2505-19 South State Street, Chicago 16, Ill. (manual type)

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UNIFORMS

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.
S. Appel & Company, 840 Broadway, New York City.
Brooks Uniform Company, 75 West 45th Street, New York City.
Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16, N. Y.
Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.
Mills Uniform Co., Wister St. & Godfrey Ave., Philadelphia 38, Pa.
Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).
Russell Uniform Company, 192 Lexington Avenue, New York.

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VACUUM CLEANERS — See Cleaning Mechanisms.

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- **INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE: refer to Advertisers Index for postcard reference numbers.**
- **INDEX OF PRODUCTS DESCRIBED EDITORIALLY in this issue (following page) with postcard reference numbers.**
- **KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.**

ADVERTISERS

NOTE: See *italic* type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Ace Electric Mfg. Co. *Film splicers. All dealers.*	32
2	Adler Silhauette Letter Co. *Changeable letter signs: Front-lighted panels for drive-ins (2A), back-lighted panels (2B), and changeable letters (2C). All dealers.*	34
3	Altec Service Co. *Projection and sound equipment maintenance service.*	6
4	American Playground Device Co. *Drive-in playground equipment. Direct.*	27
5	American Seating Co. *Auditorium chairs. NTS.*	3
6	Ashcraft Mfg. Co., C. S. *Projection arc lamps. Unaffiliated dealers.*	28
7	Ballontyne Company, The *Drive-in screen towers (7A), in-car speakers (7B), amplifiers (7C). Unaffiliated dealers.*	15
8	Bausch & Lomb Optical Co. *Projection lenses. Direct branches and unaffiliated dealers.*	4
9	Blue Seal Products *Projectors. Direct.*	29
10	Carbons, Inc. *Projectian carbons. Franchise dealers.*	42
11	Carpenter & Co., Inc., L. E. *Projectian screens. Direct.*	31
12	Century Projector Corp. *Projection and saund equipment. Unaffiliated dealers.*	38
13	Economizer Enterprises *Carbon savers. Direct.*	26
14	Eprad *In-car speakers. Direct.*	26
15	Faige & Associates, Doc. *Distributors.*	24
16	Florman & Babb *Film cement. Direct.*	32
17	Garver Electric Co. *Rectifiers. Unaffiliated dealers.*	38
18	General Register Corp. *Ticket issuing machines. All dealers.*	31
19	Griswold Machine Works *Film splicers. Distributor: Neumade Products Corp.*	44
20	Heyer-Shultz, Inc. *Metal projection arc reflectors. All dealers.*	31
21	Heywood-Wakefield Co. *Auditorium chairs. Unaffiliated dealers and branches.*	34
22	Internotional Projector Corp. *Curved Film gate. NTS.*	5
23	Karagheusian, Inc., A. & M. *Carpeting. Direct.*	2nd Cover
24	Kneisley Electric Co. *Rectifier unit. Unaffiliated dealers.*	39
25	Kollmorgen Optical Co. *Projection lenses. NTS and all dealers.*	29
26	LaVezzi Machine Works *Projector parts. All dealers.*	30
27	McFadden Lighting Co. *Lighting fixtures. Direct.*	29
28	Manko Fabrics Co. *Custam made covers for auditorium chairs. Direct.*	27
29	Mitchell Industries, Inc., Hubert *Stage equipment. Direct.*	43
30	National Carbon Co. *Projection carbans. All dealers.*	22
31	National Theatre Supply *Distributors.*	25
32	Novelty Scenic Studios *Interior decoratian (32A), stage curtains (32B). Direct.*	27
33	Radio Corp. af America *Magnetic clusters.*	8
34	Rank Precisian Industries, Inc. *Projection and sound equipment. Direct.*	39
35	Raytane Screen Corp. *Projection screens. Unaffiliated dealers.*	33
36	RCA Service Co. *Projection and saund equipment maintenance service.*	43
37	Robin, Inc., J. E. *Rectifiers. Unaffiliated dealers.*	32
38	S.O.S. Cinema Supply Corp. *Distributors.*	39
39	Spencer-Turbin Co. *Vacuum cleaners. Unaffiliated dealers.*	6
40	Star Cinema Supply Corp. *Distributors.*	34
41	Strong Electric Corp., The *Rectifiers. Unaffiliated dealers.*	19
42	Theatre Seat Service Co. *Chair rehabilitatian service.*	24
43	Vocalite Screen Corp. *Projection screens. Unaffiliated dealers.*	32
44	Wagner Sign Service, Inc. *Changeable letter signs: Frant-lighted panels for drive-ins (44A), back-lighting panels (44B), and changeable letters (44C). All dealers.*	21
45	Westrex Corp. *Foreign distributors.*	7

For information concerning products, write corresponding reference numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

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Market Information Service

CONTINUED FROM PRECEDING PAGE

PRODUCTS DESCRIBED EDITORIALLY IN THIS ISSUE:

NON-FILAMENT UNIT for tube rectifiers: *Story on page 37* . . . . . **POSTCARD REFERENCE NO. E46**

BUTT-WELD SPLICER for all types of film: *Story on page 37* . . . . . **POSTCARD REFERENCE NO. E47**

STIPPLE SCREEN PAINT for drive-ins: *Story on page 37* . . . . . **POSTCARD REFERENCE NO. E48**

RECTIFIER CHOKE for flicker correction: *Story on page 38* . . . . . **POSTCARD REFERENCE NO. 24**

FLOOR MACHINES of heavy-duty type: *Story on page 39* . . . . . **POSTCARD REFERENCE NO. E49**

HIGH-INTENSITY SIGNS with Plexiglo letters: *Story on page 39* . . . . . **POSTCARD REFERENCE NO. E50**

SPLICER for 35mm FILM with preset scraper: *Story on page 40* . . . . . **POSTCARD REFERENCE NO. E51**

UPHOLSTERY FABRICS for theatre chairs: *Story on page 40* . . . . . **POSTCARD REFERENCE NO. E52**

CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

ADVERTISING

101—Display frames
102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY

201—Air-conditioning, complete
202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHIT'RE & DECORATION

301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Wall paneling

DRIVE-IN THEATRES

401—Admission control system
402—Electric cable (underg'd)
403—In-car heaters
404—In-car speakers
405—Insect control
406—Lighting fixtures (outd'r)
407—Screen paint
408—Screen towers
409—Signs, ramp and traffic
410—Stadium seating
411—Vending carts

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Linoleum
505—Mats, rubber

GENERAL MAINTENANCE

601—Blower, floor cleaning
602—Carpet shampoo
603—Ladders, safety
604—Lamps, germicidal
605—Sand urns
606—Vacuum cleaners

LIGHTING

701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires
(See also Advertising Stage)

PROJECTION and SOUND

801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Carbon savers
807—Effect projectors
808—Exciter lamps
809—Fire shutters
810—Hearing aids
811—Lamps, reflector arc
812—Lamps, condenser
813—Lenses, condenser
814—Lenses, projection
815—Lenses, anamorphic
816—Magazines
817—Microphones
818—Motor-generators
819—Non-sync. turntables
820—Photoelectric cells
821—Projectors, standard
822—Projectors, 16-mm.
823—Projector parts
824—Rectifiers
825—Reels
826—Reflectors (arc)
827—Rewinders
828—Rheostats
829—Screens
830—Screen frames
831—Speaker systems (screen)
832—Speakers, surround
833—Splicers
834—Splicing cement
835—Soundheads, optical
836—Soundheads, magnetic
837—Stereopticons
838—Rewind tables

SEATING

901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC

1001—Crowd control equip't
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

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1101—Curtains and drapes
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

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1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS

1301—Hand driers, electric
1302—Paper dispensers
1303—Soap dispensers
(See also Maintenance)

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about Products . .

★ news and views of the market and its sources of supply

TO PROCURE FURTHER INFORMATION about products described editorially, postcards of the Theatre Supply Mart *insert (pages 35-36) may be employed. Convenient reference numbers are given in the insert (page 35).*

Selenium Rectifying "Tube" Made Without Filament

A SELENIUM rectifying "tube," constructed without filament and designed to replace the conventional 15-ampere rectifier tube used in 40-, 50- and 60-ampere rectifiers, has been developed by the Kneisley Electric Company, Toledo, Ohio. Called "Sel-Tubes," the new units fit into the space occupied by rectifier tubes currently in use. As the accompanying photo shows, no external wiring is required.

When "Sel-Tubes" are used, a forced air ventilating system is set up on top of the rectifier housing to cool both the "tubes" and the transformers. According to the manufacturer, the elimination of filament in the new product permits greater electrical output when needed, in addition to more economical input.

Film Splicer Applicable To All Types of Film

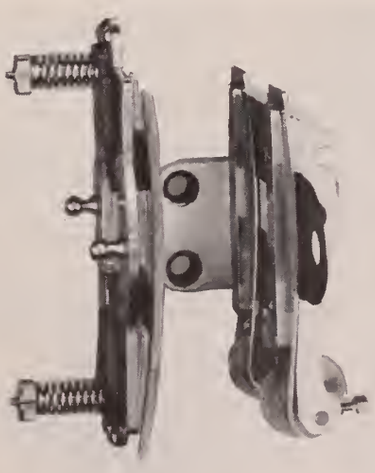
A FILM splicer applicable to film of all types and sizes has been announced by the Prestoseal Manufacturing Company, Lond Island City, N.Y. Called the "miracle butt-weld machine," the splicer is said to be capable of completing a splice in less than three seconds without scraping, cementing or overlapping. Cronar film, as well as other types of film, may be spliced with the new machine.

The Presto splicer achieves its splices through thermal heat, according to the manufacturer. The unit is said to be unaffected by humidity and may be used for both regular and polyester base photographic film without changeover. Sample splices may be obtained from the maker. National Theatre Supply has been named distributor of the new product.

Curved Trap-Gate Unit For Century Projectors

A CURVED film trap and gate has been standard on projectors manufactured by the Century Projector Corporation, New York, and is available for replacement of the straight trap and gate unit in Century mechanisms now installed in theatres. Announcement of the new gate explains:

"The new film trap and gate unit is not unlike standard Century design, but



is curved from top to bottom, this curve being carefully calculated so that the 'normal' film curl has been eliminated and the tendency of the film to buckle under heat has been reduced.

"The curve over the height of the aperture is not enough to cause any focusing difficulty; as a matter of fact, there is an improvement in the top-to-center-to-bottom focusing when using short-focus, high-speed lenses. This secondary advantage is almost as important as that of overcoming the original problem of in-and-out-of-focus from film buckle."

The new unit may be installed in present projectors without additional machining, drilling or tapping holes, or special tools, the manufacturer points out.

Vinyl Plastic Screen Coated with Vinyl Resin

A WHITE screen has been developed by Andrew Smith Harkness, Ltd., of Rank Precision Industries, for the purpose of reducing light fall-off at the sides of extremely wide screens. Reports of recent London tests claim 11% fall-off for the new screen as compared to 75% for other type screens. The screen is composed of vinyl plastic coated with vinyl resin. It was announced that the new Harkness screen is adaptable to all ratios.

Drive-In Screen Paint Giving Stippled Surface

HEAVY-BODIED outdoor motion picture screen paint applied so as to produce a stippled surface similar to the texture of rough cement, is recommended by Spatz Paint Industries, St. Louis, for the surfacing of drive-in screens, following experiences with a large number of drive-in screens. As a result of performance by screens so painted at drive-ins of the Smith Management Company, and on towers erected by Selby Industries, Toledo, the company is now in full production, it re-

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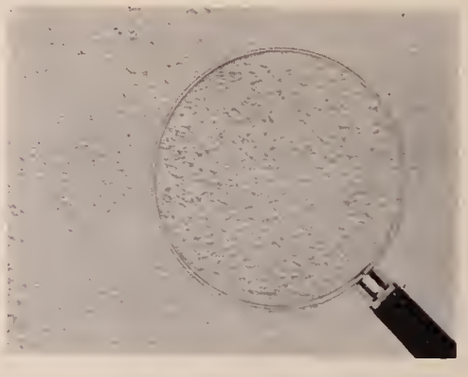
ports, of a heavy-bodied paint for this purpose, to be marketed under the trade-name No. 1072 Stip-Tex, with distribution exclusively by National Theatre Supply.

The announcement explains that the new drive-in paint is similar to Spatz

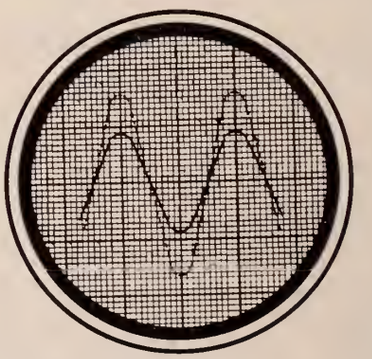


No. 808A Movie Screen White, which has been widely used during the past nine years. The Stip-Tex paint, however, is in heavy stipple form, ready-mixed, and must be applied with a lambswool roller.

It is pointed out that the texture of the surface thus produced contributes toward a clear picture from any visual angle, and that distortion due to rain is practically eliminated. Stip-Tex can be applied over any previously painted surface, it is stated, and when used on new construction, the surface should be primed according to the nature of the material. The manufacturer has found that one coat of Stip-Tex is sufficient.

A New Heavy-Duty Choke For Flicker Correction

FOR CORRECTION of screen flicker, particularly where metallic screens and high-speed optics have created a serious flicker problem, the Kneisley Electric Company, Toledo, has developed a heavy-duty choke for insertion in the output circuit of a



rectifier. It is of heavy-duty type so that the voltage drop, and subsequent current loss resulting from its inclusion, is negligible, the manufacturer states.

Flicker caused by ripple voltage in rectified current is thus minimized by the choke as shown on the accompanying oscilloscope chart prepared by the manufacturer. Without the choke the wave form covers 31 sections in height (dotted line), whereas with the choke it covers only 17 sections (solid line), a reduction of 45%.

Heavy Duty Floor Machine In Three Brush Sizes

THREE MODELS of heavy duty floor machines—14-, 16- and 18-inch brush sizes — comprise the new line introduced by the Breuer Electric Manufacturing Company, Chicago. Called the "Tornado Series 90," each machine is powered by a heavy duty capacitor start motor which drives a planetary system of steel helical gears at a 10 to 1 reduction ratio. Brushes operate at 172 r.p.m. and may be used for scrubbing, stripping, polishing, steel wooling, sanding and terrazzo grinding.

The Series 90 is described as having dual switch controls at the handle, under-handle cable connection and self-retracting, non-marking neoprene wheels. In addition, all machines are equipped with tough, resilient, white vinyl bumpers at the edge of the housing covering the brush and at the top of the motor housing, to prevent scuffing and marring of furniture and equipment.

The 14-inch model is powered with a 1/3 h.p. motor, the 16-inch model comes with either a ½ or ¾ h.p. motor, and the 18-inch version is equipped with a ¾ h.p. motor. The manufacturer states that all motors come wired for 115-volt, 60 cycle a.c. operation, but can be quickly adjusted for 230-volt a.c. operation.

A High-Intensity Sign For Drive-In Theatres

A HIGH-INTENSITY theatre sign for increased legibility both day and night has been announced by the Ballantyne Company, Omaha, Nebraska. Designed chiefly to be custom made for drive-in heatres, the new sign is lighted internally and uses colorful Plexiglo letters. The internal lighting is said to insure protection against the weather.

The new Ballantyne signs are avail-

Now! With SEL-TUBES You Can Convert Your 1 K.W., 50 or 60 Amp., RECTIFIERS to SELENIUM *QUICKLY and at LOW COST*

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3. To install, yau simply remave yaur gas filled tubes and screw SEL-TUBES inta the same sackets. A ventilating system which sets on tap af the rectifier exhausts 1500 cu. feet af air per minute ta caal bath the SEL-TUBES and the transformers. It's included with each set.
4. SEL-TUBES are sald under a 4-year pro-rated guarantee thraugh yaur supply dealer. Far camplete infarmatian and pricing write direct and give nameplate data an yaur rectifiers.

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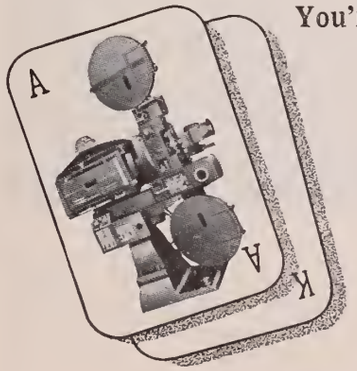

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Plexiglo letters may be obtained separately. In the accompanying photo, a revolving pylon has been attached to the sign. It was announced that high-intensity "Enter" and "Exit" signs are also available.

•

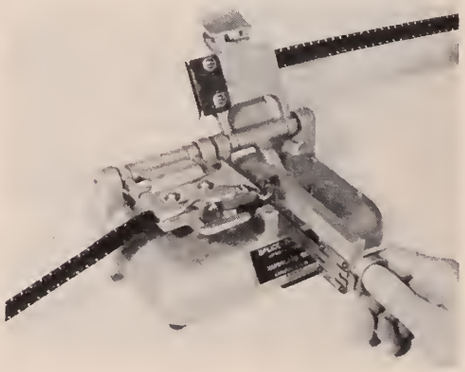
UPHOLSTERY FABRICS ADDED

Acquisition of a new line of upholstery materials especially suited to renovation of auditorium chairs has been announced by Manko Fabrics, New York. The new fabrics add nylons, mohairs, boucle twists and striped materials to the Manko line of leatherettes, corduroys and velvets. To facilitate ordering, a swatch card is being prepared, to be ready for distribution in December.

•

SPLICER WITH PRESET SCRAPER

An automatic splicer, imported from England, has been marketed in this country by the Harwald Company, Chicago. It is available in a combination model for 8mm and 16mm, and in a 35mm model with a scraper, made of precision-ground tungsten steel that may



be preset so that once fixed in position, it will hold that setting for any number of splices.

1,500 Yards of Carpeting with Promotional Colors

Approximately 1,500 yards of carpeting were laid inside the Michigon theatre, Ann Arbor, Mich. to offord the new laak it has above. The Michigan, a unit of the Butterfield circuit, underwent the refurbishing in time ta reapen the same day that Michigan University in Ann Arbar started its fall term. As a significant partion af the patranage at the Michigan is comprised of MU students, the schoal's colors, gold and blue, were chasen as the daminant calar scheme af the corpet. Natianal Theatre Supply made the installation, which cansists af private quality Nylwaad with a face af 80% woal and 20% nylan, manufactured by Alexander Smith, Inc., N.Y.

NEW LITERATURE

Wall and Ceiling Paneling: An 8-page catalog on Marlite plastic-finished wall and ceiling panels has been issued by Marsh Wall Products, Inc., Dover, Ohio. The company's entire line is described and illustrated in full color. Included are Marlite's decorated hardboard selections; Marlite's tongue-and-groove planks and blocks; and Marlite Korelock.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver B. C.; 712 Eighth Avenue, West Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 861 Bay Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Howard Theatre Supplies, P. O. Box 171, Saskatoon, Sask.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 1197 Phillips Place, Montreal, Que.; 227 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202A Canada Bldg., Winnipeg, Man.; 1029 Jasper Ave., Edmonton, Alta.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 2182 W. 12th Ave., Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

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Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York N. Y.

Radio Corporation of America RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 602 West 42nd Street, New York 19, N. Y.

Star Cinema Supply, 447 West 52nd St., New York 19, N. Y.

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Queen Feature Service, 1912½ Morris Ave., Birmingham.

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Southwest Theatre Supply, 3750 E. Van Buren, Phoenix.

ARKANSAS
Arkansas Theatre Supply, 1008 Main St., Little Rock.
Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
John P. Filbert, 2007 S. Vermont Ave.
National Theatre Supply, 1961 S. Vermont Ave.
Pembrex Theatre Supply, 1969 S. Vermont Ave.
B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
Nationali Theatre Supply, 255 Golden Gate Ave.
Preddey Theatre Supplies, 187 Golden Gate Ave.
B. F. Shearer, 243 Golden Gate Ave.
United Theatre Supply, 112 Golden Gate Ave.
Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
Service Theatre Supply, 2054 Broadway.
Western Service & Supply, 2120 Broadway.

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
Brient & Sons, 925 New Jersey Ave., N.W.
Ben Lust, 1001 New Jersey Ave., N.W.
R & S Theatre Supply, 920 New Jersey Ave., N.W.

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Joe Hornstein, 329 W. Flagler St., Miami.
Southeastern Equipment, 625 W. Bay St., Jacksonville.
United Theatre Supply, 206 Memorial Highway, Tampa.
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GEORGIA
Albany:
Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
Capitol City Supply, 161 Walton St., N.W.
Dixie Theatre Service & Supply, 95 Walton Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
Abbott Theatre Supply, 1311 S. Wabash Ave.
Gardner Theatre Service, 1314 S. Wabash Ave.
Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

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Evansville:
Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

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Des Moines:
Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
Southwest Theatre Equipment, P. O. Box 2138.

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Louisville:
Falls City Theatre Equipment, 427 S. Third St.
Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
Hodges Theatre Supply, 1309 Cleveland Ave.
Johnson Theatre Service, 1409 Cleveland Ave.
Southeastern Theatre Equipment, 214 S. Liberty St.

Shreveport:
Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
Capitol Theatre Supply, 28 Piedmont St.
Independent Theatre Supply, 28 Winchester St.
Major Theatre Equipment, 44 Winchester St.
Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
Standard Theatre Supply, 78 Broadway.
Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
Amusement Supply, 206 W. Montcalm St.
Ernie Forbes Theatre Supply, 214 W. Montcalm St.
McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:
Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
Elliott Theatre Equipment, 1110 Nicollet Ave.
Frosch Theatre Supply, 1111 Currie Ave.
Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI:
Kansas City:
Missouri Theatre Supply, 115 W. 18th St.
National Theatre Supply, 223 W. 18th St.
Shreve Theatre Supply, 217 W. 18th St.
Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
McCarty Theatre, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
St. Louis Theatre Supply Co., 3310 Olive St.

MONTANA
Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
Quality Theatre Supply, 1515 Davenport St.
Western Theatre Supply, 214 N. 15th St.

NEW MEXICO
Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
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Alhany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
Auburn Theatre Equipment, 5 Court St.

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Eastern Theatre Supply, 496 Pearl St.
National Theatre Supply, 500 Pearl St.
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United Projector & Film, 228 Franklin St.

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Capitol Motion Picture Supply, 630 Ninth Ave.
Crown Motion Picture Supplies, 354 W. 44th St.
Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.
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Syracuse:
Central N. Y. Theatre Supply, 210 N. Salina St.

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Bryant Theatre Supply, 227 S. Church St.
Charlotte Theatre Supply, 209 S. Poplar St.
Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
Southeastern Theatre Equipment, 209 S. Poplar St.
Standard Theatre Supply, 219 S. Church St.
Theatre Equipment Co., 220 S. Poplar St.
Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
Standard Theatre Supply, 215 E. Washington St.
Theatre Suppliers, 304 S. Davie St.

OHIO
Cincinnati:
Mid-West Theatre Supply, 1638 Central Parkway.
National Theatre Supply, 1637 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
Ohio Theatre Equipment, 2108 Payne Ave.
Oliver Theatre Supply, 1701 E. 23rd St.

Columbus:
American Theatre Equipment, 165 N. High St.

Dayton:
Dayton Theatre Supply, 111 Volkenand St.
Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
American Theatre Supply Co., 439 Dorr St.
Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
Century Theatre Supply Co., 706 N. Grand.
Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
Oklahoma Theatre Supply, 628 W. Grand Ave.

OREGON
Portland:
Modern Theatre Supply, 1935 N.W. Kearney St.
Portland Motion Picture Supply, 916 N.W. 19th St.
B. F. Shearer, 1947 N.W. Kearney St.
Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
Blumberg Bros., 1305-07 Vine St.
National Theatre Supply Co., 1225 Vine St.
Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
Alexander Theatre Supply, 84 Van Bramm St.
Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:
Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
Monarch Theatre Supply, 492 S. Second St.
National Theatre Supply, 412 S. Second St.
Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
Hardin Theatre Supply, 714 South Hampton Rd.
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Southwestern Theatre Equipment, 1622 Austin St.

San Antonio:
Alamo Theatre Supply, 1306 Alametee St.

UTAH
Salt Lake City:
Intermountain Theatre Supply, 264 East First South St.
Service Theatre Supply, 256 East First South St.
Western Sound & Equipment, 264 East First South St.

VIRGINIA
Norfolk Theatre Supply, 2790 Colley Ave., Norfolk.

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Seattle:
American Theatre Supply, 2300 First Ave.
Inter-State Theatre Equipment Co., 2224 Second Ave.
Modern Theatre Supply, 2400 Third Ave.
National Theatre Supply, 2319 Second St.
B. F. Shearer, 2318 Second Ave.

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Charleston Theatre Supply, 506 Lee St., Charleston.

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Buying Pictures Today Is Kinda Like Getting Married by Proxy

says Charlie Jones

. . . owner-manager of the Northwood theatre in Northwood, Ia.

ORDINARILY I don't stay overnight when I make my bi-monthly trip to Des Moines to be booked and buttonholed, but Mammy and Pappy are Greyhounding it into Iowa's capital city tomorrow and will hitch-hike a ride back to Northwood with their idiot son so they can spend a week with their brilliant grandchildren. Otherwise I would be, by this time, out threading my way back home via Iowa's concrete cow paths, which seem to be for the almost exclusive use of tractors, Indian packs, coyotes and hot-rod jalopies bent on getting me out of showbusiness even quicker than I have a logical right to expect. Des Moines is no town to stay overnight in—even if I did finally find a $3 room.

This is October 10th—a bad day for buyers, bookers and baseball. To start things wrong I took over an hour to book two pictures which I already had bought. The next hour was spent over a beer and cheese while I suffered through the ordeal of watching Berra, Skowron, et al, topple dems Bums into ignominious oblivion to the tune of 9-0. (Next year I'm going to be the most rabid tenpins fan in northern Iowa—I keep saying each year!)

•

Buying and booking was the same rigorous, nerve-racking, soul-wearying task as usual. After eight exchanges, 34 cigarettes, two aspirins, two heated rows and one tearful, dramatic performance, I staggered into my bathless cubicle in this hotel and tried to call an old prison camp buddy—who, incidentally stayed single these forty-odd years and who consequently is now loaded. He usually picks up the dinner check, but he'd moved, so I ate alone. I even missed a lunch on Paramount this noon due to that ball game. What a day! But there's more . . .

After dinner at the beanery tonight (I used to be able to afford a restaurant and a room with bath) I thought I might just as well stay on the job, so I paid double *my* admission price to see "The Best Things in Life Are Free" (in this business they'd *better* be!). If I were reviewing it, I'd say it was about like the Dodgers—"good field, no hit."

After the show I cooled the blow torch in my tummy with a malt and beat it to the hotel lobby, figuring on talking about The Game, politics, the farm situation, or *something*, with *anybody*—salesman, tourist, retired minister, fugitive, derelict—or even a beautiful blonde. So what is the lobby overflowing with? A multitude of silent, staring automatons wrapped in a hypnotic trance in front of a 21-inch picture of somebody in a sombrero talking sou'west talk to some po' lil' innocent gal who'd got herself in a great big peck o' trouble over some varmint making off with her livestock, or something. Such is metropolitan night life in Des Moines. I hit the stairs to my cubicle complete with basin, double-decker and barred windows. I've had better days at Stalag 17.

•

But I guess the day wasn't a complete flop. I booked two months of features and shorts, and that settles that for this year. Something else I discovered was, that being armed with facts and figures, *all true* (I'm a regular George Washington about this truth business—that's probably why I'm always right there with J. McDoaks behind that big black 8), it was not too difficult to get back in business with a certain company who has had the erroneous impression that they came before my mortgage, my kids' porridge and my green fees.

Maybe my convincing arguments, and my profit-and-loss sheets—in Technicolor—did the trick. Maybe this feeling of understanding is why I'm so blue—'taint natural. I think most of the boys on the row here really want me to stay in business! As a *person* I feel I have friends in the branches. But as a *statistic* in the home offices, I sometimes wonder.

It does one good to get out of a little town and into a city when you get to thinking you are the only one who has

it tough. In the corn country we blame it on the drought, the farm income, the newness of TV, coked up school programs, the too-busy societies, the mosquitoes or too much attractive home work. This much is for sure—*nobody knows the answer.* You might sum up the situation in Iowa by saying, "It would be nice to know where you're going in this business. It would even be kinda nice to know where you've been."

One guy says we need *family* pictures. Oh, Yeah? Then how come "Goodbye, My Lady" and "Come Next Spring" went kerflop? Five years ago they'd have stacked 'em in the street.

Somebody else says only *big* pictures will do it. Again, oh, yeah? Then how come my books looked so red after "Away All Boats" and "Meet Me in Las Vegas"?

Another says it's *human* stories they want. Human, eh? Then how come "Grey Flannel Suit" and "Eddie Duchin Story" looked like a mid-week gross of 1950?

Stories, schmories, size, schmize—nobody knows from nothing. Especially the public.

•

This much you must grant. High production costs, bigger advertising budgets, and newer and untried adjectives do not *necessarily* mean better pictures. Bigger screens and more-channelled sound does not *necessarily* mean more pleased customers. Cleaner restrooms and cuter gimmicks are not all that is needed by our showbusiness, any more than fewer theatres *necessarily* mean a better industry.

I've been trying for nearly four years to solve the industry's problems in these columns. I'm a failure, a flop and a fake. I can't even solve my own. I, too, don't know from nothing. I'm going into the sack with a copy of *Look* magazine to see how that guy Elvis does it.

Northgate Theatre

(*Continued from page* 12)

plant and distribution by concealed ducts and ceiling diffusers of aspirating type. Other equipment includes:

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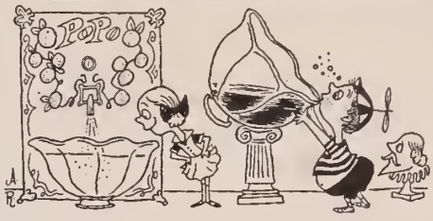

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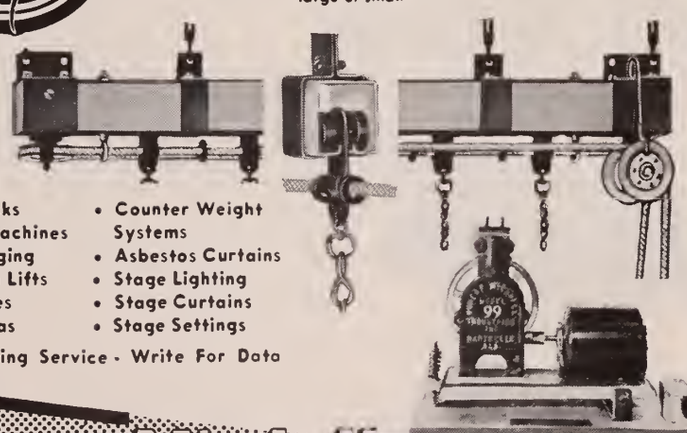

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The Technical and Cleaning Staff

(CONTINUED FROM PAGE 20)

regularly, and belts and drive shafts be tested and tightened. The public address system, if located on stage, should be tested weekly for possible use in an emergency.

Service, therefore, is the watchword which should guide the electrician and stage hands, just as it applies to the front-of-the-house staff.

FOR THE ENGINEER

Do you appreciate just how important your work is to the service the management is trying to render patrons? You contribute more to the *comfort* of patrons than anyone else in the theatre, and if a theatre is not comfortable, how can one enjoy even the finest show?

Running an air-conditioning system, or a heating system in the winter, involves more than setting a thermostatic control after turning on the main switches. In the first place, nothing takes the place of a personal inspection at regular intervals throughout the day of the entire theatre to see that the readings of the thermostat reflect accurately the temperatures desired in the theatre, and that the air is being changed as regularly as it should. Stale air will not register on the thermostat! And smoke from the balcony seats (where smoking may be permissible) has a way of fouling up the air throughout the theatre as it spreads within the auditorium.

In the spring and in the fall, as the seasons change, the question of turning on air-conditioning, or steam, presents a very ticklish problem, as the influx of only a few patrons may change the atmosphere of the theatre in 15 to 30 minutes. This means the engineer must be on his toes to make immediate changes in his "comfort conditioning" of the auditorium. A busy manager may not be able to call this to his attention until the condition has passed the critical point and drawn patron complaints, so the engineer should make it his business to pay particular attention to his system at these times.

The engineer who knows his job, and his house, can also gauge the changing requirements of the system according to the potential of the picture on peak periods and adjust his controls to anticipate the heating or cooling requirements, thereby keeping the house at a constant level of maximum comfort.

To the engineer also usually falls the duty of maintaining the seats, seeing that ripped and torn upholstery is repaired, and broken springs are replaced before they damage patrons' clothing or become uncomfortable. Likewise, carpet repairs, if in his jurisdiction, should be attended to promptly and thoroughly, for there is no other single item within the theatre such a potential source of lawsuits as worn carpeting, which may cause a patron to fall.

Safety is an important element of the engineer's duties as he supervises the automatic sprinkler system, where installed, and checks exit doors to see that panic bolts function smoothly and easily. Stairways and outside exit stairs should be checked by him to insure their being always in condition to take care of emergency emptying of the theatre.

Appearances must always be maintained, and for those little touchup jobs of minor painting and repairs we constantly look to our engineers, hoping of course that they will make the corrections and improvements even before they have to be called to their attention.

FOR CLEANING STAFF

Except for the porters, theatre patrons rarely see the cleaning staff at work. But they are continually aware of their jobs, for patrons are most critical of the housekeeping of a theatre. Restrooms which are not clean, auditoriums with popcorn bags or candy on the floor, mirrors which do not sparkle with cleanliness, and furnishings which show the accumulation of dust, all detract from the theatre's appeal to the public. Women particularly resent dirtiness, especially in public facilities, and are inclined to tell their families, "Let's go to another theatre, that one is so dirty and messy I can't stand to be in it."

Aside from the cleaning, the janitorial staff has the opportunity of performing another excellent service which results in improved public relations for the theatre, and that is in seeing to it that lost and found articles are properly handled. As the sweeping is done, care should be given to trying to find and to turn in lost articles, noting in a record book approximately where they were located.

In winter the cleaning staff has the additional duty to see that the sidewalks and marquee are kept free of snow. The sidewalks should be cleared for the safety of passers-by, while the marquee should be kept free of snow in order to prevent the accumulation of heavy weight from endangering the marquee. Some marquees, as well as theatre roofs, have been known to cave in under tremendous accumulation of snow.

Even a porter should have the information patrons are most apt to seek concerning the theatre. Since the porter is the one most frequently sent outside the theatre on small errands, he is a most important ambassador of goodwill, for he is soon known and recognized as a theatre employee, one who may be stopped and questioned at any time by a potential patron who can be sold—or unsold—as their questions are dealt with.

Service, therefore, is not restricted to the "front house" employees by any manner of means. It is the joint responsibility of each and every member of every department of the theatre's operating staff.

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 127 attractions, 4,044 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	—	13	12	11
Ambassador's Daughter, The (U.A.)	—	7	10	8	10
Animal World, The (W.B.)	—	5	8	17	3
Anything Goes (Par.)	3	3	4	16	16
Attack (U.A.)	—	3	2	—	—
Autumn Leaves (Col.)	—	6	10	4	4
Away All Boats (U-I)	25	26	20	4	1
†Back From Eternity (RKO)	—	—	2	4	—
Backlash (U-I)	—	18	4	23	7
Bad Seed, The (W.B.)	11	8	3	—	3
Bandido (U.A.)	—	—	11	3	5
†Between Heaven and Hell (20th-Fox)	1	4	3	—	—
Beyond a Reasonable Doubt (RKO)	—	—	1	6	2
Bhowani Junction (MGM)	1	8	6	15	6
Bigger Than Life (Fox)	—	—	1	5	12
Birds and the Bees (Par.)	2	13	19	5	14
Blackjack Ketchum Desperado (Col.)	—	3	1	2	5
Bold and the Brave (RKO)	1	3	16	15	2
Burning Hills, The (W.B.)	—	3	23	14	18
Bus Stop (Fox)	42	14	13	4	—
Catered Affair, The (MGM)	—	3	12	10	12
Cockleshell Heroes (Col.)	—	1	10	8	—
Comanche (U.A.)	—	1	8	15	21
Come Next Spring (Rep.)	—	2	6	27	6
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	1	14	7	7
Conqueror, The (RKO)	17	13	14	15	12
Court Jester, The (Par.)	—	10	9	13	10
Crashing Las Vegas (A.A.)	1	3	1	1	—
Creature Walks Among Us (U-I)	1	5	5	3	1
Creeping Unknown, The (U.A.)	—	—	4	1	—
Crime Against Joe (U.A.)	—	—	6	—	—
Crime in the Streets (A.A.)	—	5	11	8	1
D-Day the Sixth of June (Fox)	—	9	31	3	3
Dakota Incident (Rep.)	—	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	12
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (Col.)	—	17	9	3	1
Eddy Duchin Story, The (Col.)	2	31	29	5	2
Fastest Gun Alive (MGM)	4	26	23	4	—
First Texan, The (A.A.)	—	2	6	11	5
First Traveling Saleslady (RKO)	—	—	1	5	1
Forbidden Planet (MGM)	1	18	15	4	6
Foreign Intrigue (U.A.)	—	—	5	2	3
Francis in the Haunted House (U-I)	—	12	18	5	2
Gaby (MGM)	—	1	13	16	6
Girls in Prison (A.I.P.)	—	9	2	1	—
Godzilla, King of the Monsters (Trans.)	—	4	3	5	2
Goodbye, My Lady (W.B.)	—	4	11	11	8
Great Day in the Morning (RKO)	—	1	9	6	2
Great Locomotive Chase, The (B.V.)	—	14	15	14	8
Guys and Dolls (MGM)	20	11	10	6	10
Harder They Fall, The (Col.)	—	5	4	29	24
High Society (MGM)	15	9	4	—	—
Hilda Crane (Fox)	—	—	9	9	9
†Hold Back the Night (A.A.)	—	—	3	1	3
Hot Blood (Col.)	—	5	16	15	7
Hot Rod Girl (A.I.P.)	—	12	2	1	14
I'll Cry Tomorrow (MGM)	11	39	11	1	1
Johnny Concho (U.A.)	1	4	4	22	3
Jubal (Col.)	1	25	3	33	2
Kettles in the Ozarks (U-I)	2	18	13	16	3
King and I, The (Fox)	30	18	20	15	3
†Kiss Before Dying, A (U.A.)	—	1	3	2	—
Last Wagon, The (Fox)	—	9	13	2	—
Leather Saint (Par.)	—	3	3	5	5
Lisbon (Rep.)	—	2	—	28	5
Magnificent Roughnecks (A.A.)	—	—	6	—	1
Man in the Gray Flannel Suit (Fox)	22	29	13	8	8
Man Who Knew Too Much (Par.)	2	17	24	8	2
Massacre (Fox)	—	1	2	1	4
Maverick Queen, The (Rep.)	—	4	4	11	3
Meet Me in Las Vegas (MGM)	6	9	23	17	16
Miami Expose (Col.)	—	—	—	2	4
Miracle in the Rain (W.B.)	—	6	10	20	26
Moby Dick (W.B.)	7	21	17	9	4
Mohawk (Fox)	—	4	8	5	2
Naked Hills (A.A.)	—	1	—	2	2
Navy Wife (A.A.)	—	1	—	1	3
Never Say Goodbye (U-I)	—	12	27	23	16
On the Threshold of Space (Fox)	—	9	7	13	16
Our Miss Brooks (W.B.)	—	—	9	11	13
Pardners (Par.)	7	28	11	3	—
Patterns (U.A.)	—	—	—	—	12
Pillars of the Sky (U-I)	—	2	9	10	3
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	21	17	8	4
Proud Ones, The (Fox)	—	27	19	15	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Raw Edge (U-I)	—	1	5	3	1
Rawhide Years, The (U-I)	—	4	22	8	7
Red Sundown (U-I)	—	11	9	9	5
†Rebel in Town (U.A.)	—	3	1	2	—
Reprisal (Col.)	—	1	3	1	—
Revolt of Mamie Stover (Fox)	—	11	26	10	1
Rock Around the Clock (Col.)	22	21	14	1	1
Run for the Sun (U.A.)	—	4	7	3	3
Safari (Col.)	—	6	18	14	5
Santiago (W.B.)	—	1	17	10	11
Satellite in the Sky (W.B.)	—	—	3	1	3
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	2	6	7	3
Searchers, The (W.B.)	6	22	18	2	—
Serenade (W.B.)	—	1	4	8	18
Seven Men From Now (W.B.)	—	9	16	3	1
†Solid Gold Cadillac, The (Col.)	—	—	1	4	1
Somebody Up There Likes Me (MGM)	2	3	14	24	2
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U-I)	—	1	7	16	—
Storm Over the Nile (Col.)	—	—	2	5	3
Stranger at My Door (Rep.)	—	2	2	6	3
Swan, The (MGM)	3	12	17	14	7
Tea and Sympathy (MGM)	—	7	2	—	—
That Certain Feeling (Par.)	—	11	13	25	17
These Wilder Years (MGM)	—	3	4	7	2
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	11	12	21	9	2
Trapeze (U.A.)	9	30	35	3	—
Tribute to a Bad Man (MGM)	—	2	13	14	15
23 Paces to Baker Street (Fox)	1	3	13	11	20
Uranium Boom (Col.)	—	—	—	4	5
Vagabond King (Par.)	—	—	4	3	6
Walk the Proud Land (U-I)	—	8	18	8	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	5	18	6
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	—	4	3	2

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Screen Play by ABE BURROWS
From the play by GEORGE S. KAUFMAN & HOWARD TEICHMANN
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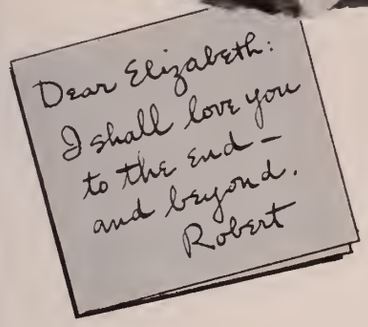

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ALL-TIME HOUSE RECORD!
ST. LOUIS THEATRE, ST. LOUIS

ALL-TIME HOUSE RECORD!
MAJESTIC THEATRE, SAN ANTONIO

ALL-TIME HOUSE RECORD!
WARNER THEATRE, MILWAUKEE

ALL-TIME HOUSE RECORD!

DOMESTIC SERVICE

Check the class of service desired, otherwise the message will be

WESTERN UNION

1200 (4-53)

INTERNATIONAL SERVICE

Check the class of service desired, otherwise the message will be sent at the full rate

FULL RATE

LETTER TELEGRAM

SHORE SHIP

success is written all over

BUDDY ADLER

STUDIO

TEENAGE REBEL OPENINGS WONDERFUL. AT OPENING IN ATLANTA MORE TEENAGERS AND PEOPLE UNDER THIRTY THAN HAVE EVER BEEN IN THEATRE. MANY OTHER THEATRES REPORTING SAME EXPERIENCE WITH YOUNG PEOPLE. HARRY BALLANCE ADVISES THIS PICTURE IS THE GREATEST SURPRISE OF THE YEAR FOR US AND WE STRONGLY FEEL YOU SHOULD TAKE EVERY ADVANTAGE OF THE BOX OFFICE FIGURES BY LETTING THE INDUSTRY KNOW THAT WE CAN MAKE SLEEPERS, TOO

PICTURE IS WELL RECEIVED AND [illegible]. INDIANAPOLIS REPORTS [illegible]SENSATIONAL RETURNS. ADDITIONAL ENTHUSIASTIC [illegible]RETURNS COMING IN FROM LOS ANGELES, NORTHWEST, TEXAS, SAN FRANCISCO, KANSAS CITY, CLEVELAND AMONG OTHERS. DETROIT REPORTS PICTURE [illegible]BRINGING BACK LOST AUDIENCE AND BRINGING [illegible]IN NEW AUDIENCE AS WELL.

ALL THRILLED WITH [illegible]. HOPE THAT OTHERS OF THIS TYPE WILL BE FORTHCOMING NEXT YEAR. BEST REGARDS.

ALEX HARRISON

TEENAGE REBEL

THE NEW SENSATION OF THE INDUSTRY FROM 20th CENTURY-FOX

starring

GINGER ROGERS · MICHAEL RENNIE · with Mildred Natwick · *and three stars of the future* BETTY LOU KEIM · WARREN BERLINGER · DIANE JERGENS

Produced by CHARLES BRACKETT · Directed by EDMUND GOULDING · Screenplay by WALTER REISCH and CHARLES BRACKETT

CINEMASCOPE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 205, No. 7

November 17, 1956

Mid-Week Business

REPORTS from various sections of the country covering different types of theatre operations are that weekend grosses are generally satisfactory. Depending on the calibre of the attraction, for Friday night, all day Saturday and Sunday matinee the box office receipts range usually from good to excellent. When the picture is of top rank, the returns for this period compare favorably with any similar period in the past.

There has been a progressive deterioration of Sunday evening patronage. Saturday night has quite generally supplanted Sunday night as the best show time. This is the result of a number of factors, including of course the relative strength of TV Sunday evening. Perhaps more significant—because it is more basic—is that the shorter work week makes it possible for most potential patrons to budget their entertainment time. It does not have to be crowded into one or two free evenings. Also contemporary family activities, including do-it-yourself projects, leave many content to stay home Sunday evening to rest up from a busy weekend and to be reasonably fresh for the beginning of the business week.

The loss, however, of a certain amount of patronage Sunday in comparison with the pre-World II "normal" is a small problem in contrast to weak business during midweek, i.e. Monday, Tuesday, Wednesday and Thursday.

These midweek days require more attention from exhibitors and distributors alike. Here is the field for innovation and experimentation in booking and operating policies. Theatres that have the traditional two shows every night, say at 7 P.M. and 9 P.M., might consider having only one at the most convenient hour for its community. It would be better to have one good house on "off nights" than two poor ones. For many potential patrons the first show on the eve of a business day starts too early and the second too late.

Wherever possible theatres should consider establishing club nights and try to sell blocks of seats for one or more nights each week. Reserved seats, or a reserved section, should be provided for such "season ticket" buyers. If admission price is considered a possible deterrent to regular attendance, there should be a special reduced rate for "the season."

There are many towns that certainly could support a good art theatre type of show one night every week or so. A carefully worked out policy of revivals could also work well in many places. Both art film and revival bookings should be scheduled in advance and theatre parties sold with the cooperation of local clubs and other groups. An exhibitor should weigh the merits of making such a project attractive to the cooperating or sponsoring local group or groups. Almost all voluntary organizations have problems in raising funds needed for operating expenses.

The ways of dealing with the midweek problem will vary with different local conditions. From the largest metropolitan centers to tiny hamlets this requires progressive thought. Alert exhibitors will achieve success. Some already have done well in getting out of the midweek business doldrums.

■ ■ ■

"Time" Goes to a Movie

OVER the years TIME magazine has built a great audience by its specialized journalism, often called "non-objective reporting." All too often the motion picture industry and individual films have been the target of a TIME writer who appears to be more in love with the cleverness of his words than with reality. This has occurred so often that it ordinarily is passed over without comment.

However, occasionally there is something that cries out for a just retort. Such an instance is the publication in the November 12 issue of TIME magazine of a wholly irresponsible, unfair, "non-objective" and downright nasty review of Cecil B. DeMille's "The Ten Commandments."

It is not to be expected that all men—and least of all reviewers for such a magazine as TIME—would like all pictures. In fact, if everyone liked everything everyone else liked, it would make the world possibly pleasant but certainly dull.

There may be no legitimate quarrel with the TIME reviewer for not liking "The Ten Commandments" or any other film. That is his or her privilege. On the other hand there is just complaint when a reviewer, through a cleverness in turning a phrase, treats of an imagined picture rather than the actual one.

Some of the TIME comments on "The Ten Commandments" depart so far from the realities of the picture, as it was seen by other reviewers, that one wonders what film the reviewer saw and what predisposition he brought to the screening. It is necessary to look no further than one of the other Time, Inc. publications, "Life" magazine of November 12, to find the picture hailed as "De Mille's greatest" and "a film of reverent and massive magnificence."

The DeMille picture certainly needs no defense. The public—millions strong—will cast the ballots at the box office. However, criticism as voiced in the TIME columns raises commercial as well as artistic questions. No piece of property, including a motion picture, should be attacked willy nilly for the purpose of entertaining readers by showing off the wit of the reviewer. The editorial management of some leading magazines and newspapers—TIME included—should review the policies under which their motion picture departments are operating. Editorial responsibility in this area is just as important as it is in any other.

—Martin Quigley, Jr.

Letters to the Herald

Film Festivals

To the Editor:

May I compliment your correspondent, Noel Meadow, on his recent letter advocating an International Film Festival in the United States? (Motion Picture Herald, September 15, 1956).

Over 20 years I have attended such festivals in Europe and South America, and agree that they add prestige to the sponsoring country. When France held its first International Film Festival (At Cannes, September, 1946) United States participation was negligible. I asked the reason of Harold Smith, then European representative for the MPAA. His reply was, "After all, it is not here (at film festivals) that we sell our films. We have our exchanges and branches all over." Now that viewpoint has changed and U. S. participation is normal.

But if such a festival is held in the U.S.A. it will need aid if the deserved world press coverage is to be obtained. For the South American film festivals European journalists have been transported and boarded as guests of the sponsors. Without such aid few overseas newspapers will send a representative.—*DORE SILVERMAN, Film and Television Press Guild, London.*

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Positive Thinking

To the Editor:

I am very definitely opposed to negative thinking and, I think, the less said about poor theatre attendance, the better. Why keep drilling into people that the movies are on their way out? Personally, I think every exhibitor should either say business is good, or say nothing. Perhaps that would be kidding ourselves (only ourselves know the truth about the situation) but I maintain: talk poor business—have poor business. Let's fight to our last breath—and who knows—business might improve! — *MARCELLA SMITH, McArthur, Ohio.*

•

Excellent Editorials

To Walter Brooks:

I've read a lot of excellent editorials you've written in the Managers Round Table pages, but I want you to know I especially enjoyed "Theatres—All Have a 'Personal' History" in the October 27 issue of Motion Picture Herald.

While the whole page is good, I liked the paragraph on "short films" best. I think you really have your fingers on the pulse of things. I have noticed so often recently the favorable comments we are getting on two-reel comedies. Especially, the slapstick comedies on weekends which children always enjoy but adults are enjoying, too. Adults just do not always express themselves.

Your remarks regarding "history" of various theatres are most inspiring. We have a few with some traditions, too.

Thanks again for the great assistance we get from Managers Round Table.—*A. FULLER SAMS, JR., President, Statesville Theatre Corp., Statesville, N. C.*

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A REAL MUST

To the Editor:

I seem to have mislaid my Product Digest for August 18 and can't get along without it. Would you please send me a replacement? Thanks.—PAUL RICKETTS, Ricketts Theatres, Ness City, Kansas.

Sound Investment

To the Editor:

I read your editorial "Sound a New Note," which appeared in Motion Picture Herald September 15, feeling like the Rube who has been taken by the City Slickers. The professional con men say they can't cheat an honest man.

I have invested thousands of dollars in the honest desire to bring the best pictures and sound to my clientele. What has happened? No stereophonic sound. The sound equipment was sold to me on the supposition that prints were being made for magnetic sound. It was emphasized that the person without stereophonic sound would be forced to wait for months for an optical print.

Result? My Hi Fi stereophonic surround horns and stero sound are unused. The smart people who invested a couple of thousand bucks in the cheapest possible equipment are getting prints for their equipment, optical prints. My huge investment is unused, just as in 3D.

Why? Because producers are worshippers of the quick buck. When they made 3D, things flew in the customers' faces until they stayed home in self-defense. My little 500-seat theatre can put on the most magnificent sound production that anyone would want to hear. But I am like the man who invests $8,000 in Hi Fi, and then can't use anything but old fashioned records.

Let the wreckers blast away. Like Gabriel's horn, they may blast the doom of the small exhibitor, whom the cynical producer sacrifices on the altar of the fast buck.—*ARNOLD SCHAAK, Ramona Theatre, Los Angeles.*

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On the Horizon

THREE-HOUR GROSSES

On New York City's Broadway, four films, each of which runs three hours and longer, rang up excellent grosses last weekend and Monday, Veterans' Day, when many of the city's business offices were closed. Cecil B. DeMille's "The Ten Commandments" (219 minutes) grossed approximately $40,000 at the Criterion theatre for its opening four-day period, according to Paramount Pictures. Michael Todd's "Around the World in 80 Days" (178 minutes, plus 10-minute intermission) did $25,000 in seven showings of the four-day period at the Rivoli theatre. "Giant" (201 minutes), the George Stevens-Warner Brothers production in its fifth week at the Roxy, had its best weekend business since its first weekend date, with $78,000 for the four days and $102,000 estimated for the week. The street's other three-hour film, Paramount's "War and Peace" (208 minutes) was reported to have grossed $19,000 for four days of its 12th and final week at the Capitol. "Giant," incidentally, on the basis of its grosses in New York, Chicago and Los Angeles, as well as in Texas where last weekend it broke all previous Warner records in six key-city openings, is shaping up as Warner Brothers' all-time money-maker.

NO STUDIO MERGERS

"Unsound economics" is the reason why 20th Century-Fox and Warner Brothers will not merge their studio facilities in California, Spyros P. Skouras, 20th-Fox president, said in New York this week. According to Mr. Skouras, the savings "wouldn't equal the investment in new construction and moving."

JAPANESE FILM WEEK

Six of the major Japanese production companies will each submit one feature and one short subject for showing in the course of the first Japanese Film Week to be held in the United States—January 20-25 at the Museum of Modern Art in New York City. The Week, sponsored by the Motion Picture Association of Japan and the Japanese Embassy in Washington, is receiving the cooperation of the Motion Picture Association of America.

CREDIT CARD SURVEY

The Motion Picture Association of America's sub-committee charged with launching the credit card plan in Indianapolis-Marion County theatres met this week with representatives of the survey company which conducted a poll in that area to determine the public's reaction to the plan. The committee reportedly was told by the survey organization that the study had been completed.

SAN FRANCISCO BID

The city of San Francisco, represented by exhibitor Irving M. Levin, has put in its bid for an international film festival to be held in that city next November. Mr. Levin has just returned from Europe where he submitted a formal application concerning the festival to the International Federation of Film Producers Association in Rome.

WHEN and WHERE

November 19: Annual convention of the Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto, Canada.

November 20: Annual convention, National Committee of Motion Picture Exhibitor Associations, King Edward Hotel, Toronto.

November 21: Annual meeting of the Motion Picture Industry Council of Canada, King Edward Hotel, Toronto.

November 22: Annual dinner of the Canadian Motion Picture Pioneers, King Edward Hotel, Toronto.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas, Texas.

November 30: Eighteenth annual dinner of the Motion Picture Pioneers honoring Robert J. O'Donnell as Pioneer of the Year, Waldorf-Astoria Hotel, New York City.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

NICHOLAS SCHENCK RETIRES FROM LOEW'S

Nicholas M. Schenck, honorary chairman of the board of Loew's, Inc., and former president, announced his retirement from the company on Thursday. It is to be effective at the end of the year. "I will have rounded out 50 years of service," said Mr. Schenck. "During this period I have seen Loew's, Inc., and MGM Pictures become the greatest entertainment organization in the world. . . . The new regime under the presidency of Joseph R. Vogel is a sound one and I am confident the company will retain its leadership in the motion picture industry."

Mr. Vogel, recently elected president of Loew's, Inc., said, "Every man and woman in MGM will regret Mr. Schenck's decision to retire. We cannot view it without commenting on the great affection he has generated in the hearts of those who worked with him and all with whom he came in contact. . . . We who follow him will be guided by his example of honor and integrity. . . . He was more than a leader of a company. He was a leader of an industry."

Mr. Schenck was president of Loew's, Inc., from 1927 until December 1955, when he was elected chairman of the board. On October 18, 1956, he resigned as chairman but was named honorary chairman. He is revered in the industry as an outstanding figure and one of the great pioneering pathfinders of the industry which he helped to build.

THE MEETING, the other day in Des Moines, of Tri-State Theatre personnel and executives from United Paramount Theatres in New York. In array are, seated, Bill Haver and Tony Abramovich, managers; D. B. Knight, advertising-publicity manager; A. Don Allen, buyer; Al Sicignano, United Paramount booker; Edward L. Hyman, UP vice-president; A. H. Blank, Tri-States president; L. M. McKechneay, treasurer and Bernard Levy, Mr. Hyman's assistant. Standing, C. N. Kite, auditor, W. F. Hoffman, Paul Strennen, William Rudolph; G. O. Black, R. F. Gray, Helen Davey, Willis Ford, Leon Doherty, Marvin Graybeal, managers; Gus Campagna, confections purchasing; Harold Lyon, Don Shane, Carl Hoffman, Bill Towey, Beverly Soroka, Marilyn Wicker, Cecil Johnson, managers; H. D. Grove, district manager; Pat Elliott, Gene Moore, managers; and Dave Alexander, traveling auditor.

This week in pictures

HARRY NOVAK, left, this week was appointed to succeed Nick Pery as Columbia's supervisor for Continental Europe and the Middle East. He has been since February Continental sales manager and previously was European manager for Universal. He will continue to have Paris as headquarters.

AT THE "TEN COMMANDMENTS" Criterion Theatre, New York, opening: stars Charlton Heston and Yul Brynner. Paramount also opened it Wednesday in Beverly Hills at a big premiere.

GEORGE D. DUTTON replaces Loren L. Ryder as chief of Paramount Studio's sound department. He has been with Paramount 28 years, 15 as recording supervisor. Mr. Ryder is operating Ryder Sound Services and Magnetic Sales Corp.

RALPH IANNUZZI, Warners' eastern district manager, November 19 will move from Boston to New York and begin additionally to supervise the Metropolitan district. He came to the company in 1945 as a salesman in Charlotte.

VAN MYERS, Wometco's Miami concessions head, will be 1957 general convention chairman for the National Association of Concessionaires, of which he also is vice-president. The meeting will be at the Americana Hotel, Miami, November 17-21.

HERALD picture

IT'S NINE MILLION DOLLARS of United Artists' money he'll spend on four pictures, John Wayne told newsmen in New York last week. His Batjac Productions for five years will give 50 per cent of profits to UA; then it will own the pictures. First is: "Legend of the Lost," in Libya. Producers such as he are giving the industry needed pictures in quantity, and "different," he opined.

HERALD picture

INSPIRATIONAL CONTENT for the family audience; that's the word from Allen Reisner, director of Sam Weisenthal's RKO release, "The Day They Gave Babies Away." He said over cocktails at Sardi's in New York films these days must deal more with people rather than action, and have a humanism. A television director tackling films, he says television rather than the theatre has modern performers.

HERALD picture

A SPECIALIST foreign film company could concentrate on the hinterlands, and have at the most six exchanges, producer and distributor Ilya Lopert commented in New York last week and disclosed the French have offered $500,000 and Americans $250,000 for three years and the question being wrangled is, Who will control? Mr. Lopert's thesis is, large companies are unwilling to commit expensive sales forces to areas which yield little, so far.

DANA WYNTER, a "Star of Tomorrow," shows director Richard Brooks, between takes of MGM's "Something of Value," the announcement of her selection in this magazine's annual poll.

SOME IRISH FACES, including one we all know, Pat O'Brien, snapped during a visit, in Dublin, to St. Mary's Home and School for the Blind and Partially Blind. With him, Bob Britten, branch manager for 20th-Fox.

JOAN COLLINS, one of the "Stars of Tomorrow" in our annual poll, receives congratulations from director Bob McNaught on the set of Sumar Productions' "Seawife" for 20th-Fox.

AT THE OPENING of "Sharkfighters" in the Loew's State, Norfolk. In lobby array are Milt Kaufman, manager; Louis and Phil Bress, exhibitors; Capt. Fritz Gleim, Fifth Naval District chief of staff; Karen Steele, co-star; and Sid Cooper, UA central district manager.

Skouras Announces Release Increase

Late last week, Spyros P. Skouras, president of 20th-Fox, held a press conference in New York at which he elaborated on the vastly increased 20th-Fox production schedule which calls for 50 to 54 films to be made in the 12-month-period starting next April. In addition he said the company had set a 1957 distribution schedule of at least 55 pictures beginning in January.

Describing the new policy as "a vote of confidence in the future of motion pictures," he said the 20th-Fox studio itself will produce up to 32 "A" pictures, with the balance coming from independent producers, here and overseas. Included in the 1957 release schedule will be 25 small pictures produced by Robert Lippert and which will be "suitable for all types of theatres."

The "A" pictures, he said, will be made by the 20th-Fox roster of producers, including such men as Darryl Zanuck, now shooting "Island in The Sun" in the West Indies, Jerry Wald, and Buddy Adler, head of production.

Mr. Skouras also said the company's worldwide net earnings this year should be the same as the 1955 high of $6,025,039. Although the company is ahead in the foreign market, he said, it is somewhat behind in the domestic market.

HERALD picture

SPYROS SKOURAS

AB-PT Names Markley Head Of Production

Implementing American Broadcasting-Paramount Theatres' plan to enter film production, Leonard Goldenson, president announced in New York Monday that Sidney M. Markley, a vice-president of the company, had been named to head all AB-PT production activities.

Mr. Markley, who is also a director of the company, will continue to maintain headquarters at the AB-PT home office in New York. He assumes the new position along with his present executive duties in theatre operations of the organization.

In making the announcement, Mr. Goldenson said, "Mr. Markley's appointment follows in line with our recently announced plans for entering motion picture production. He brings to this new activity the benefit of extensive experience in the motion picture field."

A graduate of Harvard College and Law School, Mr. Markley joined the company as assistant to the president in charge of theatre operations. He became a vice-president in 1952 and was elected to the board in 1955.

Mr. Markley held his first press conference in his new capacity at the company's New York home office Thursday morning, at which time he elaborated on AB-PT production plans.

He announced that a new subsidiary, Am-Par Pictures Corp., had been formed to handle the operation, with Irving H. Levin named as president and Harry L. Mandell as vice-president. Initial activity will be on a "relatively modest scale."

He said that the company's product will be released to theatres other than those of AB-PT, here and abroad, through "established distribution groups." The Justice Department, he added, has been fully informed of these plans.

Batjac Signs UA Contract

Batjac, the independent production company headed by actor John Wayne, has signed with United Artists to make four pictures, Mr. Wayne announced at a New York press conference this week. United Artists will finance the four films for a total of "about $9,000,000, he said, obtaining in return 50 per cent of the profits for five years after each release, at which time ownership will revert to Mr. Wayne.

The first property to be made under the new agreement is "Legend of the Lost," on which production is scheduled to get under way in Libya January 7. Mr. Wayne will star in the film, in which U.A. is expected to invest one-third of its proposed four-picture budget. The agreement does not require Mr. Wayne to appear in each picture, nor is the agreement limited to only four films.

In the course of his press conference, Mr. Wayne reiterated the opinion of other industry figures that the independent producer has become an important factor in providing more and "different" films. The major studios, which are having to make fewer pictures in order to make sure of better quality, will be turning more and more to the independent producer, Mr. Wayne declared.

Paramount May Film George Jessel Story

HOLLYWOOD: Jerry Lewis will star in the life story of George Jessel if current discussions between Mr. Jessel and Paramount Pictures reach a satisfactory conclusion, the studio announces. According to company spokesmen, the screenplay would be based on Mr. Jessel's own account of his career on the musical comedy, stage, vaudeville, radio, motion pictures, television and as an after-dinner speaker.

Cinema Editors to Meet

The American Cinema Editors will hold its third annual Critics' Awards presentations for best film editing of the year December 6. The membership will vote to nominate the five best edited theatrical motion pictures and TV films released between September 1, 1955 and August 31, 1956.

Gable Set for TV

United Artists' publicity campaign for Russ-Field's CinemaScope production of "The King and Four Queens" will be carried by a TV audience of 32,000,000 on November 25 when the Ed Sullivan Show broadcasts a specially filmed feature presenting Clark Gable, star of the picture. This marks Gable's first TV appearance.

Adult Ticket Prices Reported Off Slightly

WASHINGTON: Motion picture admission prices in large cities increased slightly for children but dropped slightly for adults in the third quarter, the Bureau of Labor Statistics has reported. The Bureau collects figures quarterly in 18 large cities and adjusts the results to reflect trends in the 34 largest cities. The Bureau said the adult admission price index has dropped from 127.2 per cent of the 1947-49 revised base period to 117.8 per cent, while the children's price index had risen from 110.6 per cent of the base index to 111.9 per cent. The result was a slight drop in the combined index from 125.1 per cent to 124.9 per cent of the base period.

See a New Pattern of Distribution Taking Form in Film Industry

. . . National Film Service Cites New Haven operation as indicative of plan for economical handling of film for all companies

by VINCENT CANBY

Plans for a prototype exchange operation which National Film Service believes will revolutionize the physical handling of film, and perhaps even billing and accounting operations, were set forth at a trade press luncheon in New York Tuesday by Chester M. Ross, NFS executive vice-president.

Mr. Ross, who was standing in for James P. Clark, NFS president, and who was assisted by Ira Stevens, general manager, announced that early next spring NFS will begin handling what he described as "the backroom work" of 11 major distributors operating out of "a single joint depot in New Haven, Conn." The operation will be housed in a new $500,000 building located in New Havens' suburban Hamden Shopping Center. The building, on which construction started two months ago, will contain modern offices for each company, in addition to a central handling and shipping area.

The distributors, whose shipping and inspection operations will be handled there, include Buena Vista, Allied Artists, Columbia, MGM, Paramount, Republic, RKO, 20th Century-Fox, United Artists, Universal and Warner Brothers. Most of these distributors, said Mr. Ross, also have leased office space in the building.

Calls Rows Archaic

Although New Haven is only a small branch, Mr. Ross went on, "it will prove that a combined backroom for all companies can work. . . . For the problems of the medium sized exchange center, this is the answer."

The NFS vice-president preceded his announcement by declaring that most Film Rows of today are archaic operations, working under the burdens imposed on them in the days of highly inflammable nitrate film. This new New Haven operation, he said, although it was "hurried along" by the fact that many Film Row buildings were threatened by a new thruway, is part of an inevitable move toward the streamlining of distribution operations —"the first major change in physical distribution of film in 30 years."

Because distributors have always been reluctant to make any such changes, he continued, National Film Service undertook the initiative in New Haven. To emphasize the extent to which the film companies are now convinced of the virtues of the move, he cited one distributor who had joined in the plan even though its New Haven exchange was not in the path of the thruway and even though it still has a five-year lease on its present offices. The New Haven move, he said, has been a gamble that appears to be paying off.

HERALD picture

HE'S DESCRIBING "Film Row of 1957," the consolidated structure at New Haven which, it is intimated, is pilot model for the industry's "streamlining." The speaker, Chet Ross, executive vice-president of National Film Service, at the luncheon it tendered newsmen in New York Tuesday. With him, reporter Tom Wise, publicist Bob Adleman, NFS general manager Ira Stevens, and publicist George Glazer.

The virtues to be had from such centralized handling, said Mr. Ross, are not simply confined to the fact that it will be more convenient to exhibitors and that, following the post-war move towards the suburbs, workers in the exchanges will have more attractive working conditions: the centralized operations should reduce operating expenses from five to 20 per cent for the film companies, in addition to the savings they will have on rent and personnel turnover.

The fact that National Film Service sees the New Haven move as a prototype was indicated in that it has options on sites in three other cities to build similar structures for like operations. At the present time, NFS is building office-shipping-inspection centers in Atlanta and Denver. Although these are principally for present NFS customers in those cities, they can be enlarged for adaptation to the centralized exchange center concept, he said.

In point of fact, he added, more companies "have given over their backroom operations in the last 12 months than in the previous 50 years." This was in reference to RKO, which last September turned over to NFS all backroom work in 33 depots across the country, and to Buena Vista and United Artists, all of whose backroom work is handled by NFS.

In addition, NFS now represents Republic in 19 centers; Allied Artists in 10; Paramount in seven; Warners, Columbia and Universal, in three each, and MGM in two.

Mr. Ross further described the New Haven move as the third major development by NFS in the last three months. Including the new building, he said, the company has spent over $2,000,0000 in that time to provide services and central handling facilities for the industry.

Two weeks ago, the company announced that over $500,000 had been spent to set up a network of National Cash Register Class 31 electronic accounting machines in connection with NFS' new contract for Buena Vista "front office work." Other companies are also considering similar moves to have NFS handle their billing and accounting operations, he said.

CITE LICHTMAN VIEW

In light of the long-range plans of National Film Service, described in the accompanying article, it is pertinent to note several remarks made by industry veteran Al Lichtman, former distribution director of 20th-Fox, in The HERALD last week. Said Mr. Lichtman: "Distribution as it is now organized is archaic. The distributors' methods of operations haven't changed in years. . . . Perhaps some $5,000,000 yearly could be saved by a complete revision. . . ."

LIFE LOOK The AMERICAN WEEKLY McCall's REDBOOK

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NATIONAL MAGAZINE ADS!

Top level list of Magazines giving special emphasis to the "Woman's Market"... *and*

NATIONAL NEWSPAPER ADS!

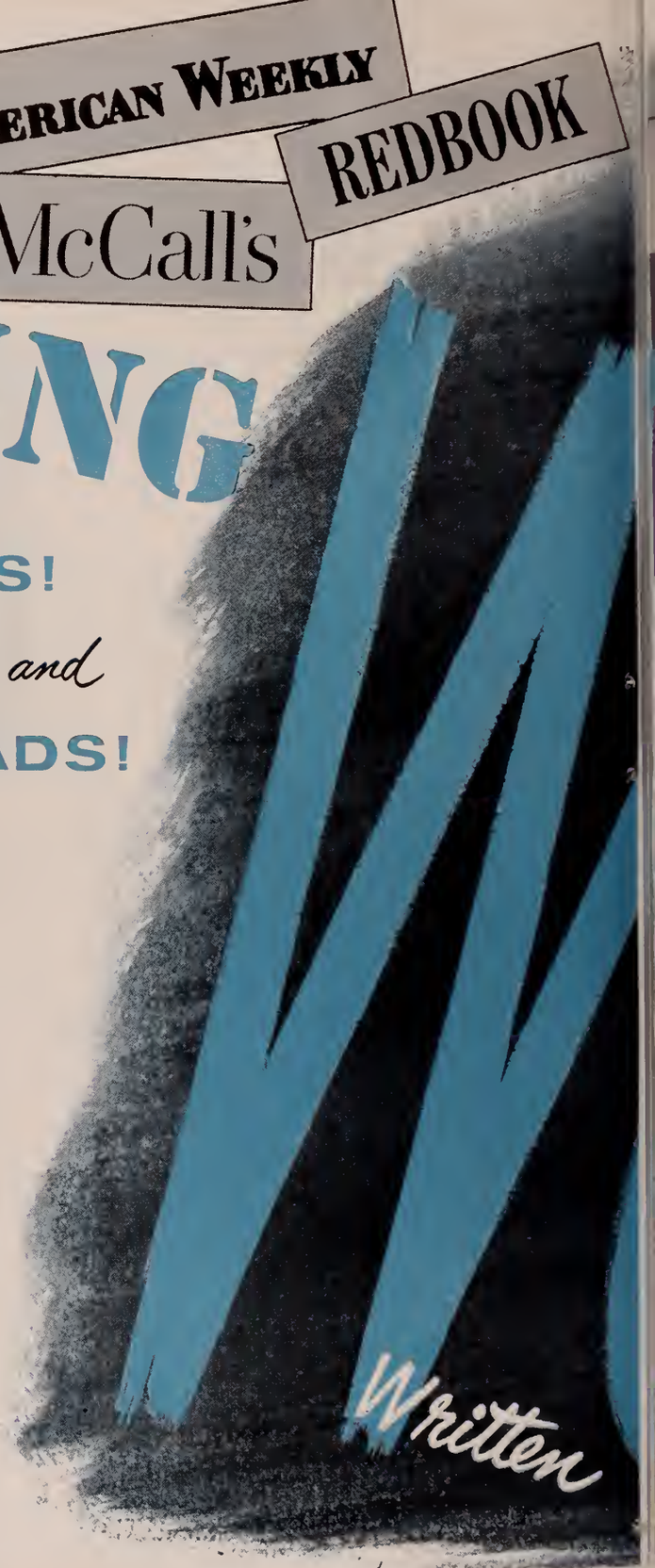
in Sunday Supplements across the nation... with a combined circulation of 39,385,663 to pre-sell a reading audience of more than 150,000,000!

NATIONAL TELEVISION!

Hundreds of TV Teaser Spots Pre-selling from coast-to-coast! TV Promotions on top National Network Programs... plus Disc Jockey cooperation plugging song hit "Written on the Wind"!

and 3 SPECIAL TEASER TRAILERS!

Ask your U-I Branch Manager about these advance box-office boosters!



it's in the wind...

Written on the WIND

TECHNICOLOR®

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Screen stories

True Story

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MOVIE & TV ALBUM

On the Wind!

A Universal-International Picture starring

ROCK HUDSON • LAUREN BACALL
ROBERT STACK • DOROTHY MALONE

with ROBERT KEITH • GRANT WILLIAMS • HARRY SHANNON

Directed by DOUGLAS SIRK · Screenplay by GEORGE ZUCKERMAN · Produced by ALBERT ZUGSMITH

Universal International

BOX-OFFICE *From Universal-International...* **AVAILABLE DEC. 25th**

COMPO, MPA Unit To Meet On Contest

The merchandising and promotion subcommittee of the Advertising and Publicity Directors Committee of the Motion Picture Association of America will hold meetings with the Council of Motion Picture Organizations on staging the "Oscar Sweepstakes" in place of the COMPO Audience Awards, according to an official of the MPAA.

The subcommittee agreed to set up conferences with COMPO following a recent luncheon meeting when further development of the contest proposal was discussed. The MPAA official and members of the sub-committee attending the meeting said that experiences of exhibitors with similar contests were discussed to see if they could be incorporated into the "Oscar Sweepstakes."

According to the MPAA representative, the committee feels that COMPO should be asked to stage the "Oscar Sweepstakes" instead of an outside promotion group. They felt that the contest would attain much more success than COMPO's Audience Awards did last year. However, a member of the COMPO Audience Awards committee, when told of the advertising-publicity director's idea of having the "Oscar Sweepstakes" supplant the Audience Awards, raised the question of "who is going to pay for staging it." He wanted to know whether or not the MPAA would advance COMPO additional funds with which to conduct the campaign.

The MPAA board of directors has set a budget of $25,000 to get the "Oscar Sweepstakes" proposal off the ground.

HERALD Editor Speaks At Toronto Luncheon

TORONTO: Martin Quigley, Jr., editor of The Herald and editorial director of Quigley Publications, will be guest speaker at the annual luncheon of the Motion Picture Theatres Association of Ontario here Nov. 19, it was announced by Lionel Lester, president of the association. Mr. Quigley's topic will be, "The Exhibitor—Today and Tomorrow."

Lewis on Awards Show

HOLLYWOOD: Jerry Lewis again will be master of ceremonies for the awards of the Academy of Motion Picture Arts and Sciences March 27. Announcement of his selection was made by George Seaton, president of the Academy, and John K. West, vice-president in charge of the NBC Pacific Division.

List Three-Quarter Net Income $2,081,141

The consolidated net income of List Industries Corporation on a proforma basis, for the first nine months of 1956 was $2,081,141 as compared with $1,661,434 before special items for the first nine months of 1955, according to Daniel G. Layman, financial vice-president. The proforma figures include the operations of Gera Corporation for the nine months rather than for the period after its acquisition as a subsidiary on May 9, 1956. After adjustment for special non-recurring items, the net income for the 1955 period was $1,473,722. Based on the shares outstanding at the end of each of the periods, the proforma earnings per share for the first nine months of 1956 amounted to 47.6 cents compared with 51.6 cents before special items and 45.8 cents after special items for the first nine months of 1955.

COMPO Formally Asks To Attend Tax Hearings

WASHINGTON: The Council of Motion Picture Organizations' special counsel, Robert W. Coyne, has formally asked the Forand Committee of the House Ways and Means Committee for permission for COMPO witnesses to testify at the forthcoming excise tax hearings. The Forand Committee will start hearings November 26 here. Mr. Coyne said that a meeting of the COMPO tax committee will shortly be set up in New York to prepare a brief for filing or to select industry representatives to testify. No other motion picture industry groups have asked the committee to be heard.

"Sharkfighters" Is Set For Thanksgiving Dates

Samuel Goldwyn Jr.'s CinemaScope-Technicolor production of "The Sharkfighters" has been set for 230 Thanksgiving holiday bookings across the country, it is announced by United Artists. Cities participating in the multiple area bookings for the film include Chicago, Columbus, Houston, Denver, Detroit, Los Angeles, Long Beach Phoenix, San Diego, Milwaukee, New Haven, Baton Rouge, Shreveport, Cedar Rapids Philadelphia, Atlantic City, Jersey City, New York, Pittsburgh, St. Louis, Salt Lake City, San Francisco, Oakland, Seattle and Portland, Ore.

Johnston on Russia

Eric Johnston, MPAA president, this week spoke on the subject of American films in Russia at the 59th national convention of the Outdoor Advertising Association of America, held at the Ambassador Hotel, Los Angeles.

Technicolor's $1,026,000

Consolidated net earnings of the Technicolor companies for the first nine months of 1956, after taxes, amounted to $1,026,000, or 51 cents a share on the 2,027,000 shares outstanding, it was announced. This compares with $1,792,000, or 90 cents a share earned in the corresponding period of 1955.

The board of directors of the Technicolor companies have announced a dividend of 12½ cents a share on the common stock of Technicolor, Inc., payable December 18, 1956, to stockholders of record on November 30, 1956. This payment makes a total dividend for the year 1956 of 50 cents per share.

Dr. Herbert Kalmus, president and general manager of the Technicolor companies, in announcing the action of the board, said, "During the year 1956, Technicolor estimates to spend approximately $750,000 for research, development, and running-in costs in connection with its entry into two new fields—amateur film processing and graphic arts.

Report "Giant" Grosses Big Across Country

Warners reports that George Stevens' "Giant" is exceeding by a wide margin all previous Warner release showings in its weekend openings in six key city theatres in Texas. Figures from latest openings of the film across the country, plus the continuance of its high opening week grosses in all of its holdover assignments to date, give promise of lifting "Giant" to the status of all-time record Warner grosser, according to the company. At the Roxy, New York, the first five days of its fifth week drew $71,000, with an estimated $102,000 for the week. At the Chicago, Chicago, it grossed $45,480 in the first four days of its third week. At Grauman's Chinese, Hollywood, the picture took in $28,656 in the first four days of its third week, with an estimated $42,000 for the week.

"Rebecca" Benefit Show In New York Nov. 20

David O. Selznick's "Rebecca," starring Sir Laurence Olivier, Joan Fontaine and Judith Anderson will have a gala benefit performance November 20 at New York's Normandie theatre. Twentieth Century-Fox, which is releasing the Academy Award film, announced that all proceeds will go to the Federation of the Handicapped. A number of celebrities are expected to attend the forthcoming benefit premiere.

The kind of GAY ADVENTURE every girl lives in her dreams!

Four shapely beauties in Glamorous Hollywood with a career in their grasp...men on their minds...*and the excitement every woman wants!*

KATHY
THE GIRL FROM MAINSTREET U.S.A.
Had a mother to guide her... and a conscience to hold her back!

VICKI
THE GIRL FROM GAY PAREE
Walked out on the one man she couldn't live without!

MARIA
THE GIRL FROM ROMANTIC ROME
Men had made her notorious... money made them interesting!

INA
THE GIRL FROM OLD VIENNA
Locked a secret in her heart... only one man had the key!

Four Girls in Town

IN CINEMASCOPE · TECHNICOLOR®

starring

GEORGE NADER · JULIE ADAMS · MARIANNE COOK · ELSA MARTINELLI
GIA SCALA · SYDNEY CHAPLIN · GRANT WILLIAMS · JOHN GAVIN

Written and Directed by JACK SHER • Produced by AARON ROSENBERG • A UNIVERSAL-INTERNATIONAL PICTURE

Another Picture with that Universal Pre-sold Appeal!

Universal International

'Limited' Number of Films to British TV

. . . Producers and distributors, to prevent flood of film to TV, make pact with BBC and ITA—over CEA protests

by PETER BURNUP

LONDON: In an effort to prevent the flooding of British TV networks with the backlogs of American films and despite the opposition of the C.E.A., producers and distributors have communicated to the British Broadcasting Corporation their agreement to supply a limited number of films for TV.

Exhibitors Were Outvoted

This follows a meeting of the four trade associations when the exhibitors were outvoted by three to one on the plan to make an agreement with the B.B.C. B.B.C. officials and film industry representatives are now to meet at an early date to finalize details.

The agreement will be for a year's trial period and will allow the B.B.C. to televise twelve American or British features, four documentaries and four continental films. Although the age of the films to be supplied has yet to be set, a spokesman for the producers stated: "Contrary to the impression that some exhibitors have, they will definitely not be new films."

It is also the producers and distributors intention to control, if possible, the supply of films to commercial TV and preliminary approaches have been made to the Independent Television Authority in order to reach a similar agreement.

Meanwhile exhibitors continue to denounce this supply of films to their opposition. They point to the growing average evening TV audience of six millions.

Presiding at the Birmingham and Midlands C.E.A., J. M. Cannon commented on the deal: "It would be suicidal for us to agree to make any agreement with the B.B.C. or I.T.A. for films which could be chosen for their value to be in circulation on television. It would be a great blow to the exhibitors' side of the film industry and it would be taking a very shortsighted view."

FILM PRODUCTION FUND PAYMENTS INCREASE

A summary of payments from the British Film Production Fund shows that £427,747 was paid in the year to July 28, 1956, an increase of £94,660 over the previous year, to British subsidiaries of the major American companies here. British companies were allocated £1,796,046, an increase of only £4,185.

British producers have lately expressed concern at the increased number of American-made British films drawing on the Fund which derives from exhibitors' Eady levy collections. Films booked at flat-rate particularly have been hit hard by the high earning power of the American-sponsored films. Their success has cut the percentage payments from the fund.

In the year under review the fund disbursed a total of £2,318,197 to 29 companies in respect of shorts and features. A total of £94,404 went to "various distributors" but details have not been disclosed because it would "amount to improper disclosure of confidential information by reason of the small number of films included in any one category against one distributor."

Principal payments to the British companies, with the previous year's figures in brackets, were as follows: J. Arthur Rank Film Distributors, £661,783, (£677,543); British Lion, £348,476 (£442,246); Associated British-Pathe, £259,622 (£223,128); Independent Film Distributors, £178,918 (£69,397); Eros Films, £105,600 (£117,673); Exclusive Films, £76,458 (£75,090) and Anglo-Amalgamated, £71,712 (£48,791).

20TH-FOX IN DEAL TO BUY PARAMOUNT'S CARLTON

20th Century-Fox anticipates closing a deal within the next two weeks for the purchase of Paramount's Carlton theatre in Haymarket. 20th-Fox took a lease on the theatre, which has a seating capacity of 1,128 and is regarded as one of the West End's choicer show cases, when the company broke away from the Rank Organisation. The lease was set to last until 1960.

The purchase price now proposed is understood to be in excess of £250,000. Lawyers are currently working on the purchase agreement; 20th-Fox being anxious to acquire the theatre in unfettered fashion and with no strings attached.

Last June Paramount concluded a deal for the sale to the Rank Organisation of seven theatres in Britain for $5,180,000.

SAYS "KING" PATTERN IS FULLY JUSTIFIED

The "revolutionary" distribution policy implemented for "The King and I" has been fully justified, claimed J. F. Pattinson, managing director of 20th Century-Fox in London. Independent exhibitors had protested that the Fox plan for the film to be released in 25 London zones for a minimum of two weeks prior to its normal release, disturbed the long established trading pattern. Mr. Pattinson gave the following details:

Of the 25 theatres which played the film on the first London release date of October 8 and 15, eleven played to more money in the second week than in the first. One of these theatres, the Granada, Hounslow, did so well in their fourth week that they requested retention for a fifth week.

Sixty-one theatres in the London area will play the film for the regular London release date of November 5, 12, 19 and 26. Of these, twelve played it on the original date of October 8 and 15.

"I think the great point about the pattern we evolved for the London release of 'The King and I' is that, under the usual London release pattern, people who were away on holiday, sick or otherwise engaged, were not given the opportunity of seeing the film if they were unable to do so during the London release," said Mr. Pattinson.

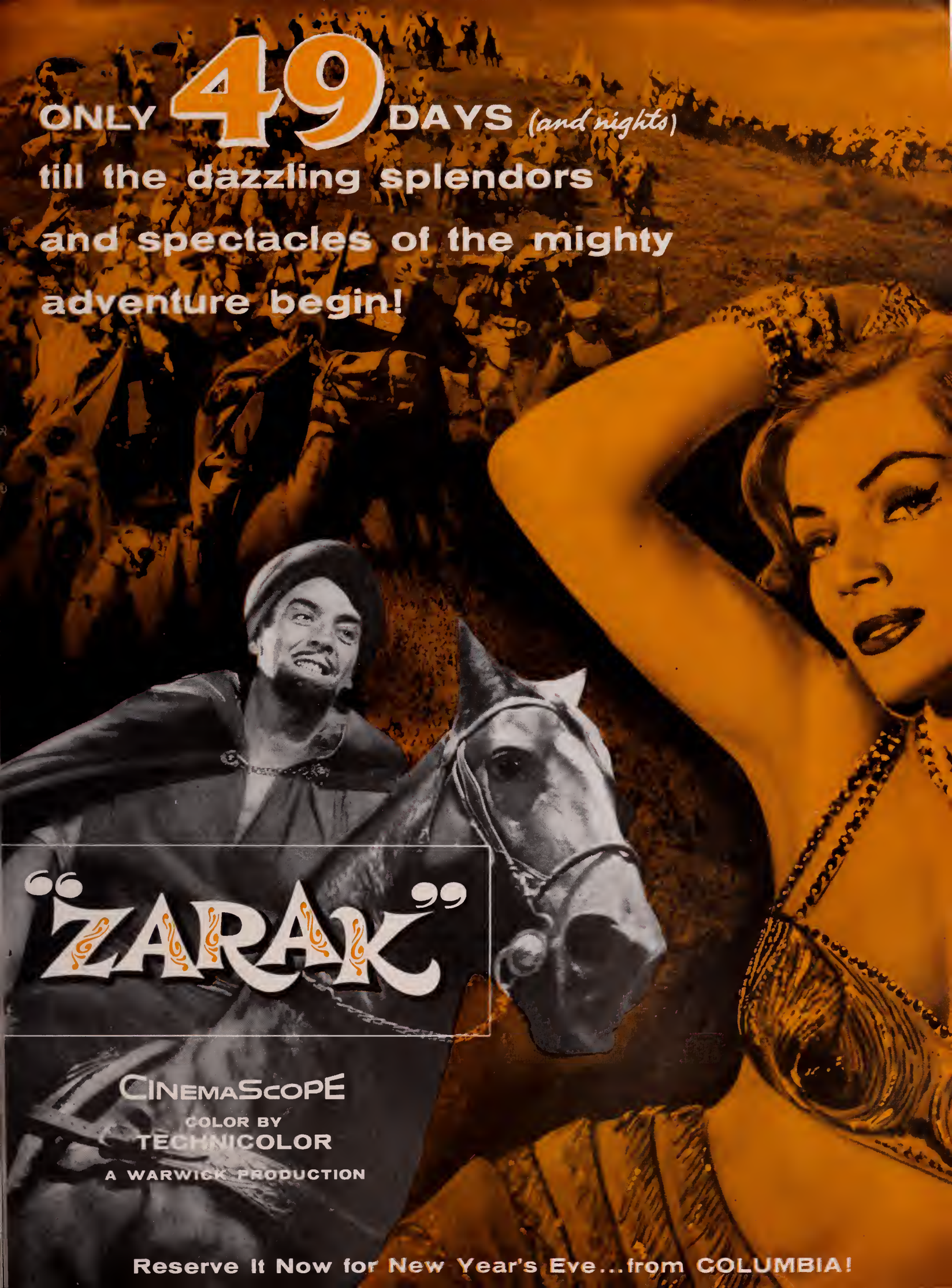
HARGREAVES HEADS RANK UNIT IN U.S.

LONDON: John Davis, managing director of the J. Arthur Rank Organisation, Tuesday formally announced formation of J. Arthur Rank Film Distributors, Inc., the company which will distribute Rank and other British product in the American market, and named Kenneth N. Hargreaves, a member of the JARO directorate, president of the new firm.

At the same time, Mr. Davis announced that Rank has acquired a one-year lease, with options, on the Sutton theatre, New York. In addition, he said that Harry Norris, a director of J. Arthur Rank Organisation, Ltd., and of a number of JARO subsidiary organisations, has been appointed overseas director for all of Rank's overseas operations.

The Rank American company, said Mr. Davis, will have offices in a number of key exchanges in the United States but, he added, disagreeing with the present American pattern of maintaining offices in 30 key exchanges, the Rank offices likely will be fewer in number. National Film Service will handle the product on a dollar per unit basis for print handling.

"We are starting from the ground up and have sufficient guts to make a beachhead in the American market," said Mr. Davis. The announcement is regarded here not as a declaration of war on the American industry, but as a demand that Britain be given a chance in America comparable to the U.S. industry's fruitful share of the British market.


ONLY 49 DAYS (and nights)
till the dazzling splendors
and spectacles of the mighty
adventure begin!
"ZARAK"
CINEMASCOPE
COLOR BY
TECHNICOLOR
A WARWICK PRODUCTION
Reserve It Now for New Year's Eve...from COLUMBIA!

Dollinger: Sue on Print Non-Delivery

COLUMBUS, OHIO: Law suits for non-delivery of prints by contract dates by "hundreds of exhibitors" was urged by Irving Dollinger, treasurer of Allied States Association, at the opening session of the 21st annual convention of Independent Theatre Owners of Ohio at the Deshler Hilton Hotel here. Mr. Dollinger also said a "meeting on methods of improving grosses would be helpful for distributors and exhibitors."

Advertising Can Be Better

He declared that film advertising could be greatly improved and that exhibitors should place ads on television and general news pages to attract readers. He said that EDC has been ineffectual but that exhibitors have the power of national buying if they would unite.

Ruben Shor, Allied States president, told the meeting that there is a definite plan to eliminate small town theatres and subsequent runs. He said if exhibitors do not back up their leaders more in the future than in the past, disaster looms for exhibition, and urged exhibitors to "stop fighting among themselves."

The three-day convention was held November 12-14. A testimonial dinner to Martin Smith, president of the ITO 1921-1923 and 1925-1952, was held November 13. Toastmaster was Abram Myers, Allied States chairman and general counsel. Mr. Myers was a speaker at the convention Tuesday, as was Ruben Shor, Allied States president.

A film clinic for subsequent run theatres was conducted during the convention by Mr. Dollinger; a small town clinic was conducted by E. L. Ornstein of Allied Theatre Owners of Kentucky, and one for drive-ins was conducted by Dr. Marvin Sandorf of the Twin Theatres of Indianapolis.

Adams Is Reelected

At the concluding session Wednesday, Horace Adams was reelected ITO president. Other officers elected were F. W. Huss, Jr., Cincinnati, first vice-president; Judge Hoy L. Russell, Millersburg, second vice-president; Charles Sugarman, Columbus, treasurer, and Robert Wile, Columbus, secretary. Ruben Shor, Cincinnati, National Allied president, and Leon Enken, Warren, were added to the board of directors, raising board membership to 19.

The convention approved resolutions opposing compulsory censorship for pictures, press and other media of public information; urging production of more family type films; favoring legislation whereby parents would be held civilly liable for property damage caused by minor children; extending sympathy to Mrs. Elsie Loeb, Cleveland trade paper representative, on the illness of her mother, and extending recognition of "untiring efforts" of Mr. Adams in behalf of association and to Mr. Wile for "excellent performance of his duties."

Georgia TOA Votes Annual Awards

ATLANTA: Theatre Owners and Operators of Georgia at their regular meeting held last week at the Variety Club, have voted to present annual awards for the best stories published about motion pictures in Georgia newspapers. J. H. Thompson, president, of Hawkinsville, Ga., named the following awards committee: C. L. Patrick, Martin Theatres, Columbus, Ga., chairman; O. C. Lam, Lam Amusement Co., Rome, Ga.; John Stembler, Georgia Theatres, Atlanta; Paul Wilson, 20th Century-Fox; Gordon Bradley, Paramount, and Harvey Walters, all of Atlanta.

Birmingham Papers Have Special Film Sections

The Birmingham Theatres Association arranged with the *Birmingham News* and the *Birmingham Post-Herald* for day and date publication of special motion picture sections on an elaborate scale with color. The association took one cooperative page in each section and the papers sold local merchants on ad copy keyed to the films for the balance of the section. Copy in both papers emphasized the "new movies, sparkling with stars and exciting drama" and featured local copy such as Alabama personalities in motion pictures.

Marlon Brando to Star In Goetz' "Sayonara"

Marlon Brando will delay his entry into independent motion picture production in association with Paramount until mid-1957, as he has agreed to star in William Goetz' production, "Sayonara," for Warner Brothers release. The romantic drama, based on the James A. Michener book, will be directed by Joshua Logan. Filming starts in Japan in January. A Japanese actress, not yet selected, will co-star.

Herb Blass Dies

Herb Blass, 65, Warner branch manager in Des Moines, died November 9 at the Mercy Hospital in Des Moines following abdominal surgery. Mr. Blass joined Warners in 1930 as a booker in the Minneapolis branch where he was successively office manager and salesman. He was promoted to Des Moines branch manager in 1954.

Paramount's Quarter Net $1,742,000

Paramount Pictures Corporation last week reported estimated consolidated net earnings for the third quarter of 1956 at $1,742,000, which represents 87 cents per share, including four cents per share non-recurring profit on sale of film, etc. These earnings compare with $2,515,000, or $1.15 per share reported in 1955.

For the nine months of 1956, consolidated net earnings were estimated at $6,743,000, which represents $3.37 per share, based upon 1,999,816 shares outstanding as of September 29, 1956, including $1.38 per share non-recurring profit on the sale of film, etc. Comparative earnings for the same period in 1955 were estimated at $7,680,000 or $3.51 per share on 2,188,911 shares then outstanding.

The board of directors of Paramount has voted a quarterly dividend of 50 cents per share on the common stock, payable December 24, 1956, to holders of record December 7.

Keith in Washington To Close as Film House

WASHINGTON: Washington faces the loss of another first run motion picture theatre. Morris Cafritz, Washington builder, has purchased a building containing the RKO Keiths theatre, and announced he plans to convert the theatre from films to stage attractions. Mr. Cafritz paid about $2,000,000 for the eight-story building, buying it from the Wotan Theatre Corp. of New York. He admitted his plans to convert the theatre into a legitimate house would not be carried out "immediately." He said the lease of RKO Theatres, Inc., on the property expired in 1960, but could be cancelled in 30 months, or possibly sooner by agreement.

Buys "Fever Heat"

Continuing his program of acquiring film properties for production in 1957, Robert J. Gurney, Jr. has purchased the screen rights to "Fever Heat," a novel by Angus Vickers. Two prior purchases by Mr. Gurney are "Thin Edge of Violence" and "Law for the Lion.'

Mann Directs 'Morningstar'

Daniel Mann has been signed to direct "Marjorie Morningstar," based on the novel by Herman Wouk, according to Milton Sperling, who is producing the film for Warners.

Exploitation with a Flair from Bel-Air

Aubrey Schenck Howard W. Koch

A profit making line-up for the 1956-57 season... crammed with action, drama, adventure!

now in release

"HOT CARS"

starring John Bromfield • Joi Lansing
Mark Dana

"REBEL IN TOWN"

starring John Payne • Ruth Roman
J. Carrol Naish • Ben Cooper • John Smith

"THE BLACK SLEEP"

starring Basil Rathbone • Akim Tamiroff • Lon Chaney
John Carradine • Bela Lugosi

now in production

"GAMBLING MAN"

starring Dane Clark • Ben Cooper
Lori Nelson • Ellen Drew

"JUNGLE HEAT"

starring Lex Barker • Mari Blanchard

"PHARAOH'S CURSE"

starring Mark Dana • Ziva Shapir • Diane Brewster

"REVOLT AT FORT LARAMIE"

in Color by DeLuxe
starring John Dehner • Gregg Palmer • Frances Helm
Don Gordon

"THE GIRL IN BLACK STOCKINGS"

starring Lex Barker • Anne Bancroft • Mamie Van Doren
Ron Randell • Marie Windsor • John Dehner

"TOMAHAWK TRAIL"

starring Chuck Connors • John Smith • Susan Cummings
Lisa Montell

"VOODOO ISLAND"

starring Boris Karloff

"WAR DRUMS"

in Color by DeLuxe
starring Lex Barker • Joan Taylor • Ben Johnson

THRU
UA

Japan Moves To Regulate Screenings

Two moves are under way in Japan to impose the first post-war regulations on the screening of motion pictures. The first is being carried out by the Motion Picture Code of Ethics Committee, which is scheduled to be revised this month to include participation of 10 major U. S. motion picture companies. The new committee will examine Japanese and imported pictures as to their moral qualities, and the chairman will have much the same status as a commissioner in organized baseball.

The second move is a government one aimed at the drafting of legislation to prevent juveniles from seeing motion pictures deemed unfit for them. The Central Youth Problem Council is behind this move to prevent young people from seeing films "stimulating sex feeling and fostering rough manners," by providing punishment for theatre owners who admit persons under 18 to "not for juveniles" films. No punishment is set for the juveniles, however.

Meanwhile, the Education Ministry's project to purchase "good films" for display to the public has run into opposition by theatre operators, who say that they will have to go out of business if they have to show pictures chosen by public organizations as "being good." Theatre owners have refused to show the films offered by the government and have tried coercive measures to prevent their being shown in their districts.

Seattle Tax Appeal Urged by TOA Group

SEATTLE: A further appeal for modification of Seattle's amusement tax has been sent to the Seattle City Council by the Theatre Owners of Washington. According to Dwight L. Spracher, executive secretary, some 109 cities and towns in Washington have eliminated the amusement tax and some 24 counties will have dropped the tax by January 1. Mr. Spracher said, "I am sure the City Council as a whole does not want to be accused of being responsible, in any part, however small, for the closing of any more neighborhood theatres."

New RKO SportScope

"High Dive Kids," the latest RKO-Pathe SportScope, will be put into release by RKO Radio Pictures November 23, the company announces. The film features Swedish high-dive students.

WINDFALL!

HARTFORD: The Western Massachusetts Theatres, Inc., hit the jackpot recently. The circuit emerged the victor in a long-pending Government tax case when the U. S. Tax Court entered a decision finding the circuit overpaid its excess profits taxes for 1943, 1944 and 1945 by $215,761.37. The finding, in effect, was a formality subsequent to a July decision of the U. S. Court of Appeals, First District, in which an earlier tax court finding in favor of the Government was reversed. The overpayment is subject to interest and other allowances, also in favor of the company. Had the final decision been in favor of the Government, it would have meant an outlay of approximately $600,000, including the amount which the tax court claimed was due, plus interest charges. The question of whether the firm was liable for the additional taxes hinged on whether there was a tax-free reorganization in 1935.

Four Major Networks In Contract Agreement

The four major networks and the American Federation of Television and Radio Artists have reached tentative agreement on a new contract which would run to November 15, 1958. The present contract expires this week. Under the proposed settlement, performers working in radio and the transcription industries would have a pension and welfare fund to which employers would contribute five per cent of gross payrolls. Minimum pay scales for television artists would be increased 10 per cent in all categories. Establishment of the pension and welfare fund for radio and transcription artists is identical to that set up two years ago for TV. At that time the networks would not consider a special five per cent contribution on the part of radio.

Heads Dayton Club

DAYTON, O.: Walter Beachler has been elected chief barker of Tent 18, Variety Club of Dayton, succeeding Thomas H. Ryan. Other officers include Harry Good, first assistant chief barker; Paul Swinger, second assistant; Sylvan Fred, dough guy, and Abe Rosenthal, property master. Board of canvassmen include William E. Clegg, James E. P. Sullivan, Grover Mitchell, Robert Gump, Robert Keyes and Roy Wells.

Takes Over Drive-in

LIVINGSTON, TENN: Leland Alfred has taken over the Ritz and Sundown drive-in theatres here from Mr. and Mrs. Fred Rose and Mr. and Mrs. Dwain Peterson. The purchase included both properties and equipment.

Goldenson Is Reelected UCP Board Chairman

CLEVELAND: Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., was re-elected chairman of the board of directors of United Cerebral Palsy Association, Inc., for a third term, at the organization's seventh annual convention here November 9. Mr. Goldenson, one of the founders of UCP, has long been active in the organization's affairs, having served as its president for five consecutive years since its founding in 1949. He is also chairman of the board of the United Cerebral Palsy Research and Educational Foundation, Inc.

Lombardo Reports Titanus, 20th-Fox Agreement

Dr. Goffredo Lombardo, president and owner of Titanus, the largest production studio in continental Europe, announced in New York this week that he had signed a five-picture co-production agreement with 20th-Fox. To be produced at Titanus' Rome studios, the five pictures will be made in the Italian language and aimed at the international market, Dr. Lombardo said. Twentieth-Fox will release three of the films in Italy and Titanus will release two, and 20th-Fox will have the rights for the rest of the world. Budgets for the five films have been set at between $500,000 and $600,000, he said, and all will be in CinemaScope, probably in black and white. Dr. Lombardo made his announcement in New York shortly before returning to Italy.

Historical Exhibition Set for Venice Festival

ROME: An "Historical Exhibition of Film Art" will be held in the summer of 1957 for the first time and will then be made into an annual event associated with the Venice Film Festival, it is announced. The project was undertaken by the directors of the festival and by the executive committee of the International Institute of Film Art, which has headquarters in Paris. The executive committee of IIFA has also made known that UNESCO has acknowledged establishment of the International Film Library of Film Art in Paris. Also reconstituted is the International Institute of Motion Pictures.

Schary To Get Award

Dore Schary, vice-president of MGM in charge of production, December 11 will received a special award from Civil War Round Tables for his short subject, "The Battle of Gettysburg." Carl Haverlin, president of the Civil War Centennial Association, will make the presentation in Los Angeles.

SAG Collects $1,413,821 for TV Re-runs

HOLLYWOOD: In the year from November 1, 1955, to October 31, 1956, the Screen Actors Guild collected and distributed to its members 19,166 checks totaling $1,413,-821 in residual payments for re-runs of television entertainment films, it was announced at the annual membership meeting of the Guild last week. Elected officers were: Walter Pidgeon, president; Leon Ames, first vice-president; Dana Andrews, second vice-president; Howard Keel, third vice-president; Robert Keith, recording secretary, and George Chandler, treasurer.

An administration slate of 13 candidates for the board of directors was elected by two-to-one majorities over two independent candidates. Those elected were Jackie Cooper, Wendell Corey, Tony Curtis, Ruth Hussey, John Lund, Jack Mower, Eva Novak, Donald O'Connor, Verne Smith, Georgia Stark, Craig Stevens, William Walker and Bill Williams.

Plans to Negotiate

Discussing problems faced in attempts to reach a formula for payments to actors, writers and directors on post-1948 films set for TV, John L. Dales, national executive secretary, said the Guild plans to negotiate an agreement with the producers that from now on, when an actor is employed to appear in a theatrical film, he will get two contracts—one for the theatrical showing, and a separate one calling for additional payment if and when the film is televised.

"Today it can be assumed that every theatrical feature eventually will end up on television, even those produced by the major companies," said Mr. Dales. "They have created competition for themselves and therefore we, too, are forced into competing with ourselves."

Kenneth Thomson, television administrator, discussed problems encountered in collection of residual payments from marginal producers and announced that the Guild now will require all new contract signatories to sign an agreement so that if a producer becomes delinquent in residual payments, the distributor will pay direct to the Guild, on behalf of its members, all of the producer's share of the receipts until re-run payments are made. The assignment will be secondary only to the original financing.

Mr. Thomson said the Guild also is arranging for all distributors to furnish the Guild complete quarterly statements giving the status of every episode of every series in release. In reporting the record amount of television residual payments collected and distributed to Guild members in the year just past ($1,413,821) Mr. Thomson said this brings the total handled since 1954 to $2,155,455.

George Chandler, treasurer, reported the Guild finished its fiscal year in the black in the amount of $74,889, bringing the total Guild surplus to $811,347. He said the Guild membership has risen to a record 10,082 paid up members as of October 31. This compares with 9,832 a year ago and 7,300 in 1951.

During the year, Mr. Chandler said, the Guild staff collected in claims for contract violations on behalf of the organization and individual members the sum of $152,062. This amount, added to sums collected in previous years, brings the total amount collected in claims against producers from the time of the first Guild contract in 1937 to $1,602,066.

Hollywood Scene

HOLLYWOOD BUREAU

Eight pictures were started, and 12 others were completed, in the seven days prior to Veterans Day, bringing the weekend total of films in making down to 44.

Producer Jack Pollexfen started shooting "The Daughter of Dr. Jekyll," for Allied Artists release, with Elgar Ulmer directing John Agar, Gloria Talbott, Martha Wentworth and Arthur Shields.

The newly formed Carmel Productions, to release through American International, went to work on "Voodoo Woman," produced by Alex Gordon and directed by Edward L. Cahn, with Marla English, Tom Conway, Touch Connors and Lance Fuller, Samuel Z. Arkoff and James H. Nicholson are executive producers.

Columbia's Sam Katzman started "The Night the World Exploded," with William Leslie and Kathryn Grant, directed by Fred F. Sears.

MGM's Joe Pasternak launched "This Could Be the Night," directed by Robert Wise, with Jean Simmons, Paul Douglas, Joan Blondell and Anthony Franciosa.

"The Seventh Vow" is an MGM undertaking, produced by David Lewis and directed by Ronald Neame, with Eleanor Parker, Bill Travers and George Sanders in top assignments. It's shooting in Hong Kong in CinemaScope.

"Jungle Heat" is a Bel-Air Production for United Artists, with Lex Barker, Mari Blanchard and Glenn Langan. Aubrey Schenck is producer, Howard Koch the director.

Howard Christie, producing for Universal-International, turned cameras on "Joe Dakota," directed by Richard Bartlett, with Jock Mahoney and Luana Patten in leading roles.

"The Story of Mankind" is a Warner Brothers project, produced and directed by Irwin Allen, with a cast that includes Ronald Colman, Charles Coburn, Vincent Price, Helmut Dantine, Peter Lorre, Dennis Hopper, Agnes Moorehead, Sir Cedric Hardwicke and many others.

THIS WEEK in PRODUCTION

. . . Started—8

Allied Artists—Doughter of Dr. Jekyll (Film Venturers, Inc.).
American International—Voodoo Woman (Carmel Prods.).
Columbia—The Night the World Exploded.
Metro-Goldwyn-Mayer—This Could be the Night (Widescope); The Seventh Vow (CinemoScope).
United Artists—Jungle Heat (Bel-Air Prods.)
Universal-International—Joe Dokota (Color).
Warner Bros.—The Story of Monkind.

. . . Completed—12

Columbia—Twenty Million Miles to Earth (Morningside Prod.); Zombies of Mora-Tau; The Cunning and the Haunted; Fortune Is a Woman (Launder-Gilliat Prod.); Interpol (Warwick Prods., Technicolor); A Town on Triol (Marksman Films).
Independent—Kill Me Tomorrow (Amalgamated Prod.).
Republic—Spoilers of the Forest (Naturama).
RKO Radio—The Lady and the Prowler (Color).
United Artists—Voodoo Island (Bel-Air Prod.)
Universal-International—The Lond Unknown (CinemaScope).
Warner Bros.—Top Secret Affoir.

. . . Shooting—36

Allied Artists—Gun for a Town (Jerold Zukor Prod.); Love in the Afternoon.
Columbia—The Young Rebels; The Bewitched; Gorment Center; The Bridge on the River Kwai (Horizon-American); The Admiroble Crichton (London Films); The Story of Esther Costello (Valiont Films).
Independent—West of Suez (Amolgamated Prod.); II Crido (Robert Alexander Prod.); One Man's Secret (Amalgamated Prod.).
Metro-Goldwyn-Mayer—Gun Glory (CinemaScope, Metrocolor); Silk Stockings (CinemoScope, Metrocolor); The Painted Veil (CinemoScope); Designing Womon (CinemoScope, Color).
Paramount—The Tin Star (VistaVision); The Joker.
RKO Radio—The Violators (Gallahod Prod.); Escapode in Japan (Color); The Girl Most Likely (Eastmon Color).
20th Century-Fox—Conquest (CinemoScope, DeLuxe Color); Oh, Men! Oh, Women! (CinemaScope, DeLuxe Color); Island in the Sun (Zanuck, CinemaScope, DeLuxe Color); Boy on a Dolphin (CinemaScope, Color); The Girl Can't Help It (CinemoScope, DeLuxe Color); Heaven Knows, Mr. Allison (CinemoScope, DeLuxe Color).
United Artists—The Sweet Smell of Success (Hecht-Hill-Lancoster Prod.); Cross-Up (Security Pictures); The Trial of Benjie Galt (Grand Prod.).
Universal-International—The Mon of o Thousond Faces (CinemoScope); Pay the Devil (CinemaScope); Night Passage (Techniroma).
Warner Bros.—Shoot-out ot Medicine Bend; Lafayette Escodrille; A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

Christopher Awards to 3 Top Pictures

Thirty-three motion picture and television producers, directors and writers received semi-annual Christopher Awards at a reception this week at the Waldorf-Astoria Hotel in New York. The citations for the six-month period ending September 30 were presented to winners for "using their God-given talents in a positive and constructive manner," according to Father James Keller, founder of the Christophers.

Each recipient was presented a bronze medallion inscribed with the Christopher motto: "Better to light one candle than to curse the darkness." Film awards went to:

"War and Peace," a Paramount picture; producer Dino De Laurentiis, writer-director King Vidor, and writers Bridget Boland, Mario Camerini, Ennio De Concini, Ivo Perilli and Robert Westerby.

"The King and I," a Twentieth Century-Fox film; producer Charles Brackett, director Walter Lang, screen writer Ernest Lehman and Richard Rodgers and Oscar Hammerstein 2nd for the book and lyrics.

"The Eddy Duchin Story," a Columbia picture; producer Jerry Wald, director George Sidney and screen writer Samuel Taylor.

Television awards were given to:

Producer Jack Denove, director Charles Bennett and writer Larry Marcus for "The Gift of Dr. Minot," the April 1st presentation of DuPont Theatre over ABC.

Producer Maurice Evans, director George Schaefer and writer James Costigan for the television adaptation of "The Cradle Song," the Hallmark Hall of Fame production of May 6 over NBC.

Producers Fred Briskin, Joseph Hoffman and Irving Starr, director James Neilson and writer Mary C. McCall for "Sheila," the Ford Theatre presentation for May 24 over NBC.

Producer Robert Costello, director William Corrigan and writer Art Wallace for "Second Family," the Armstrong Circle Theatre play for May 29 over NBC.

Director Norman Felton and writer Helen Cotton for "Operation 3 R's," the July 4 program of the United States Steel Hour over CBS.

Producer Ed Sobol and director Jim Hobson for the August 11 Lawrence Welk Show over ABC.

Open Long Island House For New Techniques

The Syosset theatre at Syosset, L.I., reported to be the first theatre in the country specifically designed and constructed to provide the best enjoyment of the many techniques, will open November 20, with a benefit showing of Rodgers and Hammerstein's "Oklahoma!" in Todd-AO, it is announced by Spyros S. Skouras, president of Skouras Theatre Corp. "This new theatre will present an entirely new concept of motion picture theatre design and decor," Mr. Skouras said. Seats are of the reclining and rocking chair type, he said. Warm air in the winter and cool in the summer will circulate through the theatre so as to be completely changed every two minutes. Proceeds of the opening will go to the newly formed United Syosset Aid program.

Theatre Remodelled

TOLEDO: The Westwood theatre here, newest of a 10-house art theatre circuits owned by Louis Sher and Edward Shulman, will open Thanksgiving with "The Ladykillers" after a complete remodelling operation. Kenneth Nits, formerly manager of the Pickwick theatre, Fort Wayne, Indiana, has been named manager.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ending November 10 were:

Atlanta: The Girl He Left Behind (W.B.); The Solid Gold Cadillac (Col.) 5th week; Tension at Table Rock (RKO); Unguarded Moment (Univ.).

Boston: Giant (W.B.); Oklahoma! (Magna) 8th week.

Buffalo: Giant (W.B.); Lust for Life (MGM) 4th week; Teenage Rebel (20th-Fox) 2nd week; War and Peace (Para.) 2nd week.

Chicago: Bullfight (Janus) 2nd week; Friendly Persuasion (A.A.) 3rd week; Giant (W.B.) 3rd week; War and Peace (Para.) 6th week.

Cleveland: Giant (W.B.) 2nd week; Oklahoma! (20th-Fox); Teenage Rebel (20th-Fox).

Columbus: Teenage Rebel (20th-Fox); War and Peace (Para.) 2nd week.

Denver: Bigger Than Life (20th-Fox); The Boss (U.A.); Oklahoma! (Magna) 3rd week; War and Peace (Para.) 2nd week.

Des Moines: War and Peace (Para.) 4th week.

Detroit: Giant (W.B.); Oklahoma! (20th-Fox); Run for the Sun (U.A.).

Hartford: Curucu, Beast of the Amazon (Univ.); The Girl He Left Behind (W.B.); The Power and the Prize (MGM); Private's Progress (DCA); Teenage Rebel (20th-Fox); You Can't Run Away from It (Col.).

Indianapolis: The Girl He Left Behind (W.B.); Oklahoma! (Magna) 11th week; You Can't Run Away From It (Col.).

Jacksonville: The Girl He Left Behind (W.B.); The Power and the Prize (MGM) 2nd week; War and Peace (Para.).

Kansas City: Bullfight (Janus) 2nd week; Oklahoma! (Magna) 4th week; Private's Progress (DCA) 6th week; You Can't Run Away From It (Col.) 2nd week.

Memphis: Between Heaven and Hell (20th-Fox) 2nd week; War and Peace (Para.) 3rd week; You Can't Run Away From It (Col.).

Milwaukee: Fantasia (B.V.) (Reissue); The Opposite Sex (MGM).

Minneapolis: The Opposite Sex (MGM); The Solid Gold Cadillac (Col.) 4th week; Unguarded Moment (Univ.).

New Orleans: Giant (W.B.); Oklahoma! (Magna).

Oklahoma City: Between Heaven and Hell (20th-Fox) 2nd week; Death of a Scoundrel (RKO); The Girl He Left Behind (W.B.); Oklahoma! (Magna) 13th week.

Philadelphia: The Opposite Sex (MGM); The Unguarded Moment (Univ.); War and Peace (Para.) 7th week.

Pittsburgh: Attack! (U.A.) Between Heaven and Hell (20th-Fox) 2nd week; Giant (W.B.); 2nd week; Lust for Life (MGM) 6th week; Oklahoma! (Magna) 20th week; Private's Progress (DCA) 2nd week; Solid Gold Cadillac (Col.) 3rd week; Teenage Rebel (20th-Fox) 2nd week; War and Peace (Para.) 3rd week.

Portland: Fantasia (B.V.) (Reissue) 6th week; Teenage Rebel (20th-Fox); War and Peace (Para.) 2nd week.

Providence: Between Heaven and Hell (20th-Fox).

San Francisco: Friendly Persuasion (A.A.); Giant (W.B.); Lust for Life (MGM) 7th week; The Solid Gold Cadillac (Col.) 2nd week; Teenage Rebel (20th-Fox).

Toronto: Lust for Life (MGM); Oklahoma! (Magna) 29th week; The Solid Gold Cadillac (Col.) 2nd week; War and Peace (MGM) 6th week.

Vancouver: The Opposite Sex (MGM); The Solid Gold Cadillac (Col.) 2nd week; War and Peace (Para.) 3rd week.

Washington: The Best Things in Life Are Free (20th-Fox); Between Heaven and Hell (20th-Fox); Giant (W.B.); La Strada (Trans-Lux) 4th week; The Last Wagon (20th-Fox); Lust for Life (MGM) 7th week; Oklahoma! (Magna); The Solid Gold Cadillac (Col.) 4th week.

French Industry Scores Foreign Film Effects

by HENRY KAHN

PARIS: The economic crisis which the French film industry is currently undergoing is due primarily to ceilings placed on the price of seats and also to foreign films, according to a report published by the Economic Council. One example cited: out of some 400 million seats sold last year, 200 million benefited imported films. Some 200 foreign films are imported into France each year as against French production of from 110 to 125 films. The situation has resulted in a French surplus production and has incited agitation favoring a shut-down of production. It is pointed out that the lapse of time between termination of a film's production and its screening grows ever longer. Of the films produced during the year ending June, 1955, some 65 films have not as yet been released.

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—*Showman's Trade Review*

"Three popular, attractive and accomplished performers head the cast . . . A good story and interesting characters."
—*M. P. Herald*

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—*M. P. Exhibitor*

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Colosseum To Affiliate With IATSE

ST. LOUIS: "To give added strength to all employees of the motion picture industry," the Colosseum of Motion Picture Salesmen, in convention here this week, voted to affiliate with the IATSE. Under terms of the affiliation, the Colosseum will keep its own name, identify and constitution.

The organization voted against a proposed insurance program because it would have necessitated increased dues, and most members feel adequately covered by the existing insurance program. The Colosseum also voted to negotiate a new contract with the film distributing companies replacing that expiring in February, 1957.

The organization elected the following officers: president, H. Wayne Bateman, Los Angeles; first vice-president, W. Gordon Bugie, Cleveland; second vice-president, Richard Bond, Dallas; secretary, David V. Chapman, Milwaukee; treasurer, Edgar E. Shinn, New Orleans; regional vice-presidents, Edward R. Susse, Buffalo; William Wink, Omaha; Milton Simon, Chicago; Thomas Donahue and Allen Adolph, San Francisco General counsel Bartell will continue to serve the Colosseum in that legal advisory capacity. Regional committeemen functions are to be assumed by the regional vice-presidents.

Levy Opens Office as A Film Consultant

Raymond Levy, formerly vice-president of Quigley Publishing Company, has established headquarters at 35 W. 53rd Street, New York, as a consultant to motion picture producers and distributors. He will specialize in the creation and development of plans "to motivate maximum public desire to go to see the picture." Mr. Levy, who will commute to the coast as required, will provide a specialized form of service consisting of his system of analysis for the market approach, arising from a study of the picture and a pre-evaluation of audience potentials—and then the creation of new advertising ideas and merchandising plans in collaboration with the distributor's executives. Prior to his positions in the motion picture trade paper field, Mr. Levy had extensive experience in advertising, merchandising and sales promotion for many types of national products. His original career was in the advertising agency field where he held major executive positions. For six years prior to World War II he headed the Raymond Levy Organization, Inc., which served national accounts as copy-appeal analysts and creators of advertising and merchandising campaigns.

RKO Emphasizes Films in Color

HOLLYWOOD: Color pictures predominate in the list of releases to be presented by RKO Radio. According to a survey, 11 of 15 productions prepared since early in January are color prints, while four others, because of their dramatic and contemporary content, are black and white offerings. Color films include "Bundle of Joy," "Public Pigeon Number One," "The Girl Most Likely," "The First Traveling Saleslady," "Jet Pilot," "The Brave One," "Run of the Arrow," "Tension at Table Rock," "The Day They Gave Babies Away," "Escapade in Japan," and "The Lady and the Prowler." Black and white films include "I Married A Woman," "The Young Stranger," "Back from Eternity" and "Death of a Scoundrel."

Pioneers Annual Dinner Set for November 30

The Motion Picture Pioneers will hold their 18th annual dinner November 30 at the Waldorf-Astoria Hotel, New York, the organization announces. This year R. J. "Bob" O'Donnell will be honored, according to Jack Cohn, president of the Pioneers, who added that Mr. O'Donnell is "distinguished for his more than 53 years of brilliant service to the industry as a showman, diplomat and philanthropist."

To Preview Jap Film

"The Magnificent Seven" Japanese film released by Columbia will have an invitational preview November 18 at the Guild theatre for the benefit of the International Rescue Committee.

Shor Predicts Small Theatre Closings

CINCINNATI: Theatre owner Ruben Shor predicted in an interview by the "Times-Star" here that 25 per cent of Greater Cincinnati's movie industry faced slow death within six years. Mr. Shor, president of the Allied States Association, said the toll will be among small city and suburban theatres. The assassins, he said are high operating costs, high film rentals, television competition and delays in supplying an adequate number of films.

The Cincinnati exhibitor says it isn't too late for the local film industry to pull out of the hole and he said drive-ins aren't being hurt too much—so far.

"But the smaller theatres are being crushed," he said. The Greater Cincinnati area has about 75 theatres.

Urges Local Teamwork

BOSTON: The managers of the New England Theatre affiliates of American Broadcasting-Paramount Theatres were urged to greater local level advertising and exploitation cooperation with film distributors by Edward L. Hyman, who met with the showmen here last week. Mr. Hyman has been on a nationwide tour of company affiliates stressing a "return to showmanship," a major point of his "10-Point Program."

Resigns Information Post

WASHINGTON: Theodore C. Streibert, former broadcasting executive, who has headed the U. S. Information Agency for the past three years, has resigned his post. Undersecretary of Labor Arthur Larson will succeed Mr. Streibert.

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Screenplay by IVOR MONTAGU & MAX TRELL · Produced by JOHN GOSSAGE · Directed by TERENCE FISHER

An A. C. T. Film Production

The National Spotlight

Albany

The Variety Club's new slate of officers, headed by **Al Kellert,** advertising agency owner and former WOKO sales manager, includes: **Norman Weitman,** Universal manager, as first assistant chief barker; **Irwin Ullman,** local supervisor of Fabian drive-ins, as second assistant chief barker. **Aaron Winig** holds over as property master, while **Max Zuckerman** succeeds **George Green** as dough guy. Other crewmen are: attorney **Lewis A. Sumberg, Jack Hamilton,** Berlo Vending Co. branch manager; **Dr. A. I. Milstein, Gene Teper, Art Green** and **Simon Backer.** Retiring chief barker **Harold Gabrilove** and **Harry Lamont,** Lamont Theatres, are co-chairmen of the Heart Fund. . . . **Herman L. Ripps,** one-time MGM branch and district manager here, and now assistant eastern division manager, stopped at the exchange en route to New York from the funeral in Gloversville of Louis W. Schine. . . . Other New Yorkers attending the services included: **Ted O'Shea,** Magna; **Sid Deneau,** Paramount; **Joe Joseph,** Columbia; **Jules Lapidus,** Warners; **Milt Cohen,** United Artists. **Al Levy,** 20th-Fox district manager, and **Joe Gins,** Universal district manager, were there from Boston. All Albany branch managers were on hand. as well as a Buffalo delegation.

Atlanta

Georgia Theatres, Atlanta, has closed the Ritz Theatre, Athens, Ga. . . . **J. R. Vickers,** manager of the Fort Pierce drive-in, Fort Pierce, Fla., was the subject of an article in the Fort Pierce Press, which paid tribute to him as a man firmly established in the forefront of civic and business life of the community. . . . **Mrs. Betty McGee,** booker's secretary at Universal, has resigned. . . . **James Frew,** Universal district manager, is back in his office after attending the world premiere of "Battle Hymn" at Marietta, Ohio. . . . On the row visiting were: **E. J. Hunter,** Colquit, Colquit, Ga.; **W. W. Fincher,** Fincher Theatres, Chatsworth, Ga.; **O. C.** and **Tommy Lam,** Lam Amusement Co., Rome, Ga.; **Herbert Countryman,** Villa theatre, Villa Rica, Ga.; **Alton Odum,** Ritz and Harlem theatres, Thomaston, Ga. . . . **P. L. Taylor,** of the Dixie theatre, Columbus, Ga., has equipped the house with a wide screen. . . . **Owen Vaughn,** office manager and booker, Buena Vista, has returned after a vacation spent at his home. . . . The Newport Amusement Co. has closed the Family drive-in, Johnson City, Tenn., for the winter.

Boston

Leon Task, who formerly operated the Ideal theatre, Milford, Mass., made a flying visit here from Miami, Florida, where he owns and operates the 22nd Ave. and Palm drive-in. . . . **Ernest Warren,** who recently took over the Strand, Haverhill, Mass., has installed CinemaScope lenses, and has repaired and repainted the seats. . . . American Theatres Corp. has leased the concession stands in all of its theatres to ABC Vending Co., effective November 6. This does not affect the operation of **Ben Conviser,** head of maintenance and purchasing for American Theatres Supply Co., who continues on in his former capacity. He will supervise the theatres under the ABC Vending-ATC contract. . . . Beacon Hill theatre will play the dubbed version of "Rififi." . . . "Giant" is racking up high grosses at the 4,200-seat Metropolitan theatre, Boston, at a $1.50 top. . . . Smith Management Co. has taken a long term lease on the United theatre, Westerly, R. I., They will retain manager **Saul Karp.** . . . November 8 was Variety Club of New England Day at Narragansett Park, R. I. Each guest received a daily double ticket free. Boston members were transported to the park and back in a special Variety Club train. . . . **Martha Ferris,** former head of the Film Board of Trade in this area, has joined the new DCA staff as cashier.

Buffalo

Tent 7, Variety Club of Buffalo, will hold its annual election Monday, November 19, in the Delaware avenue headquarters. . . . **Arthur Rose,** manager of the Buffalo Buena Vista office, is recovering in Meyer Memorial Hospital from a case of "complete exhaustion." He must take a long rest. . . . **Harold Bennett,** manager of the National Screen Service branch, is chairman of the Variety Club committee planning the memorial plaque dedication ceremony Sunday, December 9, in the headquarters of Tent 7. . . . Variety Club members are grateful to **Bill Kirkpatrick** of Ideal Pictures, for sending a 16mm feature film gratis each month to Tent 7's Cerebral Palsy Clinic in the Children's Hospital. . . . **Phil Engel,** 20th Century-Fox exploiteer, who headquarters in Boston, was in town last week working on "Love Me Tender," which opens Nov. 21 in the Center theatre here. . . . **Max Fogel,** manager of the Webster theatre in Rochester, is back on the job after a sojourn in a Kodak Town hospital.

Charlotte

Jeff Richards, MGM star appearing in "Opposite Sex," came here to publicize the picture showing at the Plaza theatre. . . . **Francis White,** president of Howco Productions, returned to his desk after breaking his foot in a fall from a golf cart. . . . "Teenage Rebel" gave the Carolina theatre here one of its best Sunday openings in months. . . . **Hi Holston,** manager of the 20th Century-Fox exchange, returned to his desk after a vacation to the south. . . . MGM exploiteers **Tom Baldridge** and **Judson Moses** came here for "Opposite Sex" exploitation. . . . Local music teachers were invited to a screening of "Fantasia" at the Manor theatre. . . . **Herman Meiselman,** Carolina theatre owner, went to Jacksonville.

Chicago

The majority of exhibitors reported that the election unquestionably took its toll on theater business. However, some of this group added that the boxoffice drop was actually more indicative of a general slump due to various other reasons. . . . The Forest, just closed, will probably reopen soon—as soon as a group of buyers (who do not wish to be identified at this point) can bring negotiations for purchase to a close. . . . The Manor, shuttered less than a month ago, is now being operated by management of the building housing the theatre. . . . Bud Boehm, who reopened the Halfield, is also managing the property. . . . The Acadia, located at 55th and California, closed its doors. . . . A sad note in Film Row concerns the death here of **Lou Kochevety,** who was in St. Luke's Hospital. . . . **Irwin Fensin,** ailing for the past couple of weeks, was taken to the hospital for observation. . . . **Joseph Berenson,** head of National Theatre Advertising, happily reports that the work which has kept him in Oklahoma of late has simmered down to a point where he now sees the prospect of spending more time here. . . . **Richard Davis,** Modern Film Distributors representative in Missouri and Kansas areas, spent the week here for conferences with the company's general manager, **Irwin Joseph.** . . . The Halsted Outdoor Theatre was the second to close for the season when it gave its final performance for 1956 November 11. . . . **Ben Schumard,** recently appointed manager of the Lamar, took off this week for a Florida vacation. . . . **Tony Steuver,** of the Oriental theatre management staff, has announced he will spend the entire winter at his home in Brownfield, in southern Illinois. . . . **Ralph Stitt** has been added to Filmack Trailer Company's Chicago publicity and advertising staff.

Cleveland

The strike of members of the Newspaper Guild that has prevented publication of Cleveland's three dailies, is now in its second week. In the meantime, downtown first runs are advertising in the limited edition of the Cleveland *Reporter,* tabloid paper issued daily by Guild members of all three newspapers. TV and radio also extensively used for spot announcements. Subrun houses have adopted no uniform plan of program publicity, relying on patron-to-theatre telephone calls. . . . **Edward Shulman,** who, with **Louis Sher** of Columbus, heads the Little Art Theatres, Inc., announces the acquisition of their 10th theatre devoted exclusively to showing art pictures. This is the Westwood theatre, Toledo, formerly operated by **Martin G. Smith** and **James A. Beidler.**

(*Continued on page* 30)

ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS ANNUAL 1956 CONVENTION

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ENTERTAINMENT DAILY FOR THE LADIES

Columbus

"War and Peace" closed a second and final week at Loew's Ohio to good business. . . . **Mrs. Pearl Gray** announced the sale of the Lyric at Greenfield, Ohio, to **Charles A. Weller,** plumbing and heating contractor. The Lyric was ordered closed recently by the State Division of Factory and Building Inspection because of alleged non-compliance with an order issued to Mrs. Gray to make certain improvements. . . . **Walter Kessler,** manager of Loew's Ohio, arranged with **Sid R. Phillips,** promotion director of the Ohio State Journal, for the staging of the seventh annual Franklin County High School Queen of Queens contest on the Ohio stage November 23. The Ohio State band of 120 pieces will make its only downtown appearance of the season on the Ohio stage that night. Trophy sponsored by **June Allyson,** star of MGM's "The Opposite Sex," will be presented to the winner. . . . Downtown theatre men were cheered at the announcement that the Lazarus department store, the city's largest, plans to erect a 10-story addition. The store is around the corner from Loew's Ohio and RKO Grand and about one block from Loew's Broad and RKO Palace.

Denver

The Esquire, art theatre, is running one show daily during the week, with curtain time at 8:30, and tea served beforehand. Late magazines are also available. . . . The A-Best drive-in, which has a theatre with 500 seats used during the summer for walk-ins, will be used during the winter. A screen has been placed against the large front window. . . . **Mrs. J. J. Morgan,** wife of **"Jap" Morgan,** with National Theatre Supply, fell in a beauty parlor and broke a leg. . . . **Duke Dunbar,** secretary of the old film board of trade, was elected to his fourth term as attorney general. . . . **Fred Beltran,** Cheyenne, Wyo., waiter, won the $4,000 door prize given by Variety Tent 37 at the election party. . . . **S. D. Leonard** is building a 350-car drive-in at Martin, S. D., to open in the spring. . . . **John Vos** and **Bruce Marshall,** Paramount and Columbia salesmen, to St. Louis for the Colosseum convention. . . . **Robt. Heyl** has leased the Nile, Mitchell, Neb., from **W. H. McDonald.** . . . **Merle D. Lewis,** operating the Peerless, Holyoke, Colo., died last week. . . . **Bus Amato,** 20th-Fox salesman, father of his first boy, and this after three daughters.

Des Moines

Jim Phelps, formerly of Cedar Rapids, has taken over the management of the Firemen's theatre at New Hampton. He replaces **Ray Klenske** who resigned Sept. 1 but who continued on the job pending the hiring of his successor. Phelps formerly was with Central States in Cedar Rapids last summer as manager of the drive-in at Dubuque. . . . **Claude McEntire,** who is operating the theatre at Hedrick, has notified the community that patronage during the next few weeks will determine whether the house can be kept in operation. . . . A series of Saturday movies for children is scheduled at the Rialto and Capitol theatres in Clinton. The Clinton P.T.A. council has endorsed the plan and there will be special free bus service from the theatres. Shows will be held each Saturday morning for seven weeks. . . . Film Rowers attended the bar mitzvah of **Michael Rosenblatt,** 13-year-old son of the **Max Rosenblatts,** RKO branch manager. . . . **Mr.** and **Mrs. Carl Olson** were among a number of industry people who attended the homecoming festivities at Iowa City. . . . **Evelyn Tellis** of Universal was hospitalized several days for observation. . . . **Lester Zucker,** Universal district manager, visited the exchange during the week.

Detroit

Advance sale for "The Ten Commandments" is said to be good with a box office now open to augment mail sales brought through daily, quarter-page newspaper ads. . . . "The She Creature" and "It Conquered the Earth" ran together in 44 outstate theatres booked by Allied Film Exchange. . . The new paving on Woodward has finally been completed, opening the route to downtown theatre row, after several weeks of nighttime operations of huge paving machinery. . . . The Plaza, 42 years in Lansing, was closed, probably for good. . . . The Sky drive-in at Adrian added in-car heaters in an attempt to hold business through southern Michigan's zero-to-freezing winter months. . . . Fire in the projection booth chased 100 patrons out of the Franklin theatre. Damage did not extend beyond the booth and there were no injuries. . . . Good business was reported by the United Artists theatre in the first week of the regular run in CinemaScope of "Oklahoma!", following its nine months' roadshow in Todd-AO.

Hartford

Erwin Neumann's plans to build an outdoor theatre, at intersection of Routes 12 and 101, more familiarly known as Dayville Four Corners, Conn., have encountered opposition, voiced by voters of neighboring towns, who have submitted a petition, citing traffic hazards and other arguments. . . . Perakos Theatre Associates have adopted a new policy of screening the main feature only once per evening—at about 8:15 P.M.—Mondays through Fridays at their first-run Hi-Way and Beverly theatres, Bridgeport, Conn. . . . **Ed Lord,** owner of the first run Midtown theatre, Norwich, Conn., has discontinued Monday through Friday matinees. . . . **Ed McGrath** has dropped his lease on the Guilford, Conn. **Sylvio Lupone,** owner of the building, has taken over operation of the suburban house. . . . **Janet Fasano,** daughter of **Marcel Fasano** of Loew's Poli-New England Theatres, Inc., has joined the office staff of U-I's Connecticut exchange. . . . **Bernard Menschell,** president, Bercal Theatres, Inc., is recuperating from surgery at his Manchester, Conn., home. . . . Hartford visitors: **Clarence Bell,** Allied Artists exploitation staff; **Floyd Fitzsimmons** and **Robert Baral,** of MGM.

Indianapolis

Dale McFarland, general manager of Greater Indianapolis, is having great success with industrial theatre parties for "Oklahoma!" Western Electric employees have reserved the house for three nights this month, the Indiana Farm Bureau and P. R. Mallory Co. for one each. . . .. Smith Management Co. is equipping the Ridge at Gary with in-car heaters, giving that city two year-around outdoor theatres. . . . **Marc Wolf,** general manager of Y & W, has been elected president of the central Indiana United Cerebral Palsy. He also is treasurer of the state organization. . . . **Dallas Schuder,** manager of the Circle, had representatives of **Elvis Presley** fan clubs unveil a giant-size figure of their favorite in the lobby this week to herald "Love Me Tender." . . . The ATOI board skipped a November date and will hold its next meeting here Dec. 11.

Jacksonville

A new series of art theatre film classics was being planned for the San Marco theatre under the sponsorship of the Jacksonville Arts Museum. . . . **George Bradley,** formerly a manager with the Jacksonville Theatre Co., died suddenly in Tallahassee. . . . WOMPI members were planning an extensive sale of Christmas fruit cakes for the benefit of their primary charity, the Pine Castle School for Retarded Children. . . . **Bill Canova,** a young cousin of **Judy Canova,** has entered the industry here. . . . **Mrs. John H. Mackey,** widow of the well-known industry figure in Florida, died at the home of **Mr.** and **Mrs. John L. Crovo,** former exhibitors, where she had lived for many years. . . . **O. O. Ray, Jr.** has been promoted from office manager to salesman at the U-I branch. . . . **Norm Levinson,** lively Metro publicity man, returned from a fall vacation in New York and New Haven. . . . **French Harvey,** publicity and advertising manager for Florida State Theatres, underwent a successful leg operation in a New Orleans hospital.

Kansas City

The Orpheum theatre, purchased last year by the Trianon Hotel Company, will be remodeled for dining space, but the ornate ceiling of the theatre will be retained. . . . A new civic center has been planned for east Twelfth Street near the Tower theatre, which was recently remodeled for Todd-AO. . . . **Rex Cole** gave the Lambert theatre at Princeton, Mo. a new life. . . . A planning meeting for the Will Rogers Memorial Hospital drive was held Oct. 29 in Kansas City. **M. B. Smith** of Commonwealth Theatres, Inc. was made exhibitor chairman, replacing **Senn Lawler,** and **Martin Stone** chairman of TV and radio promotions. . . . **Carl G. Pierson,** head of the Vendo Co., manufacturer of vending machines, died after a heart attack. . . . Following a stroke, **Mrs. Ella Metcalf,** who with the late Mr. Metcalf operated the Gaiety at Ash Grove, Mo., died at her home. . . . **Beverly Miller** attended the Tri-State convention in Memphis.

Los Angeles

The local Film Row Club continues its work on behalf of the Budlong School for Handicapped Children. The club has given the school a hydraulic lift. **Al Lapi-**

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dus is seeing to it that they are provided with popcorn regularly and **B. L. Shearer** is making and installing new draperies for the school. . . . **Marvin Dunagan,** who operates two theatres in Blythe, bagged a 1,200-pound elk while on a hunting expedition in Colorado. . . . The Pan Pacific theatre has been acquired by **Milt Lefton,** who also operates the Oriental, Congress, and Gordon theatres. . . . Buena Vista is now headquartered in the Sonney Building on Cordova St. . . . **Stanley Livingston** has been named manager of the Roxy theatre in Glendale. . . . **Mel Evidon,** Favorite Films sales manager, flew to Phoenix on company business. . . . **Hank Hoffman** of Columbia's home office was here to supervise the moving of the company's local exchange into their new building on 21st Street. . . . After a very fruitful hunting trip, **Bill Heineman,** UA vice-president, and **Jim Velde,** UA general sales manager, are back at their desks. . . . Lippert film buyer **Charlie Maestri** was down from San Francisco on a buying and booking assignment.

THEY'LL BE RUNNING THE VARIETY CLUB in Washington. The new governors of Tent No. 11 sit for their portrait. Seated, dough guy Sam Galanty, first assistant chief barker Hirsh De La Viez, chief barker Marvin Goldman, second assistant chief barker Clark M. Davis, and property master George Nathan. Standing, George A. Crouch, Jake Flax, Harold Saltz, Herbert Gillis, Nathan D. Golden, Jack Foxe and J. E. Fontaine. Another board member is Frank M. Boucher.

Memphis

Here booking were **Lloyd Hutchins,** Maxie, Trumann, Ark.; **Mr.** and **Mrs. Howard Sanders,** Ken, Marshall, Ark.; **Leon Roundtree,** Holly at Holly Springs, and Valley at Water Valley, Miss.; **Mr.** and **Mrs. Sam Becker,** Joy, Hayti, Mo., and **Mr.** and **Mrs. Marvin McCuiston,** Princess, Booneville, Miss. . . . **B. F. Busby** has leased the Grant theatre at Sheridan, Ark., to **T. H.** and **C. L. Burton.** . . . **Paul Harrington** has closed his Springview drive-in, Kuttawa, Ky., for the winter. . . . Ruffin Amusements Co. has closed the Sunset drive-in, Martin, Tenn., for the season.

Miami

Cinerama will have its Florida premiere at the Roosevelt theatre, Miami Beach, December 5, with the proceeds of the benefit opening to go to the University of Miami School of Medicine. . . . The **Caplan** brothers, who leased the Roosevelt to Stanley Warner for the Cinerama installation, have taken over the Variety theatre, Miami Beach, from the Claughton Circuit. A policy of stage shows and musical concerts in addition to special film attractions has been announced. . . . Florida State Theatres sneaked "Friendly Persuasion" at three houses as a Saturday night dividend. . . . The Olympia and Beach theatres will begin a two-a-day reserved seat policy for the showing of "The Ten Commandments" December 14. . . . **Mrs. Lillian Claughton,** successful bidder for the showing of "War and Peace" at her Royal and Trail theatres, has returned from New York after a visit.

Milwaukee

Guest speaker at the November 5 meeting of the Better Films Council of Milwaukee County was **Howard D. Lee,** principal of the Atwater School, Shorewood. . . . **Harold Pearson,** executive secretary of Wisconsin Allied, was the speaker before the state projectionist union meeting at Wisconsin Rapids November 7. . . . **Miss Karen Ullenberg** has joined the staff at the Wisconsin Allied office. . . . **Morey Anderson,** branch manager at RKO, is in St. Joseph's hospital for observation. . . . Wisconsin Allied went on record to congratulate the Coca Cola Co., for the very fine plug they gave theatres October 19 on the **Eddie Fisher** show telecasted from the lobby of a theatre. . . . The Plainfield theatre is being auctioned off November 14, all the equipment and the building. . . . **Owen Bergtold,** son of **Louise Bergtold,** Westby, has been elected an assistant cashier of the Northwestern National Bank in Minneapolis.

Minneapolis

Loew's, Inc., has purchased a 25 per cent interest in station KMGM-TV, according to **Don Menard,** general manager of the station. In a second transaction, the station purchased rights to show 725 MGM films made before 1949. The transactions were completed last week in New York. . . . The Leola theatre, a neighborhood house, was burglarized of $55 in change. . . . **Chick Everhart** will build a 300-car drive-in at Walker, Minn., with opening set for next spring. Everhart also operates the conventional State at Walker. . . . **Vernon Johnson** recently opened his new Grand-Vu theatre, a conventional house, at Pollock, S. D. **Ralph Pielow's** Quad States Theatre Service here will handle buying and booking for the house. . . . **Leo Giacometto** has been named manager of the Belle theatre at Belle Fourche, S. D., succeeding **Harold Remp.**

New Orleans

Mary Louise Weiss Heck, 64, wife of **Mike Heck, Sr.,** operator of By-Heck Popcorn Company, died November 6 at Hotel Dieu a few hours after she was rushed there following fainting spells. Besides her husband, she is survived by a son, **Mike, Jr.,** who is in charge of Transway's shop, and two daughters. . . . Warner Bros. gave a special trade showing of "Baby Doll," in the 20th-Fox screening room November 14. . . . **Barney Woolner,** president of Woolner Bros. Pictures, is in Hollywood signing a cast for the company's second film, which will be shot in Central America starting January 15, 1957. Their first film was "Swamp Women." . . . **C. J.** and **J. J. Tringas** engaged The Pike Booking Company, McComb, Miss., to handle the buying and booking for their Ranch drive-in, Pensacola, Fla. . . . Rebuilding of the Melroy, Taylorsville, Miss., which was badly burned in March of this year, is practically completed. **L. R. McIntosh** of Mize, Miss., is the owner. . . . The Pix, Collins, Miss., whose interior was badly damaged by a fire in August, 1955, is being reconditioned by N. Solomon Theatres and Pike Booking Company, which recently acquired operation of the theatre. Johnson Theatre Service is handling the replacement of booth equipment.

Oklahoma City

Barton Theatres is remodeling the circuit's general offices on SW 30. . . . The Ritz theatre, Shawnee, Okla., after being closed for remodeling, reopened November 10. . . . The Variety Club of Houston, Texas, elected officers at its regular meeting November 1. Re-elected chief barker was **Paul Boesch.** Other officers are: **Mitchell Lewis,** first assistant barker; **Mike Conti,** second assistant; **Morris Rosenthal,** dough guy; **Augie Schmitt,** property master. Members of the crew elected are **John D. Carpenter, Dick Gottlieb, Jack Groves, Les Hunt, Fred Nahas,** and **Les Kamin.** Associate barkers elected to the crew are **Earl Stonecipher, Pat Foley, Tom Millane,** and **Felix Tiejirna.** . . . The Aurora drive-in, at Aurora, Mo., was burglarized November 2. Taken in the break-in were five cartons of cigarettes, a large quantity of candy, a carton of wieners and a carton of matches.

Philadelphia

The Riviera, key house in the Manyunk section of the city and which was darkened earlier this year, has been turned

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over to a new little theatre group and will be called the Philadelphia Civic theatre, operating as a non-profit organization for the production of stage offerings only. . . . The Absecon drive-in, near Atlantic City, N. J., closed down for the winter season with Walter Reade's Atlantice drive-in nearby announcing that it will remain in operation the year round. . . . Rube Shor, president of National Allied, was in Hahnemann Hospital here for observation. . . . The Laurel, Laureldale, Pa., in suburban Reading, which has been closed for sometime, has reopened. . . . **Sylvan Cohen**, theatrical attorney who was elected chief barker of the local Variety Club for the coming year, was named chairman of the charity drive for the benefit of the Tent's camp for handicapped children. . . . **Alvin L. Kosoff**, former booker with 20th Century-Fox here, has left the industry to become director of commercial sales for Travel Tour.

Pittsburgh

"Giant" gave the Stanley a brand new high of $41,000 in its first week, topping the previous champ, "House of Wax." . . . The Penn brought in "Friendly Persuasion" ahead of schedule when both "The Opposite Sex" and "Julie" rated only single weeks in the big de-luxer. . . . "The Ten Commandments" won't be shown here until February, and the Stanley hopes to snag it then. . . . Local actor **Sammy Schwartz**, who had a role in Paramount's "The Vagabond King," has decided to forget show business and settle down here. . . . "Samurai" has been set for the Studio art theatre in Bellevue beginning Thanksgiving Day. . . . Christmas bookings will bring "La Strada" into the Squirrel Hill; "Teahouse of the August Moon" into the Penn, and "Baby Doll" in the Stanley, according to present plans. . . . "The Killers," a re-issue, followed "Between Heaven and Hell" into the Fulton, and another re-issue, "Rebecca," is now on the Harris screen before that house gets "You Can't Run Away From It." . . . **Norbert Stern**, head of the Associated Drive-in Theatres, reported trying to buy the legitimate house, the Nixon, or building a new theatre downtown for both stage shows and big films.

Portland

Mrs. J. J. Parker, the first lady of exhibition here, has installed Todd-AO in her Broadway theatre. "Oklahoma!" opened November 9 at an invitational press preview. The film is running on a two-a-day policy. Manager of the house is **Herb Royster**. . . . **Darlene Bally** has married and is now Mrs. Throckmorton. She is back as secretary to **Mrs. J. J. Parker**. . . . **Jack Matlack** handled the promotion for the "Oklahoma!" premiere. . . . **Hildy Peterson**, branch manager for Northwest Releasing, has booked the stork and will not be booking films for a while. . . . Northwest Releasing bosses, **Volchock** and **Engerman**, are promoting the **Benny Goodman** stage show of one-nighters in Eugene, Portland, Seattle, Vancouver and Spokane, the latter part of this month. . . . **Mary Foster**, managing director of the Guild theatre, was in town from San Francisco to confer with house manager **Nancy Welch**.

Providence

Bill Trambukis, Loew's State manager, acted as master-of-ceremonies at the annual Halloween party, sponsored by the Providence Junior Chamber of Commerce, held at the Cranston street armory. Over 5,000 children attended the affair. . . . Recent visitors to this area, included **Joseph Mansfield**, United Artists exploitation man, who was working with Loew's State on the forthcoming "Shark Fighters"; **Abe Bernstein**, U.A. man, who was setting the stage for "Attack," and **Floyd Fitzsimmons**, MGM exploiteer, who was assisting in making the publicity tie-ups for "Julie" and "The Opposite Sex," soon to be seen in this city. . . . **Jim McCusker**, chief engineer at Loew's, recently returned from a late vacation to Florida. . . . **Guy Lombardo** has been slated for a personal appearance at Rhodes-On-the-Pawtuxet. . . . Many of the surrounding drive-ins are featuring only one complete show nightly.

San Francisco

Opening day attendance at the Paramount for "Giant" was the highest opening day in over ten years, according to **Earl Long**, theatre manager. . . . **Fred MacMurray** and his wife, **June Haver**, were in town. Fred exhibited Angus cattle at the Grand National Livestock Show at the Cow Palace. . . . In connection with "Love Me Tender," the Fox will give away, during Thanksgiving week, 1,000 records of the title song by **Elvis Presley**. . . . Two new German films, "Keepers of the Night" and "A Day Will Come," replace "Intermezzo" and "A Bill of Divorcement" at the Rio. . . . **Ed Frisbie** is reviewing films at the Examiner for vacationing **Hortense Morton**. . . . **Walt Disney's** "Secrets of Life" replaces "Lust for Life," in its final week at the Stage Door. . . . The Warfield sneaked "Teahouse of the August Moon" amid rave comment. . . . **Jimmy Stewart** was in the preview audience for his picture "The Spirit of St. Louis" at the St. Francis.

St. Louis

Carson Rodgers, of Cairo, Ill., one of the owners of the Rodgers chain of theatres, recently had the 33rd degree conferred on him by the Masonic Lodge. . . . The grand opening of the Canna theater Gillespie, Ill., was celebrated recently. It is leased and operated by **Louis Odorizzi** of Staunton, Ill., operator of the Sunset drive-in, Mt. Olive, Ill. . . . The Sky-View drive-in, Litchfield, Ill., recently closed for the season. The Frisina Amusement Company, owner of this theatre as well as the Capitol theatre, also of Litchfield, has opened the latter downtown house on a full seven-day-a-week schedule. **Russell Hogue** is in charge as manager. . . . **Emmett Barton** has been named manager of the Times theatre, Jacksonville, Ill. Mr. Barton has been connected with the Fox theatre chain for 14 years.

Toronto

Lorne Moore, manager, Odeon, North Bay, was selected as winner of a $50 prize for the best campaign on "Trapeze." The announcement by **Steve R. McManus**, Odeon Ontario district manager, said that 12 houses submitted entries. Prize money was donated jointly by Odeon and United Artists, with UA's Canadian publicity chief, **Archie Laurie**, chairing judging panel. . . . **Alice Fairweather**, well-known industry figure in the Maritimes, died in Saint John, N.B., after a lengthy illness. She was 76. For many years she was secretary of the Maritime Film Board of Trade, and also served as a member of the New Brunswick Board of Censors. . . . Managerial changes in Famous Players' District "B" houses, were announced by **Dan Krendel**. The changes followed resignations of **Hammy Bowes** from the Capitol, Sarnia, and **Norman Gray**, Algoma, Sault Ste. Marie, who have gone into other businesses. **Herb Chappell** moves from the Palace, Guelph, to the Capitol, Sarnia. **Murray Summerville**, formerly assistant to **Bill Trudell**, Capitol, London, becomes manager of the Sault Ste. Marie house. **Lloyd Taylor**, formerly associated with Famous Ontario drive-in operations, takes over management of the Palace, Guelph.

Vancouver

"Solid Gold Cadillac" is giving the Vogue solid business on its holdover. . . . The Vancouver group of Famous Players boys, back from the Western Canada meeting held in Edmonton, were loud in their praise for the demonstration on concessions put on by **Jack Fitzgibbons**, head of Theatre Confections, Ltd., and his crew. The latter included **Frank Troy**, TCL Vancouver manager. TCL is a subsidiary of Famous Players Canadian. . . . With the resignation of **Jack McNicol**, manager of the Columbia, New Westminster, Famous Players has lost another old timer. Jack and his family are moving to Hollywood. . . . **Owen Bird**, president of B. C. Exhibitors Association, and **Myron McLeod**, Powell River exhibitor, will represent the association and the local branch of the Canadian Picture Pioners at the national meetings to be held in Toronto late this month. . . . **Shirley Bowie**, secretary to **Frank Troy**, manager of Theatre Confections, is flying to Germany to become the bride of Flying Officer **Jerry Davidson** of the R.C.A.F. . . . The father of **Ted Ross**, assistant booker at Famous Players district office, died of injuries when he was struck by a car.

Washington

A. Julian Brylawski, head of the real estate department for Stanley Warner Management Corp., was elected to his 34th term as president of MPTO of Metropolitan Washington, D. C. Other officers elected were: **Marvin Goldman**, 1st vice-president; **Joseph Bernheimer**, 2nd vice-president; **Harry Bachman**, secretary; **Lloyd Wineland, Sr.**, treasurer. Board of directors includes: **Orville Crouch, George A. Crouch, Bernard Lust, Harry Roth** and **Gerald Wagner**. . . . The Variety Club held its annual elections on November 5, in the Willard Hotel. New officers and board of governors for 1957 include: chief barker: **Marvin Goldman**; 1st asst. chief barker, **Hirsh de La Viez**; 2nd asst. chief barker, **Clark M. Davis**; property master, **George Nathan**; dough guy, **Sam Galanty**. . . . Allied Artists and the Ontario theatre had a contest in connection with "Friendly Persuasion," to find the voice with the most "friendly persuasion."

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

MANAGERS—Must Provide "Executive Coverage"

DAN KRENDEL uses the phrase above to describe his theory of a manager's duties, in a recent issue of Famous Players-Canadian's national "Ballyhoo Bulletin." It's an apt phrase, and a proper title for the manager's responsibility. Dan suggests, in a somewhat light vein, "that we move our managers out of the privacy of their enclosed offices and place them in a glass enclosure right in the foyer or lobby in plain view of their ticket buying customers."

And, he admits, that's not such a crazy idea, for the manager also provides the "personality" of a theatre, as well as "executive coverage." The most important single function of a theatre manager is to be on the floor where he can keep a constant eye on what goes on around him, and meet personally the people who pay his salary. It is the only way in which he can know at first hand what his customers want in the way of screen entertainment—or what they don't want, and why. It is the only way in which he can tell whether the members of his staff encourage attendance—or discourage it.

"You simply can't operate a theatre from behind a set of closed doors, and that's why 'executive coverage' doesn't mean supervision by proxy. The theatre office is not merely a place to do paper work, during non-operating hours. When the theatre is open for business, let the customers know that we consider them important enough to justify personal attention. You'll be surprised how many of the important people in your town will start calling you by your first name—and get a kick out of it."

We'll go along with that theory—for we've long been convinced that the manager's office shouldn't be a hideaway, nor should proper "executive coverage" be hard to find, and recognize, by the casual patron, who might have a compliment or a complaint to make. We learned, years ago, that a few vocal "complaintants" make more noise than many who merely go along and keep their comments to themselves—but it is well worth the effort to give the majority a chance to air their views, and you won't suffer by doing it.

We can always identify the manager of a British cinema in a photograph, for he is wearing a "tux" and looks like a manager, even to a stranger. You know he is giving his theatre the kind of "executive coverage" that Dan Krendel talks about, and that this includes many things not generally found in a manager's book, on this side of the water. Theatres in England keep that "personality" that is part of good showmanship, by putting the manager on a pedestal.

SMALL BUSINESS?

Just how "small" is small business? The Government's definitions are quite amusing, when you contemplate the meaning in terms of film business. The Small Business Administration, in 1953, called a small business "one which is independently owned and which is not dominant in its field of operations."

But they qualify this by quoting some figures that are confusion worse confounded. They say "a small business employs less than 500"—the only theatre we know that employs more than 500 is the Radio City Music Hall! A "small" retailer's sales must not exceed $1 million, while a "small" wholesale business must gross less than $5 million. By these standards, 98% of the nation's 4,250,000 business enterprises are "small"—in the legal sense.

Who will be the first of record to tell us the whole story of "How I Obtained a Small Business Loan for a Motion Picture Theatre"? At this writing, we don't know a single example—and it would be illuminating to describe the detail of the process, and the results obtained. It should be a small situation, in a one-theatre town, to give the proper perspective. And it should reveal all of the figures, for there are no secrets with the Government—when you ask for a "Small Business" Loan. You have to answer all the questions, and it must be public record, with proof that you could not secure necessary financing from your local bank.

TIME magazine expounds on "What's wrong with color TV?"—and comes up with some answers. They say that "Premature Tub Thumping" causes the slump, since customers are not ready to buy, nor the television sources ready to supply the necessary quantity or quality. The President of General Electric is quoted as saying "If you have a color set, you've almost got to have an engineer living in the house." And in spite of vastly inflated figures put out for promotional purposes, one big manufacturer doubts if there are even 75,000 color sets in use, out of a total of close to 40 million regular sets in American homes. Nor does the public feel willing to pay the price—one buyer is quoted as saying, at Rich's department store in Atlanta, "I know the grass is green at Ebbets Field, but it isn't worth $400 to find out how green." Zenith has not yet produced a color set, and their president, E. F. McDonald, Jr., offers the conclusion, "Color TV has been slow to take hold for the simple reason that the industry has not yet produced a good enough color picture to make the people pay the extra price."

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THE CENSUS Bureau says there are now 1,381,000 more females in the United States than males. Six years ago, there were only 600,000 more females, so the ladies are gaining on us. And that is very interesting in an industry which acknowledges that we are losing the ladies as loyal patrons. Exhibitor leaders deplore the fact, and explain it by saying that we make too many pictures with "man" appeal—the ladies don't like horror films, or gruesome subjects. Several authorities have clamored for more "family" films—which are the kind that Mother takes the family to see, and which we've neglected in recent years as a part of our product allocations. If there are more women, there should be a greater demand today than ever before, so it's a poor time to discount their patronage.

—Walter Brooks

Commander Kane lends Karen Steele a gracious assist as she slips into a compression chamber at the U. S. Navy frog man training base.

Drama students at Chicago's Jones Commercial High School, get some pointers from Karen Steele, co-star of Samuel Goldwyn, Jr.'s production.

Making Friends For The "Sharkfighters"

TV boom for "Sharkfighters" premiere, as Karen Steele is interviewed over WTAR-TV in Norfolk, as promotion for Loew's State theatre.

Dice game for "Sharkfighters" at Loew's State in Cleveland, with bystanders rolling "shark eyes" to win guest tickets and a free shark's tooth.

Karen Steele, co-starred with Victor Mature in "Sharkfighters" is greeted aboard the U.S.S. New Jersey by Commander Dentner, at Norfolk Navy Yard.

At the U. S. amphibious training base at Little Creek, Karen Steele brightens the day for six frog men who came up for air and found a welcome.

Showmen in Action

As this is written, Martin George Smith is being hosted and toasted by the Allied Theatre Owners of Ohio, in convention at the Deshler-Hilton hotel in Columbus, for his forty-three years in our business and his great service to Allied, both nationally and state-wide. We extend our heartiest congratulations and wish we could be there, with happy memories of the many miles we've traveled together and the friendship we cherish, for a showman in action.

▼

And as this is read, Martin Quigley, Jr., editor of the Motion Picture Herald, will be in Toronto, to attend the general luncheon session of the Motion Picture Theatres Association of Canada, and to present the Quigley Grand Award plaque for small situations, to John McKim, now in the head office of Odeon Theatres (Canada) Ltd., as assistant advertising director. More of this news, later, with pictures of the presentation, and comment for the press.

▼

Norm Levinson sends a fine cooperative page, as done by Bob Heekin, city manager, Jim Levine, manager of the Florida theatre and French Harvey, advertising chief for Florida State Theatres in Jacksonville, for "The Opposite Sex" with a satisfied sponsor mighty pleased with the promotion for mutual benefits obtained. It's a natural for cooperative advertising.

▼

Jules Curley writes from the advertising department of Stanley Warner's Pittsburgh zone to ask about "Tonight at 8:30" which the Walter Reade circuit originated to sell single showings of special pictures to an advance-sale audience, and then writes a postscript to say that he has just received the material he wants direct from the Walter Reade office in New Jersey! Which leaves us pleased and satisfied with Round Table service!

▼

Arthur Herzog, Jr., reports that Continental's underwater opus, "Secrets of the Reef," opened at the Telenews theatre, in Detroit, with prices hiked to 90¢ and student tickets at 60¢—but with a promotion build-up that has seldom been equalled in Detroit. 500 supermarkets are cooperative advertisers, and the Cranbrook Institute of Science circularized 3,100 members, urging attendance. 5,000 copies of a "cast of characters"—all fish, have been distributed through various sources. 4,500 "table tents" have been placed in 50 restaurants for the run of the picture, on Fridays.

Currently, 20th Century-Fox is in the middle of the biggest disc-jockey campaign for the national promotion of "The Best Things in Life Are Free." Local contests have been set up, over periods of two to for weeks each, in 23 cities, in which listeners endeavor to guess the identity of various recordings.

▼

Paul Pearson, manager of Schine's Capitol theatre, Newark, N. Y., has a good idea for selling Gift Books of tickets to dealers who are introducing new cars. The automotive trades like a "gimmick" when the new models come out, to persuade people to take a trial ride and talk to a salesman, so the ticket books catch on. It can be done several times a year, and off-season with the usual book sales.

▼

Schine theatres also use their stages, to introduce new car models, with the cooperative dealer renting the theatre outright, inviting a house full of prospects, and unveiling the new car with all proper stage craft, as part of a free show. Quite naturally, this brings in a hard-to-get crowd, and there is an abundance of newspaper and other sponsored advertising value for the theatre.

▼

Schine theatres report a good business, renting their theatres for political rallies, and using the stage, which attracts all such gatherings. It's found business, brings the theatre to the attention of leading citizens, and creates community interest in which the theatre can take part without taking sides. Joe DeSilvia, manager of Schine's Madison theatre, Rochester, rented the theatre and sold them the evening show, outright, as a draw.

We hasten to correct a social error. Last week, we slipped on some caption information—now we have it straight. Above, Mort Nathanson, United Artists publicity manager, and *his* assistant, Nat Rudich, view a television trailer to boom Clark Gable in "King and Four Queens." Mort is the placid pipe smoker—not annoyed with our mistakes.

Now here's what we have been waiting for—a contest at Loew's Warfield theatre, San Francisco, promoted by Bill Elder and Bob Butz—and the prize offered is five shares of Loew's stock! The winner has to guess the volume of trading a week in advance, and the closing price of the stock, as well as indicating seven statements regarding the stock market as either "true" or "false." This should be promotion for "Solid Gold Cadillac" but actually it was for "The Power and the Prize"—which doesn't follow the market trend.

▼

If you are interested in surveys—the ice cream trades have conducted their own, and find they are selling more ice cream to more purchasers than ever before in history, because there are more people in the present census, with more money to spend for ice cream, in all flavors, than at any time since 1776. The greatest weakness in film industry is that we can't keep up with the new arrivals—or even with our previous record for pleasing their parents.

Cinerama's Seattle staff celebrates in "Morgan's Cellar"—a humorous nightly show on KTVW-TV, with Warren Slee, public relations; Bill Sison, stage manager; John Langstead manager of the Paramount theatre, where Cinerama is now in its third month; Virginia Panetto, supervisor of information; Bill Freeman, chief projectionist, and Ed Sison, chief sound engineer. Cinerama makes news, wherever it is, and especially when promoted by long-time experts.

Merchants Ask Return Of "Shopping Nights"

A trend, across the country, and across Canada, as well, is the request from local merchants to restore "shopping nights"—at least one night per week, in communities where the stores have been closing at the end of every business day. It's not difficult to see that, in spite of more people with more money to spend, the downtown stores have suffered from their lack of attention to nearby customers, who have other things to do, other places to go, and who have been patronizing the new shopping centers, out on the highways.

We saw the results, up home in Pennsylvania, where the Friday night schedule to keep the stores open has just been put in effect—after several years of closing. Now, the entire business men's association is unanimous in asking the family to "come downtown and shop" on Friday nights—and they run all sorts of attractive sales and stunts, to get them out of the house. The paradox is that more people have more money, but they spend it in places where they never went before.

Dan Krendel reports the result in Vancouver for a very good instance—with both Ivan Ackery and Charlie Doctor getting on this business bandwagon, with beneficial results. "Their boxoffices have been jingling like mad," says Dan, and only because these two good showmen did something about it. They saturated the city with clever advertising, and stressed the suggestion, "Shop and See a Show" with free parcel-checking in the theatres, as a special. The Ack's receipts jumped $800 above the opening week of "Moby Dick" and Charlie's receipts for the Friday night were $150 over previous Fridays, on his 26th day of "The King and I."

Friday night shopping is good for merchants, and for both theatres and restaurants, who will go to a lot of trouble to help sponsor the idea of "a night out" for the family. The thing to do is to contact your Businessmen's Association and your newspapers, and remember—you are the showman who puts the oomph! in this endeavor. If you have a parking lot on a convenient and cooperative basis—then offer free parking for tickets and sales checks. The trend is here, and what you do with it, is wide open for managers.

We have often reported deals with bus and transportation companies, whereby if a family comes downtown, they get a rebate ticket good for their fare home. The bus companies will go for it, because it encourages more traffic, which they miss as much as any of us, when the family stays home, glued to the TV set. We hardly realize that *every* business is affected by television, and that some of them are harder hit than we are, because we do have the weapons to fight back, if we have the energy and enthusiasm to carry on. Don't let anyone tell you that motion pictures are not the public's best entertainment.

The merchants miss the night shopping they previously had—because they've not been getting the volume of business, and their trade has been gravitating away to new shopping centers. We are not the only ones who are undergoing this period of transition and change in business conditions. Everybody has to adjust.

Good Entries From Odeon

Good entries in the fourth quarter for the Quigley Awards—from Odeon Theatres (Canada)—and both large and small situations represented. But in the mail are three that we think are worth special mention in these dispatches. From E. L. Lorne Moore, manager of the Odeon, North Bay, comes his campaign on "Trapeze" which qualifies for both quarterly and annual judging. It's a full exhibit of all the things a good showman can do with a good picture, with a total playing time of ten days, including a three day holdover, and a total of 10,754 admissions in a theatre with 603 seats. That's good going, and the excellent coverage has paid off.

Two campaigns, one from George Spratley, manager of the Odeon, Guelph, and one from Geoff Jones, manager of the Roxy theatre, Newmarket, Ontario, are devoted to the J. Arthur Rank film, portraying the story of the British war hero, Douglas Bader, wih Kenneth More—a fine actor, in the role. This picture has been a sensation in England and is clearly an equal sensation in Canada, with very special outdoors and public relations accented, in various events, for the theatre stage and elsewhere. Much excellent newspaper reaction is shown in tearsheets attached with both entries. Guelph has a population of 35,000 while Newmarket is a town of 5,000.

Mitchell Wolfson, Wometco Theatres, station WTVJ, all of Miami, are going all out for a "Crusade for Children" which will aid all handicapped children in south Florida. The Wometco interests have a great art department, which functions under the separate corporate name of Advertising Service Company.

Earle M. Holden, city manager for the Lucas and Avon theatres, Savannah, wants to suggest that we celebrate the 50th "Jubilee" year of motion pictures with a commemorative stamp to fit the occasion—and believes the Post Office Department would go along with the idea.

▼

Free photographs of James Dean will be given to early arrivals at the Roxy theatre next Saturday morning, to celebrate the sixth week of "Giant" in the big house on 50th Street, and you can be well assured there will be a waiting line, beginning at 8:30 A.M.

▼

H. D. Breighner, manager of the Watseka theatre, Watseka, Ill., calls seven numbers at random every evening, to find out if they know what's playing, and thus obtain free guest tickets for right answers.

This is a long shot of the big fashion show which Chet Friedman staged outdoors, at the Lawrence Plaza Shopping Center, for the premiere of "The Opposite Sex" in Toronto. Down on the runway were the starlets on tour for the MGM picture, modeling new fashions for the admiring throng, and for complete coverage across Canada, via television, radio and the press.

Selling Approach

THE SHARKFIGHTERS—Samuel Goldwyn, Jr., United Artists. CinemaScope, in Technicolor. Your eyes open wide with terror and excitement—Man Against Tiger Shark! Victor Mature and Karen Steele, in a picture made for exploitation. One knife against a thousand teeth—it had to end with this savage, startling, showdown! No poster larger than the 6-sheet, but you can build lobby display and theatre front according to pressbook suggestions. Sensational comic herald tells and sells the story in pictures, with a strong center-spread pictorial display ad. Newspaper ad mats are in good assortment for size and style, and the complete campaign mat for small situations gives you seven ad mats and slugs, and two publicity mats, all for 35¢ at National Screen. Plenty of merchandise tieups, with sharkskin shoes and belts, both expensive, but you can buy 50 shark's teeth for $1, plus an equal number of free booklets, with directions for use. In case you need some choppers! The 34-page Dell comic book is an added starter which will intrigue the younger set, with excitement and adventure in prospect. This is sort of a junior size "Moby Dick"—which should be a good recommendation for it—without seeing the picture, and judging from the excellent pressbook.

•

BETWEEN HEAVEN AND HELL—20th Century-Fox. CinemaScope, in color by DeLuxe. From the best-selling novel of young love in war, comes the story of the foul-ups who became the hell-fighters of the Pacific. Robert Wagner, Terry Moore, Broderick Crawford, Buddy Ebsen—and an army! Fifty cent paper back edition duplicates the expensive hardcover copy that was sensational—and the distributor's big staff is out in the field to help you merchandise the movie book. 24-sheet is made to create pictorial art work for your marquee and lobby display at a minimum cost, with other posters following the same theme. A full-color standee from National Screen will capture the action and catch the eye. Newspaper ads are numerous and in the advertising style that sells the picture, with a special drive-in and small-town mat, selling for 35c at National Screen, which contains eight ad mats and slugs, and two publicity mats. There's a special "Southern Edition" of the pressbook, aimed at Georgia, Alabama, Mississippi, the Carolinas, Louisiana, Tennessee, Florida and Texas, and that's pretty unusual in advertising slants. They refer to the fierce, fighting, flaming fury of the Dixie Daredevils—and that may very well be a selling approach worth the special handling, since we haven't seen the picture. A free radio transcription is included in the "Southern Section" for Dixie disc jockeys.

THE OPPOSITE SEX—MGM. CinemaScope, in Metrocolor. The Bare Facts, Set to Music. Very frank! Very funny! Very feminine! June Allyson as the Wife. Joan Collins, the Flirt, Dolores Gray, the Gossip. Ann Sheridan, the Career Girl. Ann Miller, the Chorus Girl. Plus, Agnes Moorehead, Charlotte Greenwood, Joan Blondell, Sam Levene, and a host of guest stars, with their orchestras. There's only one thing on their minds—MEN. These are the bare facts—when they're good, they're very very good, but when they're bad—they're sensational. 24-sheet and all accessories feature the five gals in their working clothes. One manager recently sent us an accordion-fold throwaway using five teaser ads, Nos. 1001 to 1005, with the outside fold reading "The Opposite Sex"—as men seldom see them (In their undies—but as proper as the Ladies Home Journal!) You can print it yourself, but the folding is a hand-process good herald from Cato Show Print and a natural for cooperative advertising. Buy the herald blank and print it locally with a sponsor to pay all costs. All newspaper ads follow the leading theme, of *women*—this is a musical adaptation of Clare Booth's play, "The Women," which was pure comedy—now with music. Don't try to be suggestive, this is a perfectly clean picture.

•

THE SILENT WORLD—Columbia Pictures. The greatest true adventure of our time. Pre-sold to millions via Capt. Jacques-Yves Cousteau's world-famed, best selling book, in many different editions. The film won the 1956 Cannes Film Festival top award, world's foremost international motion picture award. Two years in filming, in the Indian Ocean, the Red Sea, the Mediterranean and Gulf of Aden. 5000 dangerous dives; 19 miles of film excitement, sights never before seen by human eyes! Launched in this market with top preselling, TV, radio, newspaper and magazine promotions. "Hitch Hiking in the Deep" was a syndicate newspaper feature that reached millions. The 6-sheet and other posters are provided with pictorial art that will dress your lobby and front display. The four-page herald keys the campaign, for serious readers as well as small fry, and will attract the hard-to-get occasional movie patrons. Newspaper ad mats, some of them quite large, are justified by what you have to advertise—and there is a choice for size and style to please all tastes. The composite mat has seven ad mats and slugs, for small situations, plus two publicity mats, all for 35¢ at National Screen. A special 35¢ pocketbook edition contains 32 pages of full-color photographs as reproduced from National Geographic Magazine.

News Travels 6,000 Miles To Land On This Page

We read in the *Daily Film Renter* (London, England) of an exhibitor in San Francisco, California (not identified in the overseas dispatches) who really did something about television (and that interests our British cousins!). They say, he found a unique way of fighting back at TV, by taking a couple of old Selznick films—"The Bill of Divorcement" and "Intermezzo"—and selling them hard, with the line, "You haven't seen the picture if you saw it on TV."

They say, "The real humour of the situation is that the local TV promoters are squealing like mad because they have been fouled. Just at the moment they were particularly sensitive to criticism—when the film appeared on TV it was butchered, and the kind of advertising which this exhibitor has been using is calculated to hurt them where it hurts most. It is this kind of spirit we should like to see more of—and nice to know it comes from a small man fighting for his existence, and having the courage to tackle his problem in a fresh and virile way. We have never doubted the capacity of the trade to fight their own battles, and that's why we applaud a small San Francisco cinema, for he showed he had guts, if nothing else."

▼

Lee Z. Henry writes from his Home theatre, Zephyrhills, Florida, to say how much he enjoyed the recent convention in Jacksonville, which they described as "a big convention for the little man." We are sorry that these conventions come out of season for our trip to Florida, but we remember the ones we have attended at the Roosevelt, and how well conducted these Southern meetings are for practical and beneficial results.

▼

President J. H. "Tommy" Thompson, of the Theatre Owners and Operators of Georgia, has announced from Hawkinsville that a committee has been named to present annual awards to newspapers in his area for the best stories they publish about movies. This is another of Tommy's good ideas for newspaper benefits—he was also responsible for taking 40 Georgia newspaper editors to the Atlanta convention a year or so ago, with immediate response in as many newspapers across the state.

SAVE MONEY ON PREVUES
Use Filmack's New, Deluxe
TEASERETTE TRAILER
$1.75 each
3 Frames With Copy, Photos and Off Stage Talk
IMMEDIATE SERVICE!
NO CONTRACTS NO RETURNS
Use as Prevues, Advance or Cross Plugs!
Used by many circuits
FILMACK 1327 S. Wabash Chicago, Ill.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

EQUIPMENT BUY OF LIFETIME! SUPER SIMplex Projectors, LL-3 pedestals, 18" magazines, Magnarc Lamphouses, National 40 amp. Rectifiers, coated lenses, changeovers, Simplex "E" sound system. Complete outfit—excellent condition $3500. Time deals available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I:—3¾", 5", 5½", 6", 7¾"—$35.00 pair. Superlite Series III "C" coated 2¾", 3", 3½" $150.00 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

KLIEGL 5000W STUDIO SPOTS ON STANDS, $300.00 value, $175.00; B & H Studio Camera Sound Recording Head, $1995.00; New Tripod Triangles, $16.95; Aerosol Dulling Spray, kills annoying glare and highlights, $1.59; Auricon Pro-200 16mm Sound Cameras, complete, $1600.00 value, $795.00; Mitchell 35mm Standard Tracking Camera, $995.00; Moviolas from $195.00; Hallen synchronous magnetic 16mm recorder, $1495.00 value, $695.00; American Cinematographer's Handbooks, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

ATTENTION HOLMES USERS! 1000W T-20C13 Mog. prefocus lamps $25 dozen ($3.95 each); intermittent movements $24.50; Star sprocket assembly $10; sound lens $9.95; EE14070 vertical drive shaft w/5 gears, bearings $9.75; 2000' magazines, upper & lower (rebuilt) $25.00 set. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

I CAN MAKE YOUR INDOOR OUTDOOR THEAtres pay. Experienced exploiteer, all phases show business. Seeking supervisory or city manager position. Excellent references. Go anywhere. BOX 2939, MOTION PICTURE HERALD.

ATTORNEY-ACCOUNTANT, 30, TEN YEARS diversified accounting, business, legal background. Seeks challenging position. BOX 2941, MOTION PICTURE HERALD.

HELP WANTED

MANAGERS WANTED: THEATRE MANAGERS wanted for Conventional and Drive-in theatres open entire year in New Jersey. Top salary. Many benefits including retirement plan, group insurance, and hospitalization. Apply WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, N. J., or call Kellogg 1-1600.

MANAGER WANTED FOR CONVENTIONAL house. Desire exploitation minded man under 35 years of age. State experience and qualifications. P. O. Box 562, Lake Charles, La.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DON'T WASTE IN THESE TOUGH TIMES. Hundreds of ways to save money in theatre operation, all based on practical theatre experience, are yours in the Master Guide To Theatre Maintenance. One of them alone may be worth far more to you than the $5. the book costs. Send for your copy Today. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York.

SEATING

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N. Y.

Legion Approves 9 of 12 New Productions

The National Legion of Decency this week reviewed 12 pictures, putting six in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I are "Dance With Me, Henry," "Daniel Boone, Trail Blazer," "Everything But the Truth," "Friendly Persuasion," "The Great American Pastime" and "Suicide Mission." In Section II are "Brass Legend," "Scandal, Inc." and "The Silken Affair." In Class B are "The Desperados Are in Town," because it "tends to justify untruthfulness in plot solution"; "The Girl He Left Behind" because it "tends to condone immoral actions" and "Wicked as They Come" because of "low moral tone; suggestive sequence."

Anti-Trust Suit Filed By Portchester Theatre

A $300,000 triple-damage suit was filed last week in New York District Court by Westchester Playhouse, Inc., against Paramount Pictures, United Artists, and Prefect Theatres, Inc., charging anti-trust violations. The plaintiff alleged on behalf of the Embassy Theatre, Portchester, that the defendants conspired to favor Prefect's Greenwich Theatre, a direct competitor of the Embassy, by refusing to allow the plaintiff to compete against Prefect for purchase of the defending distributors' pictures.

Jacob Wilk Dies; Was Warner Vice-president

Jacob Wilk, 70, former vice-president and Eastern story editor for Warner Brothers, died in New York November 12 at Mt. Sinai Hospital. Mr. Wilk joined Warner Bros. in 1929 and retired from the company in April, 1952. He started his career as assistant dramatic editor on the Minneapolis Tribune and did publicity there for the Metropolitan Opera House. In 1910, he became associated with W. A. Brady and four years later joined World Film Co. as publicity director. In the following years he was associated with motion pictures and the stage and also sold films to English exhibitors and English pictures to U. S. theatremen, before joining Warner Bros.

Dan B. Miner

LOS ANGELES: Private funeral services were held Tuesday at Forest Lawn for Dan B. Miner, 74, who died November 10 of a heart ailment. He founded Los Angeles' oldest advertising agency, which bears his name, was director of the Los Angeles Chamber of Commerce. He was a widely recognized historical authority.

Victor Young

HOLLYWOOD: Victor Young, 56, famed composer of innumerable musical scores for motion pictures, died here November 11 of a heart condition. He wrote the score for "Around the World in 80 Days." His scores included "For Whom the Bell Tolls" (1943); "The Big Clock" (1945); "Golden Earrings" (1947) and "The Star" (1952).

William D. Farrell

YAKIMA, WASH.: William Downing Farrell, 67, operator of theatres here died November 13 following a heart attack. A native of Ellensburg, Wash., he also operated theatres in Sunnyside, Wash.

Robert W. Lea

Robert W. Lea, vice-president and special consultant of Olin Mathieson Chemical Corp. and a member of the boards of directors of Universal Pictures Company and Decca Records, died suddenly at his home in New York November 12.

Famous Players Dividend

TORONTO: Famous Players Canadian Corporation Ltd., has declared a dividend of 37½ cents on the common stock for the quarter ending December 31, 1956, payable Dec. 13 to shareholders of Nov. 22.

FILM BUYERS RATING

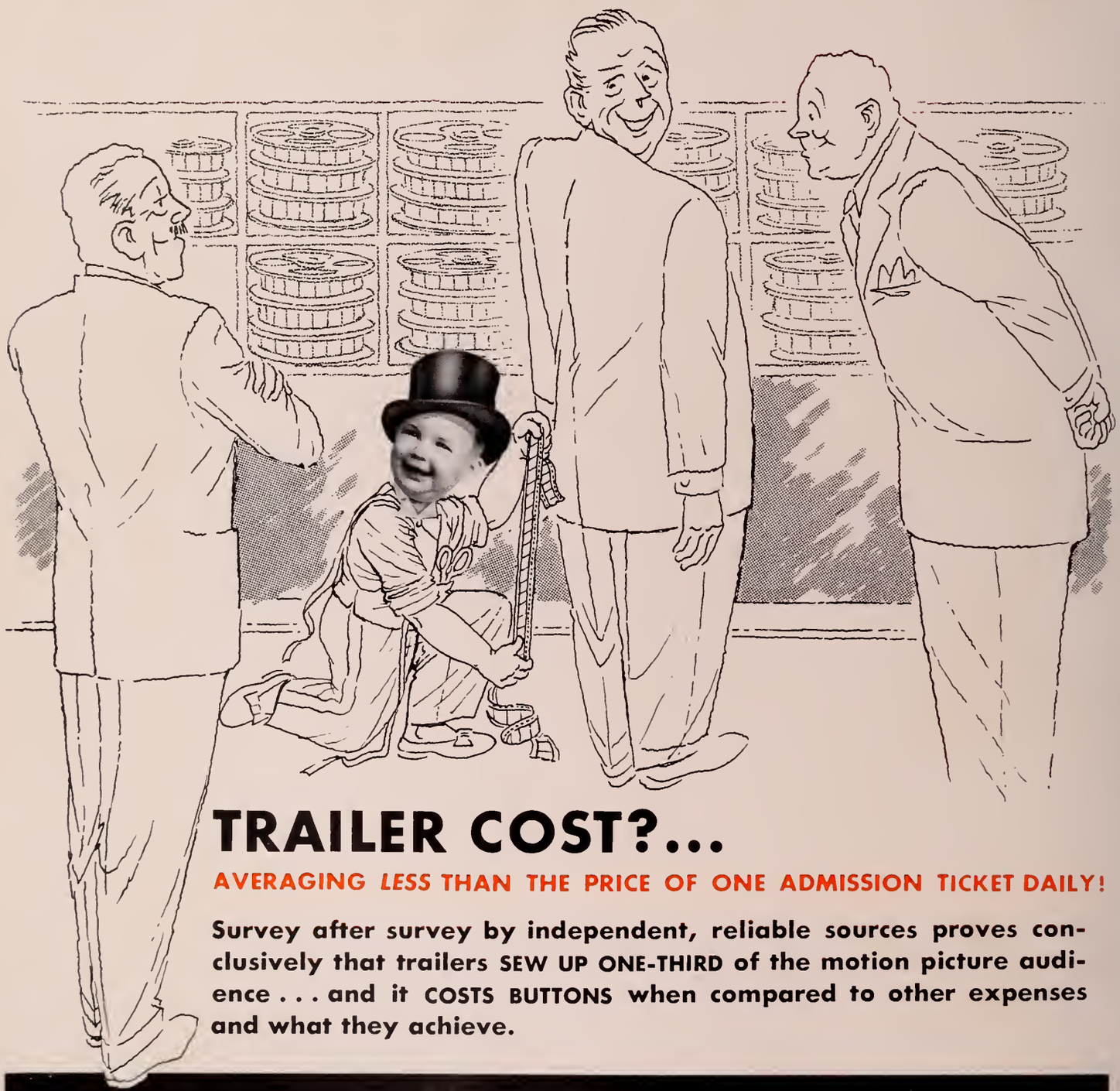
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 144 attractions, 4,240 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
*Alexander the Great (U.A.)	2	—	13	12	11
Ambassador's Daughter, The (U.A.)	—	7	10	9	10
Animal World, The (W.B.)	—	5	8	18	3
*Anything Goes (Par.)	3	3	4	16	16
Attack (U.A.)	—	4	3	—	—
Autumn Leaves (Col.)	—	7	10	11	4
Away All Boats (U-I)	25	27	21	6	2
Back from Eternity (RKO)	—	1	2	4	—
*Backlash (U-I)	—	18	4	23	7
Bad Seed, The (W.B.)	12	10	4	—	3
Bandido (U.A.)	—	—	11	3	5
Between Heaven and Hell (Fox)	1	4	4	—	—
Beyond a Reasonable Doubt (RKO)	—	—	1	7	3
Bhowani Junction (MGM)	1	8	6	15	6
Bigger Than Life (Fox)	—	—	1	5	12
Birds and the Bees (Par.)	2	13	19	5	14
*Blackjack Ketchum Desperado (Col.)	—	3	1	2	5
*Bold and the Brave (RKO)	1	3	16	16	2
Burning Hills, The (W.B.)	—	5	24	14	18
Bus Stop (Fox)	42	16	14	4	—
Catered Affair, The (MGM)	—	3	12	10	12
Cockleshell Heroes (Col.)	—	1	10	8	—
*Comanche (U.A.)	—	1	8	15	21
*Come Next Spring (Rep.)	—	2	6	27	6
*Come On, The (A.A.)	—	—	--	1	4
Congo Crossing (U-I)	—	1	14	7	7
*Conqueror, The	17	13	14	15	12
*Court Jester, The (Par.)	—	10	9	13	10
*Crashing Las Vegas (A.A.)	1	3	1	1	—
*Creature Walks Among Us (U-I)	1	5	5	3	1
Creeping Unknown, The (U.A.)	—	—	4	1	—
*Crime Against Joe (U.A.)	—	—	6	—	—
Crime In the Streets (A.A.)	—	5	11	8	1
D-Day the Sixth of June (20th-Fox)	—	9	31	3	3
Dakota Incident (Rep.)	—	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	13
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (Col.)	—	17	9	3	1
Eddy Duchin Story The (Col.)	2	32	30	5	2
Fastest Gun Alive (MGM)	4	26	25	4	1
First Texan, The (A.A.)	—	2	6	12	5
First Traveling Saleslady (RKO)	—	—	1	5	1
*Forbidden Planet (MGM)	1	18	15	4	6
Foreign Intrigue (U.A.)	—	1	5	2	3
Francis in the Haunted House (U-I)	—	12	21	5	2
Gaby (MGM)	—	1	13	17	6
Girls in Prison (A.I.P.)	—	10	2	1	—
*Godzilla, King of the Monsters (Trans.)	—	4	3	5	2
Goodbye, My Lady (W.B.)	—	4	11	11	8
Great Day in the Morning (RKO)	—	1	9	7	3
Great Locomotive Chase, The (B.V.)	—	14	16	14	9
Guys and Dolls (MGM)	20	12	10	6	10
*Harder They Fall, The (Col.)	—	5	4	29	25
High Society (MGM)	17	12	5	1	—
*Hilda Crane (20th-Fox)	—	—	9	9	9
Hold Back the Night (A.A.)	—	—	3	1	3
*Hot Blood (Col)	—	5	16	15	7
Hot Rod Girl (A.I.P.)	—	13	3	1	14
I'll Cry Tomorrow (MGM)	11	39	11	1	1
Johnny Concho (U.A.)	1	4	4	22	3
Jubal (Col.)	1	25	3	34	2
*Kettles in the Ozarks (U-I)	2	18	13	16	3
King and I, The (20th-Fox)	30	20	20	16	3
Kiss Before Dying, A (U.A.)	—	1	3	2	—
Last Wagon, The (20th-Fox)	—	9	18	2	—
Leather Saint (Par.)	—	3	3	5	5
Lisbon (Rep.)	—	2	—	30	5
Magnificent Roughnecks (A.A.)	—	—	6	—	1
Man in the Gray Flannel Suit (20th-Fox)	22	29	14	8	8
Man Who Knew Too Much (Par.)	2	17	25	8	2
*Massacre (Fox)	—	1	2	1	4
*Maverick Queen, The (Rep.)	—	4	4	11	3
*Meet Me in Las Vegas (MGM)	6	9	23	17	16
*Miami Expose (Col.)	—	—	—	2	4
*Miracle in the Rain (W.B.)	—	6	10	22	26
Moby Dick (W.B.)	7	21	17	11	4
*Mohawk (Fox)	—	5	9	6	2
*Naked Hills (A.A.)	—	1	—	2	2
*Navy Wife (A.A.)	—	1	—	1	3
*Never Say Goodbye (U-I)	—	12	27	23	16
*On the Threshold of Space (Fox)	—	9	7	13	16
*Our Miss Brooks (W.B.)	—	—	9	11	13
†Over-Exposed (Col.)	—	4	—	1	—
Pardners (Par.)	7	28	12	3	—
*Patterns (U.A.)	—	—	—	—	12
Pillars of the Sky (U-I)	—	2	11	11	3
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	22	17	8	4
Proud Ones, The (Fox)	—	27	20	15	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Raw Edge (U-I)	—	1	5	3	1
Rawhide Years, The (U-I)	—	5	22	8	7
*Red Sundown (U-I)	—	11	9	9	5
Rebel in Town (U.A.)	—	3	1	2	—
Reprisal (Col.)	—	1	3	1	—
*Revolt of Mamie Stover (Fox)	—	11	26	10	1
†Rififi (UMPO)	—	16	—	—	—
Rock Around the Clock (Col.)	22	22	14	1	1
Run for the Sun (U.A.)	—	4	7	3	3
Safari (Col.)	—	6	19	14	6
Santiago (W.B.)	—	2	22	10	12
Satellite in the Sky	—	—	3	1	4
*Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	2	6	7	3
†Search for Bridey Murphy (Par.)	—	—	—	—	5
Searchers, The (W.B.)	6	22	18	3	—
†Secret of Treasure Mountain (Col.)	—	1	—	6	—
*Serenade (W.B.)	—	1	4	8	18
Seven Men From Now (W.B.)	—	9	17	3	1
†Showdown at Abilene (U-I)	—	—	15	1	1
Solid Gold Cadillac, The (Col.)	—	—	3	4	1
Somebody Up There Likes Me (MGM)	2	3	20	25	2
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U-I)	—	1	7	16	—
Storm Over the Nile (Col.)	—	—	2	5	4
*Stranger at My Door (Rep.)	—	2	2	6	3
*Swan, The (MGM)	3	12	17	14	7
Tea and Sympathy (MGM)	—	8	2	2	—
That Certain Feeling (Par.)	—	11	14	25	17
These Wilder Years (MGM)	—	3	4	8	2
*Timetable (U.A.)	—	—	—	3	4
†Toward the Unknown (W.B.)	—	—	3	3	—
Toy Tiger (U-I)	11	12	22	12	2
Trapeze (U.A.)	9	30	35	3	—
*Tribute to a Bad Man (MGM)	—	2	13	14	15
23 Paces to Baker Street (Fox)	1	3	13	11	20
†Unguarded Moment (U-I)	—	1	3	4	—
*Uranium Boom (Col.)	—	—	—	4	5
Vagabond King (Par.)	—	—	4	3	6
Walk the Proud Land (U-I)	—	8	20	9	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	8	19	6
*World in My Corner (U-I)	—	—	5	15	29
*World Without End (A.A.)	1	—	7	3	2

TRAILER MADE...
EVERY THIRD CUSTOMER!



TRAILER COST?...

AVERAGING *LESS* THAN THE PRICE OF ONE ADMISSION TICKET DAILY!

Survey after survey by independent, reliable sources proves conclusively that trailers SEW UP ONE-THIRD of the motion picture audience . . . and it COSTS BUTTONS when compared to other expenses and what they achieve.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

WOMAN'S HOME COMPANION
Survey showed 31 per cent went to the movies because of TRAILERS!

SINDLINGER
Survey showed 34.2 per cent went to the movies because of TRAILERS!

NATIONAL THEATRES CIRCUIT IN 21 STATES
Survey showed 43 per cent went to the movies because of TRAILERS!

Trailers — Showmen's Socko Salesmen!

NOVEMBER 24, 1956

MOTION PICTURE HERALD

"The EXHIBITOR Today and Tomorrow"

—An Address by Martin Quigley, Jr., before the MPTA of Ontario

ALLIED MEETS IN DALLAS

REVIEWS (In Product Digest): THE GREAT MAN, RUNNING TARGET, THE GREAT AMERICAN PASTIME, ROCK PRETTY BABY, RUMBLE ON THE DOCKS, THE PEACEMAKER, THE MAN IS ARMED, PAPA MAMA THE MAID AND I, THE DOCTORS

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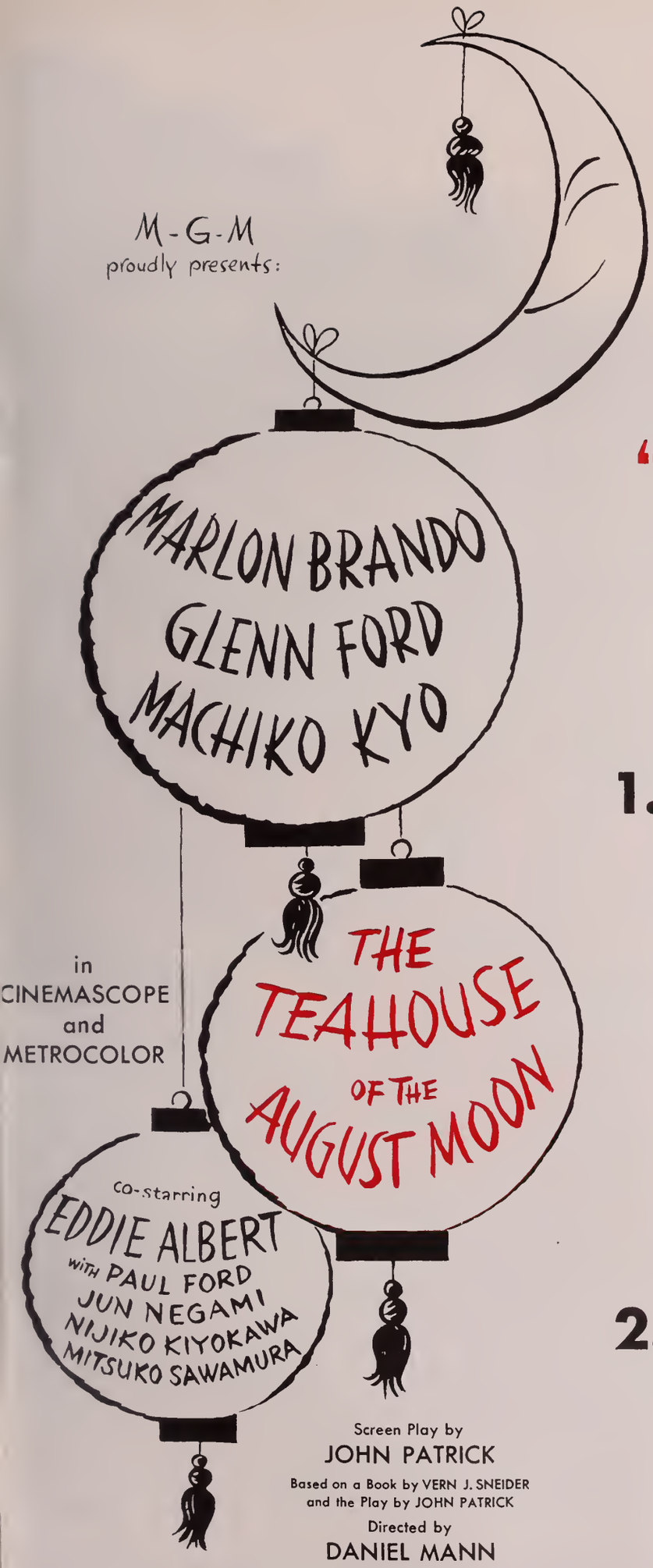
"Beautiful Geisha girl born to make man happy" says the rascal Sakini. Captain Fisby is "being made happy" by Lotus Blossom as he telephones his irate Colonel to report that all is under control in the Okinawan village he has come to supervise.

(*Left to right: Machiko Kyo, Glenn Ford, Marlon Brando*)

THIS SCENE MADE "STONE-FACE" ED SULLIVAN

ROAR WITH LAUGHTER!

So he's made the trailer to tell the world about M-G-M's "THE TEAHOUSE OF THE AUGUST MOON"!



Screen Play by
JOHN PATRICK
Based on a Book by VERN J. SNEIDER
and the Play by JOHN PATRICK
Directed by
DANIEL MANN
Produced by
JACK CUMMINGS

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

TWO BIG TRAILERS SELL M-G-M's "TEAHOUSE" IN ADVANCE!

5-MINUTE EXPLOITATION FILM

1. "OPERATION TEAHOUSE"

The intimate story of how the famed Pulitzer Prize play was filmed. A special camera crew was sent to Japan to make candid-camera footage of the beautiful native backgrounds, with appealing inside shots of the stars, director, producer and hundreds of villagers. It's a sure-fire ticket-seller. Run it as far in advance as possible prior to the regular trailer.

SPECIAL REGULAR TRAILER

2. "ED SULLIVAN LAUGHS"

This specially narrated trailer is one of the cleverest you've ever put on your screen. Ed Sullivan capitalizes on his "stone-face" reputation in a hilarious selling job for this great entertainment.

NEXT WEEK WARNER BROS. FLOOD THE BOARDS WITH THE MOST SPECTACULAR FULL-MONTH TEASER 24-SHEET POSTING IN ITS SHOWMANSHIP HISTORY!

EE WILLIAMS' BOLDEST STORY!
PRESENTED BY
WARNER BROS.
AND ON BROADWAY -- 'BABY DOLL' ON THE WORLD'S LARGEST PAINTED SIGN, SEEN BY A MILLION VISITORS EVERY DAY!

PRESLEY IS PACKING THE PARAMOUNT!

THE THEATRE IS ROCKING!
THE PICTURE IS ROLLING!

OPENING DAY...7:32 A.M.

20th Century-Fox presents

LOVE ME TENDER

CINEMASCOPE

starring
Richard EGAN · Debra PAGET and introducing Elvis PRESLEY

co-starring ROBERT MIDDLETON · WILLIAM CAMPBELL · NEVILLE BRAND

TAKE A TIP FROM 20th!

More of the same is coming!

JAYNE MANSFIELD for Christmas!

The Girl Can't Help It

COLOR by DE LUXE
CINEMASCOPE

starring
Tom EWELL · Jayne MANSFIELD · Edmond O'BRIEN

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 205, No. 8 — November 24, 1956

North of the Border

THOSE concerned with improving trade relations within the motion picture business in this country need look no further than to Canada for a splendid example. Our good neighbors to the North are currently demonstrating that even in this period of acute problems exhibitors and distributors can keep their dealings with each other on a friendly and business-like basis.

The bitterness and sharp words that so often have characterized disputes in the trade in the United States seems wholly absent in Canada. Instead of each side blaming the other for current conditions, for the past year a joint committee has been handling exhibitor grievances. In the period only one dispute between an exhibitor and a distributor required attention of the joint committee. That dispute was promptly adjusted to the satisfaction of the parties concerned.

The relatively smooth course of trade relations in Canada shows that even the existence of properly organized machinery for handling disputes tends to make it possible for the parties to come to terms by themselves. A good grievance machinery, patterned perhaps on the Canadian model, is urgently needed in the film industry in the United States.

■ ■ ■

Slices of the Melon

SINCE it is Thanksgiving week, perhaps reference to "slices of turkey," rather than "slices of melon" should be made in connection with the imminent sale of a number of post-1948 features to television.

The problem that has often blocked such sales in the past is not a reluctance on the part of the producer-distributor to have competition to his current theatrical attractions. Rather it is a matter of satisfying all the groups which want additional payments when TV sales are concluded.

The 1948 date came into being as a result of negotiations of the American Federation of Musicians. Earlier films were cleared for television when it was agreed that the musicians union would share in the proceeds.

At the present time many union and professional groups whose members participate in film making want additional payments on TV sales. The Screen Actors Guild for example is considering recommending to its membership that negotiations in each instance be for two contracts—one covering theatrical presentation and the other television. Actors who appear in films especially made for television already have won additional payments for "reruns," i.e., the use of the same film repeatedly in the same TV area.

Screen writers are also interested in extra payments. Of even greater potential economic import is the stand of the IATSE. In one way or another it will seek additional compensation for its members out of television receipts when the next basic agreement is negotiated.

The conclusion which is inescapable is that the feature producer and studio executive must enter all negotiations with a keen appreciation of the factors involved. Certainly steps must be taken to insure that costs do not rise to the point that feature picture making is seriously handicapped. The indirect and deferred costs need to be watched just as much as the direct and immediate ones.

■ ■ ■

Dietz on Advertising

HOWARD DIETZ, vice-president of Loew's, Inc., in charge of advertising and publicity, has made a reply to some recent criticism of motion picture advertising in a letter to the magazine of the Screen Producers Guild. Mr. Dietz made some important points which are often overlooked by critics within and without the industry:

"Motion picture advertising will not be improved by side-line experts. . . . Nowhere did I read a comment on the fundamental approaches to a campaign. A campaign must stem directly from the character of the picture. Some pictures flourish with mere ballyhoo, others exposition."

Film advertising, as Mr. Dietz noted, must be built around a fundamental approach to each attraction. Constructive criticism of advertising is always welcome. But criticism for criticism's sake is not. It never should be forgotten that selling a motion picture differs from all other selling. The records achieved by the film advertising departments, despite the difficulties involved in selling something as intangible as entertainment, may be compared favorably with those of any other industry.

■ ■ ■

THOUGHT of the Week—Now that two more highly regarded newspapers, the *Louisville Courier-Journal* and the *Louisville Times*, have issued statements announcing that they have banned "misleading and untrue" motion picture advertising it is time for action lest a few campaigns make a spectacle of the whole industry. Those responsible for advertising standards in the industry ought by now to realize that all is not well.

■ ■ ■

QUOTABLE QUOTE: "I still wouldn't trade my business for anybody else's in this town—satisfaction-wise, that is." *—Charles L. Jones, Northwood theatre, Northwood, Iowa.*

—Martin Quigley, Jr.

Letters to the Herald

Enthusiasm

To the Editor:

Both Al Lichtman and Jerry Wald in Motion Picture Herald of November 10 agree that our real danger is not television in the sense we feel, but our lack of enthusiasm. You can see it in the trade papers, in the pressbooks and in the theatres, and, of course, its roots stretch deep into the studios because too many of the pictures are uninspired, acting, story-wise and production-wise.

From the studio to the home office, to the theatres, the effort is "to save the penny" (not the dollar as it used to be). This is resulting in many long faces and surely will help sink us down to the level of television entertainment.

We get duly enthused over "The Ten Commandments," "Giant," "Around the World in 80 Days" and actually keep expecting a steady flow of pictures like "Teahouse of the August Moon," "Friendly Persuasion," "Written on the Wind" yet in all reality how can there be. If there were, even those would pale by comparison, to one another.

We must make people enthusiastic about *going* out to the movies to our theatres, and not sit back as *we are doing,* till the next big picture bursts forth. Robert Taplinger of Warners (again Motion Picture Herald of November 10) plans to re-do the pressbook which is now nothing but an illustration of one ad approach in varying sizes (either too big or too small) and repeating *one style only.* This, of course, is long overdue.

The first aim of a pressbook is to create enthusiasm. Name three this year you could place in any dentists' office, beauty parlor, high school cafeteria, Kiwanis luncheon, women's club, union meeting, card party, church social, Boy Scout gathering, and come up with 50 per cent enthusiastic would-be patrons even after looking at page after page of big ads. Sure, you'd get a group here and another there, but our theatres are mighty big to fill with *one-slant sex* ads they're making these days.

Again, in The Herald this week, Walter Brooks mentions "Teenage Rebel" as really a family picture and not as the pressbook says, for those over 16, and about juvenile delinquents.

So it goes, and our films keep running to an ever dwindling audience—except we've got millions of people who surely must get tired of that little old box every night, and would welcome a change, for example a chance to really see Florida, not like television shows it, but in CinemaScope and color and perhaps with Eddie and Debbie and their new baby, just as the average married couple never has another chance when the family begins a "Honeymoon for Three" (there's a hot idea for RKO), as a followup to "Bundle of Joy."

So, let's start making enthusiastic pictures—pictures that entertain. Remember how often lately have we heard said of a picture, the acting was terrific, bound to win an award, but it's awful depressing (or brutal, or dirty). And did anyone in the film industry see the ad Hallmark Greeting Cards had in *Life* a few issues ago? The young draftee sitting on his bunk in his barracks looking at a "missing you" card from home. One picture is worth a thousand words! Why aren't our ads this effective?—*JOHN P. LOWE, Manager, Garden Theatre, Greenfield, Mass.*

•

Shorts' Value

To Walter Brooks:

It was a great lift to me to read your annual articles on short subjects. I say your annual articles, because that is about as often as short subjects get an unusual amount of recognition. Your editorial this year on "Disjointed Progrems and the Short Subjects," in The Herald of October 27 is perhaps the best of many, many good ones you have written. It is authoritative and manifests the knowledge of the short subject business, some of which you learned at Educational.

I have, of course, only one very slight criticism, and that is that you forgot the two-reel comedies, the grandpappy of all motion pictures. Here at Columbia we are still making those good belly-laugh films that theatre patrons have enjoyed for so many years. As you stated, unfortunately the exhibitor does not take full advantage of these films despite the fact that the public, according to the best evidence, loves them.

Only two weeks ago I previewed two of my latest There Stooges comedies, and believe me, they brought the house down. As a matter of fact, I believe that in my 30 years of comedy making I have never had better comedies than those we are turning out now.

I know that you are rendering a good service to the exhibitor in telling him about the short subjects, which he seems to take for granted at times. I know that if theatres would book and *advertise* shorts as "Added Attractions" they would glean extra dollars at the box office. Laughter denotes pleasure, and what greater service can you render to the public than to give them laugh packed films. All shorts need is a good "selling" job.—*JULES WHITE, Columbia Pictures Corp., Hollywood, Calif.*

MOTION PICTURE HERALD

November 24, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Charles S. Aaronson, Managing Editor; Floyd E. Stone, Photo Editor; Vincent Canby, News Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Bear St., Leicester Sq. Correspondents in principal capitals of the world. Member Audit Bureau of Circulation. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address: "Quigpubca, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

LOEW'S BOARD MEET

At the regular monthly meeting of the Loew's board in New York Wednesday, Richard M. Crooks, a partner in the stock exchange firm of Thompson & McKinnon, was elected a director. At the same time, the directors declared a quarterly dividend of 25 cents per share, payable December 24 to stock of record December 6. The treasurer reported that estimated earnings for the year ended August 31, 1956, were approximately 90 cents, compared with $1.03 for the prior year, and that earnings for the first quarter, ended November 22, of the new fiscal year will be about 30 cents, against five cents for the similar period last year. For the official record, no other action was taken by the board.

ASSIGN NEW JUDGE

New York Federal District Court Judge Edward L. Palmieri has been assigned to preside over all future motion picture industry cases involving the industry consent decrees. The announcement was made at the hearing this week in Judge Palmieri's court pertaining to an application by Stanley Warner Theatres to purchase the Majestic theatre, Providence, R. I., from the Comerford Theatre Circuit. Judge Palmieri signed an affidavit to the effect that the government has no opposition to the purchase, and said that it would be filed this week with the anti-trust division of the Justice Department.

FREE FILMS TO REFUGEES

The 10 major motion picture distribution companies have agreed to provide free films at Camp Kilmer, N.J. where some 5,000 Hungarian refugees are being housed. The request for the service was made by Eric Johnston, president of the MPAA. Through the facilities of the Army and Air Force Motion Picture Service, all current films playing the circuits will be made available for the entertainment of the refugees.

PLAN STATUS REPORT

The business building coordination committee of the Motion Picture Association of America is attempting to set up a meeting with the Council of Motion Picture Organizations and top exhibition leaders to present a "status report" on the MPAA's six-point program designed to boost the box office, it was reported this week.

ATTENDANCE RISE

Business in the film houses of the nation is showing fine improvement and will continue to show an improvement if the producers continue to slant a good part of their product to the younger element of the population, according to Leonard H. Goldenson, president of American Broadcasting - Paramount Theatres, Inc., who has long urged "new faces" for inclusion in films.

"GIANT" TOP GROSSER

With approximately 30 new openings this past week and its tremendous sustaining power in all of its holdover engagements, George Stevens' "Giant" has established itself as Warner Bros.' top grosser of all time, out-distancing all previous Warner releases, the company announces. Second week holdovers on "Giant" everywhere are equaling or closely matching the big opening weeks. In addition, the film is maintaining strong returns in such longer holdover engagements as New York, Chicago, Los Angeles, Cleveland, Miami, Pittsburgh, New Orleans, Boston, Washington, San Francisco and St. Louis—where it has been running anywhere from three to six weeks.

TIFFANY-STYLE

The next bright star to pop up over the bounding horizon—what with these big pictures—could turn out to be (with profitable results) the bidding of a tardy farewell to the department store type of advertising copy in favor of the Tiffany variety. A multi-carat personality will warrant multi-carat coverage.

SEARS DIES AT 59

Gradwell L. Sears, 59, former president of United Artists, died Thanksgiving Day at his home in New Rochelle, N.Y. of lung cancer. He retired from United Artists and other industry participations in 1950 after a long career which started immediately following World War I, in which he saw service. He worked for World Film Co., then with Republic Distributing Corp. and the Selznick Company.

In 1920 he joined First National Pictures, went to Warner Bros. and rose to head the Warner sales organization. He became United Artists head in 1946. He is survived by his widow, a son, a daughter, his mother, a half-brother and six grandchildren.

WHEN and WHERE

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas, Texas.

November 30: Eighteenth annual dinner of the Motion Picture Pioneers honoring Robert J. O'Donnell as Pioneer of the Year, Waldorf-Astoria Hotel, New York City.

December 17: Annual Christmas party of the Des Moines Variety Club, Jewish Community Center, Des Moines, Ia.

December 22: Film Row Club's annual Christmas dance, Ambassador Hotel, Los Angeles.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 1-2: Allied States Association, annual winter board meeting, Terrace Plaza Hotel, Cincinnati.

Febuary 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 3-5: Theatre Owners of America, mid-winter board meeting, Blackstone, Hotel, Chicago.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

Herald picture

Herald picture

NEW COMPANIES made news last week in New York. Above, Kenneth Hargeaves, president of Rank Film Distributors of America, introduces himself and representative Leslie Roberts and tells how his company will endeavor to "break down exhibitor resistance". It probably will have six offices, 18 pictures, a New York theatre (the Sutton), and its own publicity chief (Geoffrey Martin).

Right, above, announcing Am-Par Pictures: Irving H. Levin, president; and Sidney Markley, film production vice-president of American Broadcasting-Paramount Theatres, its owner.

Right, Budd Schulberg, president of Schulberg Productions, with his brother Stuart, vice-president. The company's pictures will portray the American scene truthfully, realistically, and probably mostly through Mr. Schulberg's stories.

Herald picture

This week in pictures

MAKING PICTURES in New York may be a bit more trouble but it's worth it in terms of production realism and extra value and surprisingly the cost is no greater, producer William Berke told news writers there over cocktails last week. He has completed "Four Boys and a Gun" and "Street of Sinners" for United Artists. A television man lately (110 plays) he is a booster for the picture of modest length.

Herald picture

THIS IS THE CREW FOR '57—Variety Tent 17, Dallas. Seated are Charles Weisenberg, second assistant; W. L. Marshall, property master; Edwin Tobolowsky, chief barker; Don C. Douglas, first assistant; M. J. Rachofsky, dough guy. Standing, Duke Clark, Jack Underwood, Clyde Rembert (1956 chief barker), Jake Elder, John K. Hicks, Ben Gold, Ed Gall, advisory directors. Two other crewmen not available for the picture are Alex Keese and Paul Short.

SEND-OFF to some Olympic stars, at the Warner studio. Susan Hayward and Kirk Douglas pose on the set of "Top Secret Affair" with Andy Stanfield, Thane Baker, Ted Wheller, Greg Bell and Gordon McKensie. The athletes were studio guests en route to the Olympics in Australia.

ON A SILVER PLATTER, naturally, at New York's class house, the Plaza, where MGM's "Lust for Life" was in its eighth week, one chilly evening manager William Evans served coffee to his customer friends in queue.

TESTIMONY, above, at the Washington exchange, for Columbia's "Hey Rube!" drive. Branch manager Ben Caplon with exhibitor Harold Wood, division manager Sam Galanty, and exhibitors Sam Bendheim, Samuel Northington, Frank Stover, and Dave Kamsky.

"LOVE ME TENDER"'s opening at the Paramount New York drew, among thousands, 20th-Fox's ad chief Charles Einfeld, United Paramount vice-president Edward Hyman, and Jack Bloom of 20th-Fox.

SIGNING, in a Tokyo tea house of course, for MGM's "The Teahouse of the August Moon". In array, regional director Seymour Mayer, producer Jack Cummings, Toho Company vice-president Kumaichi Teramoto, and Daiei president Masaichi Nagata.

Canada Industry Has A Very Busy Week

. . . Three annual conventions in Toronto climaxed Thursday by annual Canadian Pioneer Award presentation to Oscar Hanson

TORONTO: Four important meetings at the King Edward Hotel highlighted a busy week for the motion picture industry here, starting Monday with the annual convention of the Motion Picture Theatres Association of Ontario. The chief feature Tuesday was the annual convention of the National Committee of the Motion Picture Exhibitor Associations. On Wednesday the Motion Picture Industry Council of Canada held its yearly meeting. The events were capped on Thursday by the annual dinner of the Canadian Motion Picture Pioneers.

Presents Award to McKim

Speaker at the MPTA convention Monday was Martin Quigley, Jr., editor of The HERALD. His subject was "The Exhibitor—Today and Tomorrow." Mr. Quigley also presented the Quigley Award Plaque for 1956 to theatre manager John McKim. President of the association is Lionel Lester.

Mr. McKim won the award for small situations for his showmanship at the Odeon theatre, Ladysmith, British Columbia. He has since been promoted to the Odeon circuit home office in Toronto.

At the annual dinner and dance of the pioneers Thursday, the "Pioneer of the Year" award was presented to Oscar R. Hanson, the only living member of the three founders of the group. Mr. Hanson founded the Canadian Pioneers in 1940 with Ray Lewis, late editor of the *Canadian Moving Picture Digest*, and Clair Hague, then manager of Universal Films. Additionally, Tuesday, the Toronto Variety Club met and the Canadian Council of Christians and Jews held its annual banquet.

At the meeting on Monday, the incumbent board of directors was reelected. President Lionel Lester told of a letter sent to the Fowler Commission opposing pay-as-you-see television.

Reports on Membership

Russ Simpson, reporting for the membership committee, said that while there had been 31 new members, four of them drive-ins, the association had lost 24 memberships. There are a total of 346 paid-up members in the association.

Jack Clarke, on finances, said there will have to be something done about increasing the membership fees since the association has operated at a loss for three years.

Mr. Lester said that discussions are going on with the major bus companies toward the eventual elimination of railroad express for the shipment of films. The question of the cost of press books and mats charged for by Canadian film distributors, brought up by Jack Weiser, Oshawa, was taken to the national committee of the Canadian Exhibitor Association.

***THE WINNER** and his silver plaque, John McKim, left, with Martin Quigley, Jr., at the MPTA of Ontario convention.*

Group Optimistic

Optimism pervaded the annual meeting of the national committee of the Canadian Exhibitors Association Tuesday. Morris Stein was reelected chairman of the meeting, which was noteworthy for its spirit of harmony and absence of contention. "We've reached the bottom of business," said Owen Bird, Ladner, N. C., exhibitor, "There is no direction for us to go now, other than up." Mr. Bird also operates the West Coast Booking Association. Provincial governments across Canada will be approached by the exhibitor associations on the question of the amusement tax, it was announced. F. G. Spencer was elected eastern vice-president while Duane MacKenzie was named western vice-president. Secretary-treasurer is Dick Main. Arch Jolley continues as executive secretary of the organization.

Student Admissions Set

ATLANTIC CITY: A 50-cent student admission ticket to the Hamid and Apollo film theatres will be available, the Atlantic City High School Parent-Teacher Association was told at its first meeting of the school year. The program will be inaugurated at Thanksgiving.

RKO to Offer 14 for Release In 6 Months

HOLLYWOOD: Fourteen productions, representing a total expenditure of $33,000,000, will be released by RKO Radio Pictures during the first six months of 1957, it was announced this week by Walter Branson, vice-president in charge of worldwide distribution, following conferences with Daniel T. O'Shea, president, and William Dozier, vice-president in charge of production.

Spearheaded by the aviation film, "Jet Pilot," starring John Wayne, the group lineup runs the full entertainment gamut, including spectacle, historical drama, adventure, romance, comedy, melodrama, science fiction and themes appealing to youth.

The films include: "Public Pigeon Number One," starring Red Skelton and Vivian Blaine, set for January 9 release; "The Young Stranger," with James MacArthur, January 16; "I Married a Woman," starring George Gobel, Diana Dors and Adolphe Menjou, January 30; "That Night," Galahad Production starring John Beal, Augusta Dabney and Shepperd Strudwick, February 6; "Jet Pilot," with John Wayne and Janet Leigh, February 20; "Run of the Arrow," with Rod Steiger and Ralph Meeker, February 27; two science fiction films, "The Cyclops," starring James Craig, and "X the Unknown," both March 13.

Also set for 1957 exhibition are "The Day They Gave Babies Away," starring Glynis Johns and Cameron Mitchell, March 27; "Tarzan and the Lost Safari," Sol Lesser Production starring Gordon Scott, April 3; "The Lady and the Prowler," a John Farrow Production starring Diana Dors, Rod Steiger and Tom Tryon, April 17: "The Girl Most Likely," starring Jane Powell and Cliff Robertson, May 22; "The Violators," Galahad Production starring Arthur O'Connell, June 12; "Escapade in Japan," starring Teresa Wright and Cameron Mitchell, July 3.

RKO will release four more pictures during 1956, including "Bundle of Joy," starring Eddie Fisher and Debbie Reynolds; "The Silken Affair" starring David Niven and Genevieve Page; "Man in the Vault," starring William Campbell and Anita Ekberg, and "Guilty."

Remodel Ohio Theatre

CANTON, OHIO: Henry Hellriegel, Cleveland theatre contractor, is remodeling the Valentine theatre here for the building owner, Larry Heller, who plans to open and operate the theatre himself. The house, formerly leased to Joe Calla, has been closed recently.

THE EXHIBITOR Today and Tomorrow

Highlights of an address at the 1956 annual convention of the Motion Picture Theatres Association of Ontario in Toronto, November 19th

by MARTIN QUIGLEY, JR.

Editor of MOTION PICTURE HERALD

RIGHT at the beginning I want to make it clear that I am an optimist —a realistic optimist—in connection with the topic I have chosen.

The exhibitor is fundamentally a merchandiser of theatrical entertainment. Therefore, in any consideration of his position it is well to look first at the product he has to offer. Many commentators are led into error about the future prospects of the motion picture exhibitor by failing to start their consideration at the beginning. That is, by looking at the product that is now available and is likely to be forthcoming.

The product available today is as good or better than ever before. This doesn't mean that there is more product but it does mean that of the product that is available, more ranks in the first-class than ever in the past. In recent weeks there have come to the theatrical market such attractions as "War and Peace," "Giant," "Around the World in 80 Days," "The Ten Commandments." In the recent past —"The Seven Wonders of the World" and perhaps the best musical "The King and I" and a variety of other important attractions. Those that I have named will gross worldwide more than any equal number of pictures that can be named in the entire fifty years of the feature film.

Certainly no industry that is producing that kind of product is dead or dying.

Outlook Promising

The outlook for quality product in the future is certainly as promising. The studios in Hollywood realize that pictures have to be better to compete successfully for the public's time. Studios in Britain, on the Continent and even in other parts of the world are learning more and more how to make films that will appeal in the international market.

The production of pictures has gone through a tremendous evolution. In times past a small number of great studios with numbers of stars under contract dominated production. Today most all of that is past. For the most part pictures are being made independently. Most of them are being made wholly with studio financing but the creative artist, the producer and director, enjoy a greater measure of autonomy than ever before and have a greater stake in the financial success of the picture.

Let it be assumed, therefore, that the motion picture exhibitor of tomorrow will have good product to show.

The next point to consider is the place in which this product is to be exhibited. The exhibition plant worldwide, objectively speaking, has not kept up with the times. There are, of course, many exceptions. Some theatres are good. Some are bad and many fall in various in-between categories.

It is axiomatic that the good product should be shown in the best possible circumstances.

All of us know that a considerable number of theatres in operation today are over-age by the calendar. The factor of obsolescence is one that cannot be ignored. During the boom days of World War II many theatres were kept in operation that should have passed away and been replaced. A part of the heavy mortality of theatres in the U. S. since 1947 is due to the fact that many theatres were obsolete.

The activity of the producers in striving for new techniques has complicated the problem of keeping the theatre plant modern. The theatre has had to adjust to the techniques. Some theatres have had physical limitations that have made such adjustments difficult or impractical.

Apart from product and the exhibitor plant itself, the exhibitor today and tomorrow faces some peculiar problems of the times. The motion picture business has become more and more a weekend and holiday or vacation business. One of the gravest problems, in my opinion, to be faced is what should be done to improve attendance at mid-week. In times past, when recreation facilities in the home were more limited, when many families owned no automobile and very few owned two cars, when most patrons lived within walking distance of their neighborhood theatre, an exhibitor could expect to do as much as half a week's business in the five days of Monday through Friday. Few theatres do that well in mid-week any more. The pattern of through-the-week attendance has been broken. Whether it can be restored to the state it once was is problematical. However, I do not feel that the future welfare of the exhibitor need necessarily be linked with mid-week business.

***GUEST SPEAKER:** Martin Quigley, Jr. With him at the Ontario MPTA luncheon, Lionel Lester, president; and Morris Stein, left, chairman of the National Committee, Motion Picture Exhibitors Association of Canada.*

Runs Changing

Another factor of significance is that motion picture exhibition is no longer the unity that it was. By that I mean the difference and distinction between the various theatres and runs is greater than it ever was and is likely to be even more sharply defined in the future. In the old days it was pretty much a difference of time for seeing an attraction and a difference of admission price that distinguished the first from the other runs.

Each of the various types of exhibition situations must adjust as circumstances indicate to changing conditions. Each theatre needs to adjust with population changes. Each theatre needs to keep modernized. The introduction of the new techniques has required new equipment and in some instances entirely new theatres.

Only a few short years ago Cinerama, CinemaScope and Todd-AO were unknown. What will the future bring? Certainly there will be other techniques to enhance the story telling capabilities of the motion picture medium.

Internal Negotiations

The exhibitor must have pictures to show in his theatre. Therefore, as I have outlined, the interest in product is basic and fundamental. The exhibitor must exhibit pictures in attracting locales and so the physical conditions and equipment of his theatre are of vital importance.

However, the only way an exhibitor can get pictures to show in his attractive and modern theatre is by doing business with distributors.

Distribution of motion pictures consists

(*Continued on page* 16)

The Big Four From 20th For Christmas!

THE GREATEST PROGRAM IN OUR ENTIRE HISTORY!

For all . . . a Merry Christmas a prosperous New Year!

One of the most important dramatic presentations ever!

Anastasia

COLOR by DE LUXE

CINEMASCOPE

starring

INGRID BERGMAN · YUL BRYNNER · HELEN HAYES

Produced by BUDDY ADLER · Directed by ANATOLE LITVAK · Screenplay by ARTHUR LAURENTS

AVAILABLE FOR IMPORTANT, SELECTED HOLIDAY ENGAGEMENTS!

The world's outstanding attraction at popular prices!

RODGERS and HAMMERSTEIN present

Oklahoma!

CINEMASCOPE Color by TECHNICOLOR

starring GORDON MacRAE · GLORIA GRAHAME · SHIRLEY JONES
GENE NELSON · CHARLOTTE GREENWOOD · EDDIE ALBERT
JAMES WHITMORE · ROD STEIGER

Produced by ARTHUR HORNBLOW, JR. · Directed by FRED ZINNEMANN

NOW EVERYBODY CAN PLAY IT!
NOW EVERYONE CAN SEE IT!

Heavenly holiday happiness! Entertainment for everybody!

The Girl Can't Help It

CINEMASCOPE COLOR by DE LUXE

starring TOM EWELL · JAYNE MANSFIELD · EDMOND O'BRIEN

with Guest Stars JULIE LONDON · RAY ANTHONY · BARRY GORDON

and 14 ROCK 'N' ROLL HEADLINERS!

the year's most publicized blonde

Produced and Directed by FRANK TASHLIN

Screenplay by FRANK TASHLIN and HERBERT BAKER

BOOK IT EARLY . . .
SCHOOL'S OUT DECEMBER 20th!

The nation's sensation!
The hottest name in show business!

Love Me Tender

CINEMASCOPE

starring

RICHARD EGAN · DEBRA PAGET and introducing ELVIS PRESLEY

Produced by DAVID WEISBART · Directed by ROBERT D. WEBB · Screenplay by ROBERT BUCKNER

PRE-SOLD TO THE BIGGEST WAITING AUDIENCE IN HISTORY!

THE EXHIBITOR: Today and Tomorrow

(Continued from page 13)

of two related but not necessarily inseparable functions. The first might be called distribution properly speaking. That is, the system of physically handling and getting the prints to and from theatres and providing for billing and the like. The other phase of what the industry calls distribution is merchandising. That is, the selling of the pictures to exhibitors and to the public.

Automation Near

So far as the first phase is concerned, that is, physical distribution, we are on the threshold of the age of automation. The industry grew up like Topsy with exchanges in every key city. For reasons of prestige, every company historically felt it had to have its own exchange. Streamlining and simplification of physical distribution is inevitable and long overdue. The new methods will probably introduce some economies but will also be marked by an increase in efficiency. Ultimately, in many areas, it is likely that the physical handling of most film will be under one roof. Sales operation may be expected to remain distinct. The paper work formalities of notification, shipping, orders, bills and the like, will probably more and more be handled by automatic machinery.

The exhibitor, understandably enough, is not directly concerned with these technical phases of distribution. To him the important question is, "How Much?"

Here there is room for improvement on both sides.

You all know of exhibitors who have finished a good run of an outstanding attraction and have had nothing left in the cash box. Then, too, there are exhibitors who in retaliation or otherwise have substantially under paid for pictures.

No one has yet figured out a way of making features without using people and money.

Public Main Target

We look forward to the time when distributors and exhibitors will work together, at least most of the time, with their attention to their main target. That is—the Public. At present and in the past exhibitors and distributors have spent too much time and trouble in negotiations with each other. The motion picture industry, even at this late date, should follow the example of so many other industries who realize that their prime work is not in making the best deal among themselves but rather in merchandising their product to the public.

Again, as a realistic optimist, I do not believe that exhibitors and distributors can never improve their business relationship simply because efforts in the past have not been conspicuously successful. The fact that past efforts to improve trading practices in the motion picture business were generally failures is due rather to the circumstances prevailing. It is abundantly clear that circumstances are changing. The men also are changing. Many of the old animosities will become dim with the passage of time or, if in some cases they do not, again in time there will be a change of men.

It is true that each branch of the industry—production, distribution and exhibition—has fundamental problems. The real measure of the success or failure in meeting those problems is the result at the theatre window where tickets are sold. That is the payoff. The measure of a commercial business is not in esteem and awards nor in critics' comments but rather in the action of the public.

Seek Good Entertainment

The public seeks good entertainment. The bedrock strength of the motion picture industry and the motion theatre operator is that human nature does not change. Entertainment supplies a realistic human need. Customs of people change as do the places where they live. The type and method of motion picture theatrical presentation must adjust with the change in times. But this we can say without fear of serious contradiction. The theatrical presentation of motion pictures is a permanent part of world life. We do not know for sure whether the theatres of tomorrow will be projecting film made photographically as they do today. The presentation may be electronic or in some manner not yet dreamed. Yet long after all prophets of doom are forgotten and home television finds its rightful place in the household along with the telephone, electric refrigerator, radio, vacuum cleaner and other devices and gadgets, there will be theatres —thousands of them—in every country of the world providing motion picture entertainment.

After all the motion picture medium theatrically presented is simply the best devised medium for the dramatic recreation of reality. What the writer, dramatist and entertainer of the future can conceive may be best presented in theatres.

We trust that the exhibitors in this room feel as our friend, Charlie Jones of the Northwood Theatre in Northwood, Iowa, does when he says, "I still wouldn't trade my business for any one else's in this town—satisfaction-wise, that is."

House Tax Group To Hear Coyne

WASHINGTON: Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, will testify November 29 for COMPO on the repeal of the remaining federal admissions tax before the House Ways and Means Committee excise tax subcommittee, according to the present schedule of committee officials. The subcommittee is scheduled to hold hearings all next week on rates and other aspects of excise tax legislation.

B & K, Majors Win Chicago Suit Verdict

CHICAGO: A Federal jury has returned a verdict here in favor of Balaban and Katz Corp. and the major film distributors in an anti-trust suit filed against them by the Tower Building Corp., owners of the building housing the Tower theatre here. The jury found in favor of the defendants on all counts.

The plaintiff had sought $700,000 tripled, or $2,100,000, which Judge Julius J. Hoffman had ruled permissible under the anti-trust laws. Suit was filed against Loew's, Inc., Columbia Pictures Corp., Paramount Pictures, Inc., Paramount Film Distributing Corp., RKO Radio Pictures, Inc., 20th Century-Fox, United Artists Corp., Universal Film Exchange Distributors, Warner Bros. Pictures Distributing Corp., Balaban & Katz, Chicago Orpheum Co., RKO Theatres, Inc., Warner Bros. Circuit Management Corp., Warner Brothers Theatres, Inc., and the Winston Theatres Corporation.

The Tower Building suit had charged the aforenamed "monopolized first run downtown and first outlying runs" and "in a conspiracy put the Tower theatre in a run subsequent to the Loop and subsequent to the first outlying runs, thus giving the Tower theatre an inferior playing position to B & K and Warner Bros. theatres."

The suit charged further that while B & K formerly operated the Tower theatre it did not own it and consequently favored the Tivoli and the Southtown theatres, both of which it owned and operated. The suit placed similar charges against Warner Bros. Theatres and named the Avalon and Capitol as the key theatres in the case. A special deal also was charged with H. Schoenstadt & Sons, with reference to the Picadilly theatre, putting it ahead of the Tower.

Warners Promoting "Baby Doll" Heavily

A comprehensive advertising and publicity report on Warners' forthcoming release of Elia Kazan's Newtown production of "Baby Doll," starring Karl Malden, Carroll Baker and Eli Wallach, has been prepared by the Warner Bros. advertising and publicity department as an advance aid preceding the pressbook on the picture. The report, which contains all publicity breaks and ideas already accomplished plus those in the planning stages, is being distributed in a special folder to the company's field exploitation and distribution forces, in addition to leading theatre operators throughout the country, circuit and independent.

See, Learn and Know the Theme Of Allied States Convention

. . . Annual meeting opens in Dallas Tuesday after board sessions, with Colonel Cole to be honored and equipment exhibit scheduled

DALLAS: This week the city of Dallas generally and the new Statler Hilton Hotel in particular were making themselves ready for the invasion of more than 500 theatre men from all parts of the country for the annual convention of Allied States Association, to be held here Tuesday through Thursday.

Board Meets First

Conversations and discussions relating to the exhibitor's place in the sun are scheduled to get under way even before Tuesday, however, with the Allied board of directors in session here Saturday, Sunday and Monday. The theme of the convention itself is "see how, learn how, so that you will know how." The meeting also will be honoring a native Texan, Colonel H. A. Cole, veteran Allied leader, for his "40 years of devotion to the motion picture industry and to Allied States."

Robert Morrell, convention coordinator, announced here this week that at the trade show to be held in conjunction with the convention more than 10 nationally known corporations will exhibit over $1,000,000 worth of equipment. Miracle Equipment will be one of the largest displayers, having six booths.

Among the prime topics on the agenda of the board meeting will be the issue of whether or not an agreement can be reached with the Council of Motion Picture Organizations on Allied's rejoining COMPO. A number of regional units of Allied have been paying their dues to COMPO despite the fact that the national association does not take part in COMPO activities.

Shor Will Speak

Roy Kalver, recently reelected president of Indiana Allied, will deliver the keynote address to the convention proper at the opening luncheon Tuesday. Other main speakers will include Ruben Shor, national Allied president; Julius Gordon, prominent Texas exhibitor and general convention chairman; Colonel Cole, and Abram F. Myers, Allied general counsel.

The theme of the convention, said Mr. Morrell, relates mainly to film buying clinics, availabilities and runs, although there will be other sessions devoted to discussions of new approaches to advertising methods, concessions operations and new products. Sessions during the convention will open at 9 A.M. and run to 5 P.M. Mr. Morrell emphasized that there will always be complete question and answer periods "so conducted that in reality the clinics will be composites of various exhibitors and their similar problems and how they were solved."

COLONEL H. A. COLE

The agenda for the convention has been prepared from reports received at the Washington headquarters of the association from regional unit leaders. In addition to the question of COMPO, the unit leaders also asked that discussions take place on the status of the industry as a whole, the Motion Picture Association of America's business building ideas, arbitration and the Senate Small Business Committee report on industry trade practices.

Other subjects which will be on the agenda, it is expected, will be the possibility of consolidation with Theatre Owners of America, trade practices, buying and booking, and how to increase box office receipts through new approaches to selling films.

Mayor R. L. Thornton of Dallas will deliver a greeting to delegates at the convention's first general session Tuesday afternoon. This will be followed by a welcome by Mr. Shor and Mr. Kalver's keynote speech.

Wednesday will be devoted primarily to film buying clinics—for large towns, small towns, and drive-ins—with time also for inspection of exhibits. The film buying clinics will be carried over through Thursday morning, while Thursday afternoon will be another business session. The convention will conclude with the annual banquet Thursday night.

Says Billings Are Up 35% in South America

Gross billings in local currency for American producer-distributors in South America "on an average are up from 30 to 35 per cent" this year, according to Robert J. Corkery, vice-president of the Motion Picture Export Association, who recently returned to New York from a 12-week trip through that market. Mr. Corkery's opinion was presented following a more detailed report given to the board of directors of the MPEA. At that time, the executive went into the problems confronting member companies in Argentina, Brazil, Peru and Colombia, the countries which he toured.

"Despite the problems of controls on admission prices and the inflationary economy in these countries, business for U.S. companies is up over last year," Mr. Corkery said. "Negotiations to boost admission prices will bear fruit by the end of the year in Argentina," Mr. Corkery added, declaring that he is hopeful that the 10 peso ceiling on CinemaScope and other "special effects" product would be lifted and a sliding scale on admissions put into effect.

In Brazil, business is "up substantially despite a depreciated economy," Mr. Corkery stated. "In Colombia, the exchange and economic problems are very serious," he said, adding that "negotiations there have been very favorable," and that he is "hopeful adjustments will take place."

Mr. Corkery said he presented to the MPEA board of directors a report which included mention of discussions with South American governmental leaders concerning motion pictures and how each country's regulations affects them. The MPEA board of directors, who met in New York last week, also heard reports sent into the home office by Irving Maas, vice-president, currently in Tokyo on Far East affairs. They also discussed an import regulation problem in Malaya.

"Teahouse" in Japan

MGM has booked "The Teahouse of the August Moon" to open simultaneously in all 12 key cities in Japan on January 4, 1957.

UNIVERSAL'S NEW BOX OFFICE

"ROCK, PRETTY BABY" WAS "SNEAK

and THE YOUNG AUDIENCE SIMPLY

THE ADULTS RAVED AND PRAISED!

NOW... SHOWMEN EVERYWHERE CAN

CASH-I

WATCH

for further
announcements
of the mammoth
PRE-SELLING campaign
aimed to jet-rocket
"BABY" way...way...up!

SENSATION OF OUR GENERATION

PREVIEWED" AT THE ACADEMY THEATRE IN PASADENA!

FLIPPED!

PREVIEW COMMENT "ROCK, PRETTY BABY" The Most!

It's the Living End!

Crazy Man!

Real Gone!

Cool Man!

PREVIEW COMMENT "ROCK, PRETTY BABY" Great - a mature approach to adolescence

It's the best movie I've ever seen!

Wonderful - True to life

I want my teenag sons to see it!

Greatest I've ever seen!

PREVIEW COMMENT "ROCK, PRETTY BABY" Fine picture for Teen-Agers

See it with your family!

V ON THE "WIDE APPEAL" OF...

STARRING **SAL MINEO**

An important NAME in the TEEN-AGE MARKET following "Rebel Without a Cause" and "Giant"!

JOHN SAXON

That new sensation of the TEEN-AGERS from "The Unguarded Moment"!

LUANA PATTEN

Universal International

with EDWARD C. PLATT · FAY WRAY · ROD McKUEN

Directed by RICHARD BARTLETT · Screenplay by HERBERT MARGOLIS and WILLIAM RAYNOR

Produced by EDMOND CHEVIE · A UNIVERSAL-INTERNATIONAL PICTURE

Bishops Find Decrease In Objectionable Films

. . . Catholic Committee on Motion Pictures, however, see "lurid" ads and "intensity" of offensive films matters for concern

WASHINGTON: The number of films rated as "objectionable" by the Legion of Decency in the past year showed a "marked decrease" from the previous year, but the Catholic Committee on Motion Pictures reported that "lurid" advertising and the "intensity" of offensive motion pictures "offer serious concern." The committee's report was made public here, following a reading by Bishop William A. Scully of Albany, chairman, to the Catholic bishops of the United States at a closed session last week at the Catholic University of America.

Urges Ban on "B" Film

The committee also recommended that Catholics avoid films placed in the Legion's B category (morally objectionable in part for all).

Bishop Scully said that "although the number of films in the objectionable classification showed a decrease . . . the intensity of objectionability both in theme and treatment of a large segment of our American-made films offered serious concern to the members of the hierarchy."

"Moral retrogression" has also been noted in advertising, the bishop told the assembled prelates. Many films are exploited "which through lurid and salacious details incite the baser nature of man and are alien to his rational nature as a child of God.

"This grievous violation of decency and obvious dishonesty through misrepresentation (already noted by trade and secular journalists) call for immediate remedy by the motion picture industry, lest our films here and abroad be characterized as a complete glamorization and deification of the flesh."

Bishop Cites "Damage"

The Bishop cited the "damage to souls" caused by pictures in the Legion of Decency's B category (morally objectionable in part for all) which are short of total condemnation. He exhorted "our Catholic people to form a right conscience about attendance at films in the B classification and to avoid all of them completely. Only through loyalty and fidelity to the ideal of the Legion of Decency can a moral and wholesome screen based on the Judaeo-Christian concept of life be realized, especially for our American youth."

During the past year the Legion reviewed and classified 328 motion pictures of which 269 were domestically-made and 59 were from abroad, the bishop stated.

Of American films, 88 or 32.71 per cent were A-I (morally unobjectionable for general patronage); 117 or 43.50 per cent were A-II (morally unobjectionable for adults); 62 or 23.05 per cent were B and one (produced without a Motion Picture Code Seal) was C (condemned). One film, "Storm Center," was separately classified.

Ten foreign films, or 16.95 per cent, received A-I typing; 24, or 40.68 per cent were A-II; 18, or 30.51 per cent were B, and seven, or 11.86 per cent, were condemned.

Last year, 92 American films, or 33.45 per cent, rated B classification, while four were condemned. At the time the Legion noted the largest percentage of offensive films in its history.

The Episcopal Committee also announced the election of a new member, Bishop James A. McNulty, Paterson, N.J., to succeed Bishop Charles H. Helmsing, Springfield-Cape Girardeau, Mo., who has completed his term.

Other members include: Bishops John K. Mussio, Steubenville, O.; Timothy Manning, Los Angeles; and Hubert M. Newell, Cheyenne, Wy.

British Producers to Seek Spanish Market

LONDON BUREAU

BFPA's director-general Sir Henry French is planning a visit to Spain in an endeavour to stir up the moribund market there. Accompanied by technical advisers here and by the Rank Organisation's resident Spanish representative, he will have talks in Madrid with Government officials and leaders of the Spanish trade.

British producers find extreme difficulty in getting their earnings out of Spain but they are reluctant to abandon the market, especially now that American producers have ceased trading there. They feel Sir Henry's endeavour may well be worth while not only in regard to current earnings but to amounts due in earlier years.

Following previous BFPA negotiations with Spanish banking interests British remittances from Spain reached an annual total of £150,000. Since then, however, they have fallen well below that figure, due—according to the Spaniards—to a severe shortage of sterling.

•

Following the Royal Performance at Metro's Leicester Square Empire at which "The Battle of the River Platte" was screened, Reginald Bromhead—president and chairman of the Trade Benevolent Fund—received a letter from Buckingham Palace with the thanks of the Queen and expression of her pleasure at the financial result. Benevolent Fund accountants are still dealing with the box office take and other sources of money for the Royal occasion.

Field Men to Attend U. A. Convention

A United Artists field men's convention, bringing together exploitation representatives from every territory in the United States and Canada, will be launched in New York November 29, it was announced this week by Roger H. Lewis, national director of advertising, publicity and exploitation.

The three-day session at the Park Sheraton Hotel will unveil plans for new promotional procedures and set a detailed exploitation program to back United Artists' roster of approximately 48 releases for the coming year. The conference, the first of its kind held by U.A., will implement the company's campaign to revise and stimulate promotion at the local level. The format combines talks by executives with workshop forums involving discussion by field men of every facet of the advertising, publicity and exploitation operation.

Home office officials participating in the meetings include Max E. Youngstein, vice-president; William J. Heineman, vice-president in charge of distribution; Mr. Lewis, and Mori Krushen, exploitation manager. The field sales force will be represented by James R. Velde, general sales manager; Milton E. Cohen, eastern division manager, and Al Fitter, western division manager.

Among executives who will conduct various phases of the meeting are Alfred H. Tamarin, assistant national director of advertising, publicity and exploitation: Mort Nathanson, publicity manager; Joseph Gould, advertising manager; Leon Roth, west coast publicity coordinator; Lige Brien, director of special events, and Samuel Cohen, foreign publicity manager.

Seven individual sessions slated for the three-day period will cover the local campaign, the advance campaign, the publicity campaign, the ad campaign, exhibitor liaison, television and radio, tieups, branch liaison, trade publicity and coordination with production in Hollywood and overseas. Other topics to be discussed during the comprehensive promotional seminar are book and music exploitation, pressbooks, accessories, world-wide market trends, personal appearances, relationships with critics and editors, and community relations.

ACTION *plus* INSPIRATION

COMBINE TO GIVE YOU
A TOP-NOTCH WESTERN
AND A TOP-GROSSER!

The powerful story of a topgun turned parson— a man who tried to fight fire with faith!

The PEACEMAKER

STARRING
JAMES MITCHELL · ROSEMARIE BOWE

co-starring JAN MERLIN · JESS BARKER · HUGH SANDERS · featuring TAYLOR HOLMES · PHILIP TONGE · DOROTHY PATRICK

Music composed and conducted by GEORGE GREELEY · Screenplay by HAL RICHARDS and JAY INGRAM · Directed by TED POST

Produced by HAL R. MAKELIM

BOOK IT NOW!

THRU UA

Star Tours, TV Will Sell Rank to U. S.

. . . Hargreaves, head of Rank's new U.S. firm, outlines campaign to break down American exhibitor resistance to British films

Personal appearances by British stars and television advertising will be utilized by the Rank Film Distributors of America, Inc. to promote its British product in the United States and to break down American exhibitors' "resistance" to British films generally, Kenneth Hargreaves, president of the newly organized J. Arthur Rank subsidiary, promised in New York last week.

Have 15 to 18 from Rank

Mr. Hargreaves, at his first U.S. press conference since being named head of the new firm, said that the company will be in operation within six months and "will have from 15 to 18 Rank, British and Continental motion pictures ready for distribution to U.S. theatres.

"Many American exhibitors who have not played British films in the past are a little afraid of them. We hope to break down whatever resistance there is to British films by having British stars come over to America for personal appearances in connection with their films' openings. We also propose to use television, but this far our plans are still in the embryonic stage."

The Rank American company, he explained, has been incorporated in Delaware with a capitalization of 1,000 shares. The company will be headed by himself with other officers and directors yet to be named. The company will seek an American sales manager to head actual distribution and sales while Geoffrey Martin, a Rank veteran of over 10 years, will handle advertising, publicity and public relations, in conjunction with an American advertising agency.

"We may try to break away from standard advertising methods used here by other motion picture companies," Mr. Hargreaves said, adding that his company will "try to make film advertising look different. U.S. film ads look very much alike."

Offices Open by Easter

He declined to disclose how much money the Rank group has set aside for operation of the American company. The new company, he said, will distribute 50 per cent of all Rank productions, plus films turned out by other British producers and by continental producers. He said the Rank group has about 14 to 15 films as a backlog at present and that "about 70 per cent of these films are suitable for the U.S. market." By Easter, the company expects to have opened five or six offices across the country.

Following his New York press conference, Mr. Hargreaves flew to Hollywood for conferences with Alfred Daff, executive vice-president of Universal Pictures, which company, Mr. Hargreaves pointed out, has "first call" on Rank product under a reciprocal agreement which has been in effect for a number of years and "which has four or five years yet to run."

Mr. Hargreaves said in New York that at present Rank is producing about 20 films annually. These are divided according to their suitability to the American market. From the 10 most suitable, Universal may select whatever ones they wish to distribute.

"Before the formation of the American company," he said, "the films which were turned down by Universal were offered to other American companies for distribution. In the past 12 months Universal distributed two or three of Rank's films, Republic three and the balance went into our backlog. United Artists in the past has also released Rank product."

The total of 20 Rank films annually, said Mr. Hargreaves, does not include joint co-production efforts with French, Italian and German producers.

Mr. Hargreaves returned to New York from Hollywood early this week and left for London Wednesday. He said he would be back in the United States in January for a longer stay and would return here permanently in March. While in London he plans to resign all his positions and directorships with the Rank group and sign a long-term contract as president of Rank Film Distributors of America.

Pacific Drive-in Enters Fox Case

HOLLYWOOD: The petition by Pacific Drive-in Theatres Corporation to intervene in the Fox West Coast Theatres declaratory relief action filed October 31 against Beacon Theatres, Inc., operating the Bel-Air Drive-in near San Bernardino, was not opposed by the circuit when the petition came up for a hearing in Federal Judge Harry C. Westover's court Monday according to the FWC counsel. The FWC action against Beacon is based on the claim that FWC's conventional California theatre in San Bernardino is competitive with the Bel-Air Drive-in and is estitled to negotiate for a prior run. Pacific Drive-in's petition sets forth the view that drive-ins are more competitive with each other than with conventional theatres.

BFPA Denies Charge of Discrimination

by PETER BURNUP

LONDON: The British Film Producers Association director-general Sir Henry French has retorted promptly to Irving Allen's bitter complaint that the Association has unfairly discriminated against Mr. Allen's Warwick company.

Dealing with Mr. Allen's allegation that Warwick Films had applied for membership in the Association but that the application had been rejected, Sir Henry says: "I want to assure Mr. Allen that there was nothing personal about the decision of BFPA. There is, of course, a considerable distinction between British producers and the producers of films which under the Cinematograph Films Act are entitled to be described as British films.

"The members of my Association have during the whole of the Association's existence regarded it as an Association of British film producers and British owners of film studios. Whenever this subject has been discussed among members substantial reasons have been advanced for not amending the constitution of the Association in this particular respect."

Talks Import Licenses

Sir Henry deals also with the allocation of import licenses in special regard to France, Germany and Japan.

"Last year," he says, "when considering applications for the thirty licenses which we can allocate for Germany we found towards the end of the licensing year that some of the 30 would not be taken up by British producers and we handed them all over to Columbia.

"In the case of France the number available was only 20. By negotiations with the French authorities and as a result of four special licenses being granted for films which had been entered at the Cannes Festival, the number was increased to 29, but only within a few weeks of the close of the licensing year. Here again, we did not exclude films made in this country by American-controlled companies."

"In the case of both Germany and France it is, I think, safe to assume that the American motion picture industry has a much larger number of licences than we have at our disposal," comments Sir Henry with a measure of acidity.

The public airing of the well-known differences between British producers and American-controlled companies producing British films is welcomed by many this side. But others reason that it will lead inevitably to the matter being raised and with some uninformed prejudice in the debate shortly to be held in the House of Commons on the Eady levy bill.

From RKO
The BIG ONE
for the
holidays!

EDDIE FISHER DEBBIE REYNOLDS

IN

BUNDLE OF JOY

co-starring

ADOLPHE MENJOU
TOMMY NOONAN

with

Nita TALBOT
Melville COOPER
Una MERKEL
Bill GOODWIN
Howard McNEAR

TECHNICOLOR®

Produced by EDMUND GRAINGER, Screen Play by NORMAN KRASNA, ROBERT CARSON and ARTHUR SHEEKMAN · Story by FELIX JACKSON · Directed by NORMAN TAUROG · Musical Numbers and Dances Staged by NICK CASTLE · Lyrics by MACK GORDON · Music by JOSEF MYROW

RKO RADIO PICTURES

5 happy reasons why "Bundle of Joy" will do capacity business...

1. Eddie's first movie—and he's No. 1 with millions of fans!

2. Eddie and Debbie—America's New Sweethearts together for the first time in a movie!

3. 6 headed-for-the-hit-parade songs—sung by Eddie and Debbie—and the rest of this wonderful cast!

4. It's Technicolor and Wide Screen—to get them away from their TV sets and into your theatres!

5. It has wonderfully warm fun all the way . . . Toys . . . Songs . . . and a lot of the fun takes place in a Department Store . . . think of the tie-ups for you!

RKO's Big-Money Package for Your Top Playing Time!

THE TABLETS OF THE LAW, at the left, in "The Ten Commandments," Charlton Heston as Moses; above, "Funny Face," with Kay Thompson, Fred Astaire, and Audrey Hepburn, and "Hollywood or Bust," with Martin and Lewis and Anita Ekberg and Pat Crowley; and, right, "Gunfight at the O.K. Corral," starring Burt Lancaster and Kirk Douglas.

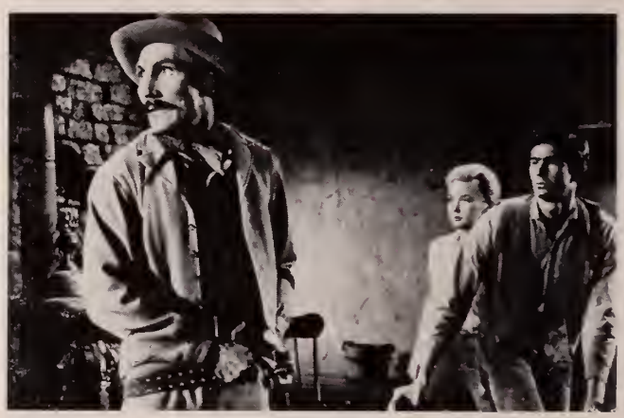
Paramount Geared for Color and Excitement

MOTION PICTURE HIGH FIDELITY is the theme in Paramaunt's pragram the caming year; meaning all pictures will be an Vistavisian, mast will be in calor, and the range will be as wide as human experience: drama, musical, adventure, ramance, mystery, biagraphy.

The campany promises during 1957 as many pictures as this year, appraximately 20 or sa. "Substantial and enduring" is the descriptian from sales chief Gearge Weltner, who at his New Yark affice this week claimed fresh casting and "new departures" in stary material, and predicted new records.

Jerry Pickman, the campany's promatianal chief said his staffs in advertising, publicity and explaitatian will use accurate market analyses to help explait "bax affice patential". He also painted up the campany's "remarkable success" in sending producers, directors and stars an persanality taurs and pramoting apenings. His departments, he cammented, are streamlined and abave all flexible.

Pictured here are same of the features; others are "Three Vialent People", "Fear Strikes Out", "Omar Khayyam", "Beau James", "Flamenca", "The Buster Keaton Story", "The Delicate Delinquent", "The Tin Star", "The Joker is Wild", "From Amangst the Dead", "Teacher's Pet", "Desire Under the Elms", "The Buccaneer".



IT'S "THE LONELY MAN" (Jack Palance) at the right, top; and "The Rainmaker," in which the star performers are Katharine Hepburn and Mr. Lancaster.

THIS WEEK in PRODUCTION

. . . Shooting—38

Allied Artists—Daughter of Dr. Jekyll (Film Venturers, Inc.); Love in the Afternoon.
American International — Voodoo Woman (Carmel Prods.).
Columbia — The Night the World Exploded; The Young Rebels; The Bewitched; Garmen Center; The Bridge on the River Kwai (Horizon-American); The Admirable Crichton (Lond Films); The Story of Esther Costello (Valiant Films).
Independent—West of Suez (Amalgamated Prod.); Il Crido (Robert Alexander Prod.); One Man's Secret (Amalgamated Prod.).
Metro-Goldwyn-Meyer — This Could be the Night; The Seventh Vow (CinemaScope); Gun Glory (CinemaScope; Metrocolor); Silk Stockings (CinemaScope; Metrocolor).
Paramount—The Tin Star (VistaVision); The Joker (VistaVision).
RKO Radio—The Violators (Gallahad Prod.); Escapade in Japan (Color).
20th Century-Fox — Conquest (CinemaScope; DeLuxe Color); Oh, Men! Oh, Women! (CinemaScope; DeLuxe Color); Island in the Sun (Zanuck; CinemaScope; DeLuxe Color); Boy on a Dolphin (55mm; CinemaScope; Color); Heaven Knows, Mr. Allison (CinemaScope; DeLuxe Color).
United Artists—Jungle Heat (Bel-Air Prods.); The Sweet Smell of Success (Hecht-Hill-Lancaster Prod.); Cross-Up (Security Pictures); The Trial of Benjie Galt (Grand Prod.).
Universal-International — Joe Dakota (Color); The Man of a Thousand Faces (CinemaScope); Night Passage (Technirama).
Warner Bros.—The Story of Mankind; Shoot-out at Medicine Bend; Lafayette Escadrille; A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

. . . Started—2

Columbia—The Haunted.
Metro-Goldwyn-Mayer—Action of the Tiger (Blau-Meyer Prods).

. . . Completed—6

Allied Artists—Gun for a Town (Jerold Zukor Prod.).
Metro-Goldwyn-Mayer—The Painted Veil (CinemaScope); Designing Woman (CinemaScope; Color).
RKO Radio—The Girl Most Likely (Eastman Color).
20th Century-Fox—The Girl Can't Help It (CinemaScope; DeLuxe Color).
Universal-International — Pay the Devil (CinemaScope).

HOLLYWOOD BUREAU

Two new pictures were sent into photogrraphy during the week prior to Thanksgiving Day, while six others were moving from shooting stage to editing room. The week wound up with 40 pictures under filming, a slight reduction from the total for the previous week.

Blau-Meyer Productions, releasing through MGM, started "Action of the Tiger" in Spain. Kenneth Harper is producer, Terence Young is director, and the cast is headed by Van Johnson, Martine Carol, Herbert Lom, Gustavo Rojo and Anna Gerber.

Producer Hal E. Chester began shooting "The Haunted," starring Dana Andrews, in London, for Columbia release. Jacques Tourneur is directing.

Hollywood Scene

THAT TWO-CONTRACT PLAN

Hollywood, Monday

ESTEEMED EDITOR:

There was nothing in the outcome of last week's conference between talent and management on formulae for residuals to suggest early release of post-1948 theatrical features to television. Nothing, that is, except the clarifying proposal, made by the Screen Actors Guild, that the employment of actors for theatrical films be conducted, henceforth, on a two-contract basis, with one contract governing the performance given for the theatrical films, as heretofore, and the other covering a payment to be made to the actor at the time when the theatrical picture is sold to television. This is a new lane of thought, and is likely to be travelled by other guilds and unions in the interests of clarity.

The old fashioned notion, still nourished by some hopeful exhibitors, that the August 1, 1948, cut-off date established by the SAG and observed by other guilds and unions is to continue, somehow, to keep today's theatre attraction off tomorrow's video tube, is out of the window, in these residual conferences, by unspoken consent of all hands.

Will End on TV

In the considered words of the always considerate John L. Dales, executive director of SAG, "Today it can be assumed that every theatrical feature will eventually end up on television, even those produced by the major companies. They have created competition for themselves, and therefore we, too, are forced into competing with ourselves."

By way of protecting actors against loss of residual payments from producers or producing companies who choose, as has happened in some instances, to be delinquent on residuals in favor of meeting other obligations, or even of not meeting them, the guild's television administrator, Kenneth Thomson, who used to be its executive director back in the years when TV had yet to turn the corner, has come forth with the forceful recommendation that producers be required to make it devolvement on distributors to place residual payments secondary only to first financing in all distribution contracts with producers. (If no exhibitor or exhibitor association comes forward to ask of theatrical-film distributors a contract clause protecting exhibitors from release of an attraction to TV within a stipulated period from its theatrical exhibition, none can claim that the guild negotiators didn't show how it could be done.)

Last Friday's meeting was a bit more openly arrived at than previous get-togethers have been. Some months ago these meetings were unannounced, almost unadmitted, and the identity of the participants was not made known. This meeting was known about in advance, the participants were named in a press release, and the date of the next meeting, November 20th, was disclosed. There was no publishing of the minutes, naturally, but there was no secrecy of the objective. It is, in shortest terms, to work out a system of agreements which will enable producers to sell their post-1948 product to television at will. Nobody pretends that the producers and the guild members do not want to sell it. Neither, fortunately for exhibitors, does it appear probable that the problems of residuals will be solved quickly.

Parties to last Friday's meeting were the Screen Actors Guild, the Screen Directors Guild, the Screen Writers Guild, the Association of Motion Picture Producers (or Johnston group) and the Society of Independent Motion Picture Producers (or Arnall group). The IATSE, with which the producer associations have an unwritten understanding to the effect that the Richard F. Walsh organization will not be overlooked in whatever final arrangement is worked out, is not a party to the present meetings.

—*William R. Weaver*

Figaro Will Produce Five in 1957 for U.A.

Figaro, Inc., will produce five pictures in 1957 for United Artists release, it is announced by Robert Lantz, vice-president of the independent film-making organization. Mr. Lantz concurrently reported that Figaro has signed novelists Marion Hargrove and Merle Miller to writing contracts. The five features to go before the cameras next year include "Top Dog," "Commencement" and "Border Trumpet," all to be produced by Walter Wanger, and "The Quiet American" and "Santo Cowboy," both to be written and directed by Joseph L. Mankiewicz.

Walt Disney Story Appearing in "Post"

A series of eight articles on the fabulous life and career of renowned Hollywood cartoonist Walt Disney is currently appearing in the *Saturday Evening Post*. Author is his daughter Diane Disney Miller, who told it to Pete Martin, writer for the magazine.

Japs Planning Screen Rules

TOKYO: Two moves are under way in Japan to impose the first post-war regulations on the screening of motion pictures. The first is carried out by the motion picture code of ethics committee, which is scheduled to be revised this month to include participation of 10 major U. S. motion picture companies. The new committee will examine Japanese and imported pictures as to their moral qualities, and the chairman will have much the same status as a commissioner in organized baseball.

The second is a Government move aimed at the drafting of legislation to prevent juveniles from seeing motion pictures deemed unfit for them. The Central Youth Problem Council is behind this move to prevent young people from seeing films deemed unfit for them. The Central Youth Problem Council is behind this move to prevent young people from seeing films "stimulating sex feeling and fostering rough manners" by providing punishment for theatre owners who admit persons under 18 to "not for juveniles" films.

Meanwhile, the Education Ministry's project to purchase "good films" for display to the public has run into opposition by theatre operators, who say they will have to go out of business if they have to show pictures picked by public organizations as "being good." Theatre owners have refused to show the films offered by the Government and tried coercive measures to prevent their being shown in their districts.

SPG "Journal" Finds "Good News Holding"

HOLLYWOOD: The Screen Producers' Guild "Journal," edited by producer Jud Kinberg, says editorially in the edition being circulated currently, that the "crescendo of good news seems to be holding as the Fall season gets under way. There have been many explanations for a sudden about-face that saw weekly attendance go from 30,000,000 to 80,000,000. All of the explanations came after the fact. The most obvious reason lay in the release of a group of big pictures. The upturn at the box office is good news indeed. But the question is whether it will obscure the continuing need to re-assess Hollywood's future and try to get some answers before the fact as to methods of future operation." Contributors to the "Journal" include: Jerry Wald, Albert E. Sindlinger, Colonel H. A. Cole, Walter Reade, Jr., Robert Moscow, Stephen Watts, David Golding and Gerald Pratley.

United Artists Circuit Year Income $303,918

Consolidated income of $303,918 for the year ending August 31, 1956, has been reported to stockholders of United Artists Theatres Circuit by George P. Skouras, president. Gross income for the year was put at $10,863,917 in the company's annual financial statement. Mr. Skouras pointed out that if the company's share of undistributed earnings from associated companies and subsidiaries not wholly owned by the theatre circuit were consolidated into the reported income, the company would have been able to publish a net income of $482,285 for the fiscal year. Great promise for the future of the company lies in the prospects for the Todd-AO film process, developed by the Magna Theatre Company, of which U.A. Theatres owns 71 per cent of the preferred stock and 37 per cent of the common.

Viking Theatre Files Anti-Trust Action

PHILADELPHIA: The Viking theatre has filed suit in U. S. District Court here asking $1,800,000 damages in an anti-trust action against the eight major film distributors and three Philadelphia first run exhibitors. The complaint charges that a conspiracy in restraint of trade has been praticed since the Viking opened.

Atlas Exercises Right To Disney Offering

BURBANK, CALIF.: Atlas Corp. has announced that it has agreed to exercise its rights to buy any unsubscribed portion of a Walt Disney Productions' rights offering, now underway, of 186,526 additional shares at $20 each. Atlas, prior to the offering, owned about 17 per cent of 1,-305,680 common outstanding. The Disney family, which will not exercise its rights to buy any of the shares being offered, owned, prior to the offering, about 54 per cent of the shares.

Entertainment Keynote At Pioneer Dinner

"Less speeches—more fun" is to be the keynote at the forthcoming 18th Annual Dinner of the Motion Picture Pioneers to be held November 30 at the Waldorf Astoria Hotel, according to Sol A. Schwartz, general chairman for the dinner. In outlining his policy stressing "entertainment the order of the evening," Mr. Schwartz outlined several innovations and pleasant surprises, including displays utilizing photographs of more than 350 veteran industry pioneers. This year tribute will be paid R. J. "Bob" O'Donnell, selected "Pioneer of the Year" for his many years of active service to the motion picture business.

Among the industry notables included on the roster will be: Barney Balaban, Harry Brandt, Jack Cohn, George F. Dembow, Ned E. Depinet, G. S. Eyssell, William J. German, Leonard H. Goldenson, John J. O'Connor, Mr. O'Donnell, Judge Ferdinand Pecora, Sam Pinanski, E. V. Richards, Jr., Sam Rinzler, Herman Robbins, Sol A. Schwartz, Spyros P. Skouras, Joseph Vogel, S. H. Fabian, Leopold Friedman, Nate J. Blumberg and Milton Rachmil.

Projectionists Honor Retired Members

MILWAUKEE: Some 10 old-time motion picture projectionists were honored by the Motion Picture Projectionists Union, Local 164, at a midnight supper and party here last week. Presented gold passes to Milwaukee theatres were John Black, William Bodenstein, John DeLorenzo, Edward Meadower, John Jahnz, Joseph Greene, Herman Trampe, Armour Langson, Jerome Washicheck, and Rudolph Willert.

Smith Takes Theatre

BOSTON: The Smith Management Co. has announced the acquisition of the United theatre, Westerly, R.I., on a long term lease, bringing to 29 the number of drive-ins and four-wall theatres operated by the company through the East and Midwest.

GPE Quarter Shows Gain

General Precision Equipment Corp. last week reported third quarter sales and earnings ahead of the 1955 quarter.

Consolidated net sales for the three months ended September 30, 1956, were $35,579,263, and consolidated net profit was $613,901. After preferred dividends, these earnings were equivalent to 41 cents per common share on 1,125,380 shares of common stock outstanding. Sales for the same period a year ago were $31,456,202 and net profit was $201,594, or eight cents per share on 1,031,644 common shares outstanding.

For the second quarter ended June 30, 1956, sales were $41,445,373, and profit was $807,585, or 64 cents per share on 1,066,-579 common shares outstanding.

Directors of General Precision have declared a dividend of 60 cents per share on the common stock, payable December 15, 1956, to stockholders of record November 30, 1956. Directors also declared a regular quarterly dividend of $1.18¾ per share on the 4.75 cumulative preferred stock and a quarterly dividend of 40 cents per share on the new $1.60 cumulative convertible preference stock, both payable December 15, 1956, to stockholders of record November 30, 1956.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COCKLESHELL HEROES: Jose Ferrer, Trevor Howard—A British movie that moved in a way which made it a distinctive British movie. American audiences can do without all the talk-talk of some English importations. This one pleased the customers who came, in spite of the cockney "Cockleshell Heroes" title. "Canoe Commandos" or "Kayak Frogmen" would have been better for this country. If the British would unbend just a little and cater just a little to our audiences, they'd find a ready market for their movies. I can't see where it would hurt them at home either, but then I'm a Yank. Played Tuesday, Wednesday, October 9, 10.—Ed Schoenthal, Empress, Fremont and Drive-In Theatres, Fremont, Nebr.

MAN FROM LARAMIE: Jame Stewart, Arthur Kennedy—TV's "Suspense" has nothing on this mesquiter in CinemaScope where James Stewart gets his revenge the hard way. Ran with three cartoons. Played Sunday, Monday, October 14, 15.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

STORM OVER THE NILE: Anthony Steel—A fine British import in CinemaScope that one can sell without fear of squawks as some British pictures get. Why, oh why, they ever changed the title from the original novel, "Four Feathers," I'll never know. It needs to be changed back again to do any business. It is well done and it pleased the small audience that saw it. Maybe you can do better—it deserves better as it has possibilities. The British do O.K. with war stories and comedies and they could definitely help our product shortage. Played Tuesday, Wednesday, October 23, 24.—Ed Schoenthal, Empress Theatre, Fremont, Nebr.

Metro-Goldwyn-Mayer

GABY: Leslie Caron, John Kerr—A feature that pleased all who saw it. Worthy of any playdate. However, we had ordinary box office, which is mighty low in this drought stricken area. A feature that the women will like, and that is what we need. Played Sunday, Monday, October 28, 29.—Leonard Leise, Roxy Theatre, Randolph, Nebr.

KING'S THIEF: Edmond Purdom, Ann Blyth—Doubled with "Tribute to a Badman." Purdom, as soldier of fortune turned highwayman, gets around and does well in this CinemaScope a la "Three Musketeers." Played Thursday, Friday, Saturday, October 11, 12, 13.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

QUENTIN DURWARD: Robert Taylor, Kay Kendall—A la "Knights of the Round Table" and "Ivanhoe," but this time "Ivanhoe" just didn't go. Played Thursday, Friday, Saturday, October 18, 19, 20.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

SOMEBODY UP THERE LIKES ME: Paul Newman, Pier Angeli—Outstanding picture. Audience really liked this one and were united in their acclaim of Newman. It will please everyone. Played Thursday, Friday, Saturday, Novmber 1, 2, 3.—Moz Burles, Canyon Theatre, Bingen, Wash.

SOMEBODY UP THERE LIKES ME: Paul Newman, Pier Angeli—Above average for a picture that was much better than expected. Pleased the younger set especially and liked by all. Certainly glad I didn't cancel it. If we can interest the younger patrons and the women, our theatre grosses will be better. Played Thursday, Friday, Saturday, November 1, 2, 3.—Leonard Leise, Roxy Theatre, Randolph, Nebr.

TRIBUTE TO A BADMAN: James Cagney, Don Dubbins—Also a tribute to some new faces which, in this case, were well placed and taken care of, but, alas, it seems as though the old Saturday matinee standby is starting to do more thinking and less fighting. Played Thursday, Friday, Saturday, October 11, 12, 13.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Paramount

PARDNERS: Dean Martin, Jerry Lewis—Very obvious. Dean Martin didn't care and Lewis just tried in spots. Didn't jell here. We take our action pictures, especially westerns, pretty seriously. 90% normal business, which spells disaster for a small house at bad terms. Dairy and logging area. Played Sunday, Monday, Tuesday, October 21, 22, 23.—Moz Burles, Canyon Theatre, Bingen, Wash.

PARDNERS: Dean Martin, Jerry Lewis—This I wouldn't say was their best picture, but it still did extra business.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

PROUD AND PROFANE, THE: William Holden, Deborah Kerr—A good conversation type, but slow at the box office. Both Holden and Kerr tried, but certainly not their best effort. Without Thelma Ritter it would have been pretty dull. Doubled with "Scarlet Hour" to 80% normal business. Played Sunday, Monday, Tuesday, November 4, 5, 6.—Moz Burles, Canyon Theatre, Bingen, Wash.

SEARCH FOR BRIDEY MURPHY, THE: Louis Hayward, Teresa Wright—This had a very popular appeal for our audience and did O.K.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

WAR AND PEACE: Audrey Hepburn, Henry Fonda—Two great stars who did a good job. This is a new venture of a longer picture and some felt that it was lost by its length.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

RKO Radio

CONQUEROR, THE: John Wayne, Susan Hayward—Yes, this is a natural for any situation. We enjoyed nice weekend business.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

GLORY: Margaret O'Brien, Walter Brennan—A good Kentucky race horse show. There is a good story in this one, also many good scenes. As far as I am concerned, it rates tops on my list and in my profit book of the month. Played Saturday, Sunday, October 20, 21.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn.

Republic

COME NEXT SPRING: Steve Cochran, Ann Sheridan—A real show for a small town or wherever a good, sensible, down to earth show can be used. Here is the one. Played Saturday, Sunday, September 15, 16.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn.

Twentieth Century-Fox

PROUD ONES, THE: Robert Ryan, Virginia Mayo—Will please all action fans. Something happened and we did not do too much on this. The story is good, however. If your customers go for westerns, they will like this one. Played Monday, Tuesday, Septemher 3, 4.—H. H. Blume, St. George Theatre, St. George, S. C.

QUEEN OF BABYLON: Rhonda Fleming, Ricardo Montalban—Nothing to write home about—don't worry if you have no availahle dates.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

REVOLT OF MAMIE STOVER, THE: Jane Russell, Richard Egan—Very good show with good business. Not like the book, of course, and with the ending changed, but what could one expect, considering the book? Used special front with banners and standee of Jane cut from three sheet. Played Wednesday, Thursday, September 5, 6.—H. H. Blume, St. George Theatre, St. George, S. C.

United Artists

JOHNNY CONCHO: Frank Sinatra, Phyllis Kirk—UA and Frank Sinatra just can't seem to make the grade as producers, and in this case with the not-listed director and star, it just never got started. Felt Frankie should have been shot dead, then at least he would have been a martyr. Did only 50% of normal business. Weather good. Juniors missing. Played Sunday, Monday, Tuesday, October 28, 29, 30.—Moz Burles, Canyon Theatre, Bingen, Wash.

JOHNNY CONCHO: Frank Sinatra, Phyllis Kirk—This picture should never have been made. Business was very poor. You keep waiting for action, but it never comes. Patrons dissatisfied. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, October 12, 13, 14, 15, 16, 17, 18.—John D. Huffman Regent Theatre, Springfield, Ohio.

MAN WITH A GUN: Robert Mitchum, Jan Sterling—Fair, average black and white mesquiter that pleased my customers better than it did me. Doubled with "Quentin Durward" (MGM). Played Thursday, Friday, Saturday, October 18, 19, 20.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

TRAPEZE: Burt Lancaster, Gina Lollobrigida—Played "Rebel in Town" as second feature and did biggest gross since May—135% of normal. Cost fine, product excellent. Thank you, Burt. Weather worst of the year with heavy rain. Dairy and logging area. Played Wednesday, Thursday, Friday, Saturday, October 17, 18, 19, 20.—Moz Burles, Canyon Theatre, Bingen, Wash.

Universal

AWAY ALL BOATS: Jeff Chandler, Julie Adams—Fine production, great cast, but our patrons live on Columbia River and see too much water every day. Grossed 80% of normal. Played with much over-rated oater, "Star in the Dust". Weather good. Played Thursday, Friday, Saturday, October 25, 26, 27.—Moz Burles, Canyon Theatre, Bingen, Wash.

FRANCIS IN THE HAUNTED HOUSE: Mickey Rooney, Virginia Welles—Weather good, modest opposition only. Played "Patterns" (UA) on the same bill and did 90% of normal. Played Wednesday, Thursday, Friday, Saturday, October 17, 18, 19 20.—Moz Burles, Canyon Theatre Bingen, Wash.

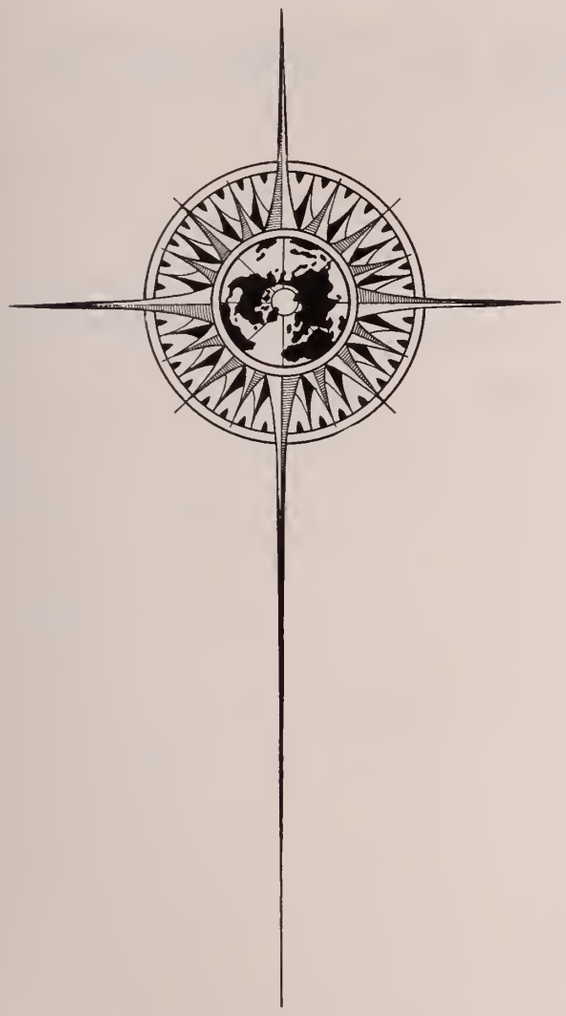
RAWHIDE YEARS: Tony Curtis, Coleen Miller—A fine western for average business. The patrons are souring on westerns for two reasons, first, too much unnecessary brutality and fights (which to women are repulsive); second, they are too stereotyped—even kids figure out the story right at the beginning. Played Thursday, Friday, Saturday, October 25, 26, 27.—Leonard Leise, Roxy Theatre, Randolph, Nebr.

WALK THE PROUD LAND: Audie Murphy, Anne Bancroft—Teamed with "Somebody Up There Likes Me" (MGM) and we did 133% of normal. Both pictures outstanding. Audie Murphy is a consistent grosser in this type of picture. Played Thursday, Friday, Saturday, November 1, 2, 3.—Moz Burles, Canyon Theatre, Bingen, Wash.

Warner Bros.

COURT MARTIAL OF BILLY MITCHELL: Gary Cooper, Charles Bickford—From the way Gary Cooper played this one well, Billy Mitchell certainly got unjustifiable injustice. But, thank you, Messrs. Warner, my customer and I liked the picture. Played Tuesday, Wednesday, October 23, 24.—Lew Bray, Jr., Queen Theatre, McAllen Texas.

LAND OF THE PHARAOHS: Jack Hawkins, Joan Collins—Another good one. The workings and building of the pyramid to house the last remains of Kufu, mightiest of Pharaohs, and how a scheming wife meets an unexpected end. Played Tuesday, Wednesday, October 9, 10.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.



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The WORLD MARKET

EDITION OF

MOTION PICTURE HERALD

issue of December 15th

Whether you sell *from* the United States or *to* the United States, or to *any* of the free markets of the world, your international message to the buyers for the theatres of the world should be in the annual World Market Section of Motion Picture Herald.

The international market is becoming greater and greater—more and more important to all who make motion pictures, equipment and other supplies for theatres and for those who service them. It is estimated that the business of American motion pictures in export markets during the next twelve months will total over a billion dollars—almost as much as the American market.

Slanted to the Foreign Buyer . . .

Presenting a survey of developments in the expanding foreign markets, by Herald correspondents throughout the world, the World Market Edition commands immediate attention among foreign buyers—then is retained for reference in making future purchases. Advertisers report continued response for many months.

Directory of Equipment Manufacurers . . .

One of the features of the World Market Section which make this edition a buyers' reference book of enduring value is the *World Market Buyers Index.* Here leading manufacturers and suppliers of products for the theatre are listed according to type of product, *with advertisers in this issue distinguished by boldface type.* Additionally, the listing includes the page number of the advertisement.

People in The News

JACK WIENER has replaced ROGER SARDOU as Columbia's publicity manager for Continental Europe and the Middle East. Mr. Wiener has held various industry positions in the United States, including four years in charge of exploitation for MGM in the southern states. Mr. Sardou will devote himself henceforth to publicizing European films. Announcements were made by LACY W. KASTNER, president of Columbia Pictures International Corp.

R. LYNN GALLOWAY was this week elected assistant comptroller of Eastman Kodak Company by the firm's board of directors. For the present he will also function in his post as general credit manager.

N. J. BLUMBERG, chairman of the board of Universal Pictures, has returned to New York following a trip to South America.

CLARENCE HOLTZE, manager for the Erwin Theatres at Tomah, Wisconsin, recently celebrated 25 years in the motion picture industry. BEN MARCUS, president of the Marcus Theatre Management Co., operators of the Erwin, gave a dinner and program for Mr. Holtze last week.

Columbia in New Offices In New York

The entire home office staff of the Columbia Pictures organization is now operating in the company's new headquarters building at 711 Fifth Avenue, at 55th Street, in New York. In a series of moves over the past two months, the personnel of Columbia Pictures, Columbia Pictures International and Screen Gems, the television subsidiary, were brought together from five scattered locations and consolidated on eight and a half floors of the new Columbia Pictures building.

The new building stands 16 floors high and contains 248,000 square feet of floor space. Of the total, Columbia and its subsidiary companies are utilizing some 160,000 square feet, about 225 feet each for the more than 700 employees. When Harry and Jack Cohn founded the company in 1920, there were but nine persons on the entire staff.

Columbia's move to Fifth Avenue is the second change of address in the 36 years of the company's existence. Their first headquarters were at 1600 Broadway. About 1929 the headquarters were moved to 729 Seventh Avenue, where it remained until this year.

Extensive renovations of the new headquarters preceded the move. The decor on each of the nine floors is of the most modern design, with wall colors, drapes, furniture, lighting fixtures and floor covering carefully planned to harmonize. The color scheme varies on each floor, and there are such widely diversified features as stained wood paneling, brick in modernistic design, leather, grass-cloth and other fabrics and materials. Several weeks of decorating work remain.

Two preview rooms were constructed, one seating 60 on the executive floor and a smaller room for Screen Gems. Plans are in work to build a preview theatre seating more than 100 on the top floor and penthouse of the building at a future date.

Radio Station WMGM occupies several floors of the structure and Serutan and National Concert Artists are among the organizations that maintain their headquarters in the building. Work is soon to begin on the 12th and 14th floors, which have been used by the construction force as headquarters. These floors will be available for renting.

Academy Nominations Set for February 18

HOLLYWOOD: Nominations for the 29th annual awards of the Academy of Motion Picture Arts & Sciences will be announced February 18, 1957, it is announced by George Seaton, Academy president. All pictures represented by the nominees will be screened for Academy members at the Academy Award theatre in Hollywood during the last week in February and the first three weeks of March. Approximately 1,800 members will vote for the final winners. The Academy board of governors had voted earlier this year not to televise the coming nominations. The awards presentation is set for March 27, 1957. ,

Boston Newspapers To Raise Ad Rates

BOSTON: With the demise of the *Boston Post,* a morning newspaper, the other dailies here have announced their intention of raising their advertising rates for theatres and department stores, among other categories. First to take this step is the *Boston Globe,* a morning and evening paper, which announced that on January 1, 1957, ad rates will go up 10 cents a line. The other papers, the *Herald-Traveler,* the Hearst papers, and the *Christian Science Monitor* are required to give 60 days' notice before the raise can be made.

Allied Artists Board, Officers Are Reelected

HOLLYWOOD: At the annual meeting of stockholders of Allied Artists, held last week at the studio and presided over by Steve Broidy, president, the entire board of directors were reelected for the coming year. The members are: G. Ralph Branton, Steve Broidy, George D. Burrows, W. Ray Johnston, Harold J. Mirisch, Edward Morey, Herman Rifkin, Norton V. Ritchey and Howard Stubbins.

Mr. Broidy announced at the meeting that the operations of Allied Artists Pictures Corporation and its wholly owned subsidiaries for the first quarter of the present fiscal year (quarter ended September 29, 1956) resulted in a net loss after Federal income taxes of approximately $47,000.

The gross income in the respective quarters showed $4,552,000 in the quarter ended September 29, 1956, compared with $3,705,000 in the corresponding quarter in 1955, representing an increase in 1956 of approximately 23 per cent. Following the stockholders meeting, a meeting of the board of directors was held at which meeting all of the present officers were reelected. The quarterly dividend of 13¾ cents per share on the company's 5½ per cent cumulative convertible preferred stock was voted for payment December 15, 1956, to stockholders of record December 3.

In his discussion at the stockholders' meeting of the company's financial standing, Mr. Broidy pointed to Allied Artists' acquisition October 1, 1956, of the four southern exchanges (Atlanta, Charlotte, Memphis and New Orleans) and said that management views their purchase as an ultimately profitable venture.

Fine Again Heads Cleveland Tent

CLEVELAND: Marshall Fine has been reelected to serve a second term as chief barker of Local Tent Number 6, Variety Club, at a general meeting held last week in the Hollenden Hotel, the group announces. Other officers include: Dan Rosenthal, first assistant barker; Will Dougherty, second assistant barker; Sam Weiss, secretary; and Jim Leavit, treasurer. Board of directors includes: Irwin Shenker, Ted Levy, Irwin Pollard, Will Dougherty, Leonard Greenberger, Sam Weiss, Dan Rosenthal, Leroy Kendis, Jim Leavit, Sam Schultz, Henry Greenberger, and Jack Silverthorne. Named delegates to the National Variety Club convention were Marshall Fine, Jack Silverthorne, and Dan Rosenthal.

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French Fear Theatre Quota By Producers

PARIS: Shortage of product may lead to difficult and even harsh conditions laid down by film producers, in the opinion of M. Trichet and M. Delafond of the French Exhibitors Federation. Just returned from the states, they expressed fears that Hollywood might attempt to impose minimum screening periods.

M. Delafond told this bureau that when he questioned Hollywood producers on the decision to cut production next year to under 200 films and for two years after that to 150, he was told that exhibitors would have to run the films for a minimum of from two to three weeks.

This condition is not new to France. Such a condition was laid down for the film, "Gervaise," which won a prize at Venice. In Paris such conditions present no real problem although local cinemas might suffer. But in the provinces the position would be very serious. M. Delafond made it quite clear that at the moment he entertained no more than fears. He said that Hollywood was determined to make super-films like "War and Peace" and that these would have necessarily long runs.

In France some 125 films were produced every year. Hollywood, however, has been setting the example. Small producers might decide that the cinemas were not worth the candle and that in the future they would make small films for TV, leaving a handful of big producers to go all-out on super-productions. Small cinemas would be crushed. They could not afford the super films and they would lose clientele if they could. No provincial cinema can run films for more than a week, except those in the largest towns, and of these only one or two run films for more than a week. Outside Paris there are two programs per week.

This is the position at the moment. What the next step will be no one knows.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ending November 17 were:

Albany: Friendly Persuasion (A.A.)

Atlanta: Back from Eternity (RKO); Giant (W.B.); The Sharkfighters (U.A.).

Boston: Fantasia (B.V.) (reissue) with Rififi (UMPO); Friendly Persuasion (A.A.) with Calling Homicide (A.A.); Giant (W.B.); Oklahoma! (Magna) 9th week; Richard III (Lopert); The Solid Gold Cadillac (Col.) 6th week; Teenage Rebel (20th-Fox) and Stagecoach to Fury (20th-Fox).

Buffalo: Friendly Persuasion (A.A.); Giant (W.B.) 2nd week; Love Me Tender (20th-Fox); Run for the Sun (U.A.); War and Peace (Par.) 3rd week.

Chicago: The Bold and the Brave (RKO); 2nd week; Bullfight (Janus) 3rd week; Friendly Persuasion (A.A.) 4th week; Giant (W.B.) 4th week; Private's Progress (DCA) 3rd week; Secrets of Life (B.V.) 2nd week; Teenage Rebel (20th-Fox) 3rd week; Toward the Unknown (W.B.) 2nd week.

Cleveland: Bullfight (Janus) 2nd week; Friendly Persuasion (A.A.); Giant (W.B.) 3rd week; Lust for Life (MGM); Oklahoma! (20th-Fox) 2nd week; The Ten Commandments (Par.).

Columbus: Between Heaven and Hell (20th-Fox).

Denver: Giant (W.B.); Julie (MGM); Oklahoma! (Magna) 4th week; Secrets of Life (B.V.); War and Peace (Par.) 3rd week; You Can't Run Away From It (Col.).

Des Moines: Giant (W.B.); The Opposite Sex (MGM).

Detroit: Giant (W.B.).

Hartford: Giant (W.B.); Private's Progress (DGA) 2nd week; Shake, Rattle and Rock! (AIP); Tension at Table Rock (RKO); You Can't Run Away From It (Col.) 2nd week.

Indianapolis: Friendly Persuasion (A.A.); Giant (W.B.); Oklahoma! (Magna) 12th week.

Jacksonville: Friendly Persuasion (A.A.); Secrets of Life (B.V.); Unidentified Flying Objects (U.A.); War and Peace (Par.) 2nd week.

Kansas City: Giant (W.B.) 2nd week; Oklahoma! (Magna) 5th week; Teenage Rebel (20th-Fox) 2nd week; You Can't Run Away From It (Col.) 3rd week.

Milwaukee: Giant (W.B.); The Opposite Sex (MGM) 2nd week.

Minneapolis: Giant (W.B.); The Sharkfighters (U.A.); Teenage Rebel (20th-Fox).

New Orleans: Giant (W.B.) 2nd week; Oklahoma! (Magna) 21st week.

Oklahoma City: Giant (W.B.); Oklahoma! (Magna) 14th week; Secrets of Life (B.V.) 2nd week; Teenage Rebel (20th-Fox); War and Peace (Par.).

Philadelphia: Friendly Persuasion (A.A.); Giant (W.B.) 2nd week; Julie (MGM); The Opposite Sex (MGM) 3rd week.

Pittsburgh: Friendly Persuasion (A.A.); Fantasia (B.V.) (Reissue); Giant (W.B.) 2nd week; Oklahoma! (Magna) 22nd week.

Portland: Between Heaven and Hell (20th-Fox); Fantasia (B.V.) 7th week; Oklahoma! (Magna); Teenage Rebel (20th-Fox) 2nd week; War and Peace (Par.) 3rd week.

Providence: Private's Progress (DCA); Teenage Rebel (20th-Fox).

San Francisco: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 2nd week; The Mountain (Par.); The Opposite Sex (MGM); Unguarded Moment (U.I.).

Toronto: Lust for Life (MGM) 2nd week; Oklahoma! (Magna) 30th week; The Solid Gold Cadillac (Col.) 2nd week; War and Peace (Par.) 6th week.

Vancouver: The Bad Seed (W.B.); War and Peace (Par.) 4th week.

Washington: Friendly Persuasion (A.A.); Giant (W.B.) 2nd week; Oklahoma! (Magna) 2nd week; Secrets of Life (B.V.); The Solid Gold Cadillac (Col.) 5th week.

Academy Elects 16 To Membership Roll

HOLLYWOOD: Sixteen new members have been elected to the Academy of Motion Picture Arts and Sciences, it was announced this week by George Seaton, president. Membership in the Academy, which is by invitation of the board of governors, is limited to "those who have achieved distinction in various phases of the motion picture industry." New members and their branch classifications are: George K. Arthur, William B. Bosche, Eric Cleworth and Basil Davidovich, short subjects; Howard R. LeSieur, Jonas Rosenfield, Jr. and Max Weinberg, public relations; Earl Holliman, actors; James H. Garlock, art directors: M. B. Paul, cinematographers; Alfred Perry, music; Paul Nathan, producers; Richard De Weese, sound; Ruth Cordish, Benn Jacobson and Elaine Stone, members at large.

Kodak Votes Dividends For 51,000 Employees

ROCHESTER: The directors of the Eastman Kodak Company have voted wage dividends estimated at $35,700,000, to be shared by about 51,000 Kodak men and women in the United States. The wage dividend, to be paid next March 19, is the highest amount authorized since the plan was begun by the company 44 years ago. Eligible employees will receive $31.75 for each $1,000 they earned at Kodak during the 1952-56 period. The Kodak directors declared a cash dividend of 60 cents per share and an extra dividend of 25 cents per share on common stock.

Smith Circuit Acquires Westerly, R. I. Theatre

BOSTON: The Smith Management Co. has announced acquisition of the United theatre, Westerly, R. I., on a long term lease, bringing to 29 the number of drive-ins and theatres operated by the company through the East and Midwest. Richard A. Smith, vice-president of the circuit, said that Saul Karp, present manager, will be retained. Remodeling is planned, and a new concession stand will be installed at the theatre, he added.

Gold Acquires Studio

Mel Gold Productions, Inc., has acquired studio and all equipment and facilities of Telson Studios in Long Island City, N. Y. The studio will be operated under the name of Mel Gold Studios, Inc., a wholly-owned subsidiary of Mel Gold Productions.

The National Spotlight

Albany

The advantages and disadvantages of Albany area drive-in operation well into November again became debatable, as the weather here alternated between cold and warm, rainy and dry. **Harry Lamont** maintained Monday - through - Friday schedules a week later this fall. Fabian Theatres closed Mohawk and Saratoga earlier than usual. **Alan Iselin** and **Jim Lewis** held longest to full time operation at the Auto-Vision, East Greenbush, and the Hollywood, Averill Park. The Hollywood is equipped with in-car heaters, permitting winter operation. . . . Kallet's Oneida, Utica, was closed temporarily for repairs. . . . A proposal by **Robert C. Conahan** for a 700-car drive-in theatre in New Scotland, Albany suburb, is being fought by a "Residents' Committee for Zoning."

Atlanta

On Film Row this week visiting and booking were: **Tom Coleman,** of the Ritz. Anniston, Ala.; **C. H. Simpson,** of theatres in Tennessee and Georgia; **Mrs. J. M. Lakeman,** of the Dixie, Haleyville, Ala.; **Jay Solomon,** of Independent Theatres, Chattanooga, Tenn.; **Sid Laird** and **L. J. Duncan,** Al-Dun Amusement Co., West Point, Ga.; and **O. C. Lam** and his son, Lam Amusement Co., Rome, Ga. . . . **L. Strickland,** of Strickland Films, has returned to his office after a spell of illness. . . . **Miss Lynda Burnett,** United Artists booker, and her niece **Sara Hobson,** daughter of **P. Hobson,** head booker and office manager at Capital, are back after a visit in Colquit, Ga. . . . **R. V. Graber,** Allied Artists, New York, was here on a visit to the local office, and **William Porter,** of the same company, and his wife have returned to the coast after a local visit. . . . The CinemaScope version of "Oklahoma!" will open at the Fox theatre here December 28.

Boston

New England Theatres, Inc., will no longer operate the Colonial theatre, Haverhill, Mass. The theatre has been sold to Watts Realty of Boston. This leaves the city with two theatres: the Paramount operated by Zeitz Theatres of New Bedford and the Strand acquired recently by **Ernest Warren of Needham.** . . . In an effort to stimulate business, the second run Park theatre, Fall River, gave 1,000 passes to local factories. The Park management reports favorable reaction to the idea. . . . **Mori Krushen,** director of exploitation at UA, was in town for two days in advance of the new **Clark Gable** film "A King and Four Queens." **Joe Mansfield,** the local UA publicist, accompanied Krushen as he made the rounds of the Boston press. . . . **Joe Levine,** president of Embassy Pictures, invited 70 local disc jockeys to a special screening of "Shake, Rattle and Rock," followed by cocktails and dinner at the Boston Club. . . . **Charles Kurtzman,** northeast division manager of Loew's Theatres, Inc., was chairman of the testimonial dinner for **Walter Brown,** president of the Boston Garden, held at the Hotel Somerset, November 17. . . . **Joe Rathgeb,** booker at Metro, was married November 10th to **Marguerite Hayes.** . . . **Ersley Blanchard,** who formerly managed the theatre, is now operating the Coniston theatre, Newport, N. H., for the owners of the property. Interstate Theatres Corp. did not renew its lease.

Buffalo

Al Glaubinger, former sales manager of the United Artists exchange in Boston, is the new manager of the U.A. office in Buffalo. He succeeds **Stanley Kositsky,** who has been appointed manager of the Philadelphia branch of the same company. **Gene Tunick,** who has been managing the Philadelphia U.A. exchange, is now a district manager. The Glaubinger Buffalo appointment is effective December 1. . . . **Art Moger,** Warner Bros. exploitation representative, who headquarters in Boston, was in Buffalo last week working on "Giant," current at the Paramount, and on "Baby Doll," which comes to the Center theatre Christmas week. . . . **Sidney S. Kulick,** Bell Film Exchange, New York City, spent this week visiting exhibitors in Buffalo, Rochester, Syracuse and the Schine headquarters in Gloversville. . . . **David J. Kane,** Allied Artists exploiteer, was in town, assisting **Bill Brereton,** Basil circuit, on an extensive publicity campaign on "Friendly Persuasion." . . . **Ben E. Bush,** a prominent member of the Buffalo Variety Club, will again head the March of Dimes campaign in Western New York. He was chairman last year. . . . Television can be a "great help" in some fields of education, but it will never replace the classroom teacher. So a panel of University of Buffalo faculty members agreed the other day at a meeting in the Faculty Club.

Charlotte

Thirteen Charlotte film exchange workers are competing for the title of Miss Film Row of 1957. . . . The Carolina theatre booked "The Girl He Left Behind" for early showing. . . . Warner Bros. booker **"Hap" Bell** spent his Armistice Day holiday visting new stores which have just opened in this area. . . . Plaza manager **A. B. Craver** reported "The Opposite Sex" held over for a fourth week and said "Teahouse of the August Moon" will be the theatre's Christmas attraction. . . . Carolina theatre manager **Kermit High** booked "Love Me Tender" as his Thanksgiving attraction, and Imperial manager **Gleb Grove** showed "Friendly Persuasion"

Chicago

The Parkway theate, closed for a year, has been reopened by **N. S. Barger.** The theater has been completely modernized. . . . The Brandt theatre is now operating under the ownership of **Leonard Singer. Duke Shumow** recently sold this theatre. . . . The Manor, which was reopened by the Manor Amusement Company, is being managed by **Robert Savage.** . . . **John Thompson,** Columbia publicist, returned from Champaign, Illinois, where he opened "Silent World," Columbia's new documentary film. . . . **Tom Dowd,** of the Ziegfeld theatre management staff, and midwest manager for UMPO, was called to New York because of his father's illness. . . . **Stanford Kohlberg,** owner of the Starlite drive-in, and reportedly the only outdoor exhibitor in this area to remain open despite the hazards of winter weather, has inaugurated two more "business-getting" plans. He has started 4 P.M. matinees on Thursday, Saturdays and Sundays, and he has introduced pizza as a new food item.

Cleveland

The benefit opening of "This Is Cinerama" at the Palace theatre last Wednesday was a complete sell-out, resulting in turning more than $6,000 over to the Cleveland Zoo. . . . **Norman Wheaton,** one-time manager of the Telenews theatre in Cleveland, has been appointed manager of the State theatre, Cuyahoga Falls. He succeeds **Ron Failes.** . . . **Louis Ratener** has closed his Montrose and Magic City drive-ins and on November 30 he and his family leave for St. Croix, Virgin Islands, where he is a licensed real estate operator. . . . **Edward Shulman** opened his 10th art theatre, the Westwood in Toledo, November 21. . . . The Eastwood theatre, owned by **Smith** and **Beidler,** has been leased to **Carl Long,** former house manager. He opened the house this weekend. . . . **Harold Kay,** manager of the Lake theatre, Painesville, donated the theatre and all theatre service to the Painesville Rotary Club, as he has done every year since 1947, for a show sponsored by the Painesville Rotary Club for the benefit of retarded children. . . . **Walter Lastition,** owner of the Sky Way drive-in, Warren, welcomed his first child, a son, November 6.

Columbus

Carl Schultz, former manager of the St. Clair, Indianapolis, has been named manager of the Uptown, downtown subsequent run house. He succeeds **Donald Hooten,** who was appointed manager of RKO Grand. . . . "Giant" opened to big business at RKO Palace. . . . Indianola, North Side neighborhood, which has been operated in recent months as an art house by **Charles Sugarman,** has closed and is

(Continued on following page)

(Continued from preceding page)
up for sale or lease. . . . The Oak, East Side neighborhood operated by **Ted Pekras**, has closed and is being used as a meeting hall by religious revival groups. . . . Loew's Ohio has booked Metro-Goldwyn-Mayer's "Lust for Life" for the week of November 29. It had been rumored that the MGM feature might play a local art house first run. . . . **Lou Holleb**, operator of the In Town Auto theatre in suburban Whitehall, is visiting relatives in Chicago, and plans a trip to Florida before resuming work.

Denver

Members of Chapter 10, Women of the Motion Picture Industry will be helping on the Muscular Distrophy telethon November 24-25, with **John Reed King** and **Virginia Graham** being here to help things move. . . . **A. B. Hillyard**, Amarillo, Tex, is building a 300-seat theatre at Ouray, Colo., named the Chipita and to open about January 1. . . . **Terry Carpenter**, drive-in owner, Scottbluff, Neb., who tried unsuccessfully to nominate **Joe Smith** for vice-president at the Republican convention, was elected to the Nebraska legislature. . . . **Maylee King** has resigned as booker at Buena Vista to care for her husband, who is seriously ill. The job goes to **Nayreta Knight**, recently with KGMC radio. . . . **Lester Zucker**, Universal district manager, was in. . . . **Ted Halmi**, freelance exploitation man, to Casper, Wyo., for "Friendly Persuasion," at the Rialto. . . . **Wm. Souttar**, formerly with Fox Midwest at Springfield, Ill., was named city manager for Fox Inter-Mountain Theatres, Ogden, Utah, succeeding **Ted Kirkmeyer**, who moves to Salt Lake City to manage the Uptown. . . . **John Mazanis**, manager, Egyptian, Delta, Colo., resigned. He has been replaced temporarily by **Dick Little**, who has been the assistant at the Tabor, Denver.

Des Moines

Dollar tickets are being sold to performances at the Stratford Community theatre in Dayton to raise funds for the maintenance of the theatre. The tickets are good for any movie before December 31. . . . Background scenes for Warner's filming of "The Pajama Game" were shot last week in Dubuque. . . . **Clayton Bosten** has reopened the Palace theatre in Muscatine —to run until the opening of the 1957 drive-in season. . . . **Marion L. Dickson**, Mt. Pleasant exhibitor, was a visitor on the Row. . . . **Lou Levy**, Universal branch manager, has been in Denver on vacation. He attended the bar mitzvah of his nephew and remained for Thanksgiving. . . . Variety's annual Christmas party will be held December 17 at the Jewish Community Center. . . . **Frank Rubel**, Tri-States executive and Variety chief barker, is vacationing in Florida with his family. . . . **Gwelda Jones** has resigned at Universal to return to the cosmetology field. She will open a beauty shop in Perry. . . . **Roy Howser**, NSS shipper, was married recently. . . . **Ruth Napier** is a new biller at NSS, replacing **Marlene Kratzke**, who has been married. . . . **Mrs. Don Beal**, wife of the Warner shipper, is convalescing following surgery.

Detroit

The opening of the Apollo in Detroit and the Avon at Stockbridge was announced this week. The Apollo has been closed for some time. **Dave Glover** will operate under a lease from **Saul Korman.** . . . The newly completed Northland drive-in at Flint has been equipped for winter operation but will not chance it this year. . . . **Harry Levinson**, Petoskey theatre owner, is in Little Traverse Hospital. . . . **Wm. Green**, Cinerama adman, continues his long-time stay at New Grace Hospital in Detroit. His condition after a series of abdominal operations is still serious. . . . **Harold Ironfield** leaves the 20th-Fox sales force for another field in Niagara Falls. . . . **Sol Krim**, of the Krim, is slim after a short reducing course. . . . Over at the Telenews manager **Norman Weaton** has left for a feature theatre post in Cuyahoga Falls, Ohio. Assistant manager, **Fred Sweet**, moves up to take over handling of the vacated spot.

Hartford

Sal Adorno, Sr., president of M & D Theatres, and his wife are celebrating their 52nd anniversary. . . . **Bernard Menschell**, president, Bercal Theatres Inc., Hartford, has returned to his desk after surgery. . . . **Peter Perakos, Jr.**, son of the president of Perakos Theatre Associates, New Britain, Conn., and **Mrs. Perakos** are parents of their first child, a baby boy, born at the New Britain General Hospital. Young Perakos is office manager and assistant to his brother. **Sperie Perakos**, general manager of Perakos Theatre Associates. . . . MGM's "Lust for Life" had its Connecticut premiere at the 1,200-seat Parsons theatre Tuesday night, as a benefit for the Wadsworth Atheneum of Hartford. . . . **Lou Brown**, director of advertising and publicity, Loew's Poli-New England Theatres Inc., has been elected to the board of governors of New Haven's Union League Club. . . . Movie-going public in Jewett City, Conn., has new time schedule. The State theatre, owned by Perakos Theatre Associates, is now operating matinees on Wednesdays, Saturdays and Sundays and on days when there is no school attendance.

Indianapolis

Dale McFarland, general manager of Greater Indianapolis, had **James Dean's** aunt, uncle and cousin down from their home at Fairmont, Ind., for the opening of "Giant" at the Indiana Thursday. . . . **R. L. Conn**, former 20th-Fox branch manager here, returned Friday for a "World Showmanship Drive" meeting at the local exchange. . . . Indianapolis Cooperative Theatres have moved their office from the Chamber of Commerce building to the Cinema theatre. . . . **Eddie Ornstein** is buying and booking for **John Woehrle's** new 500-car Lakewood drive-in at Jeffersonville, which opened November 7. . . . **Ray Thomas**, Universal-International city salesman, has resigned to go to work for a boat company. . . . **Frank Paul**, who is manager of the State Film Service, held open house for the film trade at the State Service's new location, 429 North Senate Street, last Thursday night.

Jacksonville

Buford Styles, U-I's Florida manager, returned from a business tour of his southern hinterland. . . . **Capt Hans Vige**, owner of the Pinecrest drive-in, booked in an unusual Saturday night program of four Jesse James feature films. . . . **Bob Stevens'** Buena Vista office in the Florida theatre building has been closed. . . . Visiting showmen were **Hoyt Yarborough**, St. Augustine; **Bill Lee**, Keystone; **Jim Partlow**, Orlando; **Ray Mackes**, Madison; **Jerry Fender**, Brunswick, Ga.; and **Harold Popel**, Gainesville. . . . **A. J. "Tony" Abbaddess**, Jacksonville Beach man, has replaced **Jesse Marlowe** as manager of the Beach theatre. . . . **Norm Levinson**, MGM press representative, has offered a cash prize for the best Florida exploitation campaign on "The Opposite Sex."

Kansas City

At the Missouri theatre, Kansas City, "This Is Cinerama" moves into its 23rd week with an attendance figure of 225,000 drawn from the four-state areas of Kansas, Missouri, Iowa and Nebraska. . . . Shreve Theatre Supply, Kansas City, supplied a high-fidelity record player and a public address system for the Officers' Club at Fort Leavenworth, Kans. . . . In observation of National Education Week, Film Row in Kansas City was host to 18 high school seniors. Hosts were **Arthur Cole**, Paramount, and **Joe Redmond**, Fox-Midwest with **Larry Klein** of Universal and **Abbott Sher** of Exhibitors' Film Delivery as guides for tours of their offices. Teen-agers viewed "This Is Cinerama" at the Tower theatre and participated in a discussion of the reactions of young people to current movie themes and to the discipline problems teen-agers cause management. . . . Cozy theatre, Humboldt, Kans., is now operated by the American Legion Post under supervision of **R. G. Osborne.** . . . **Ray Robertson**, West Vue drive-in at Newton, Kans., was a prize winner in a golf tournament at Wichita. winner in a golf tournament which was held at Wichita.

Los Angeles

Mel Evidon, Favorite Films sales manager, checked in from a business trip to Phoenix. . . . The Paradise theatre, Westchester, has been acquired by the Pacific Drive-In Theatres from **Alex Schreiber.** The circuit plans to assume operation of the hard-top December 19. Pacific owns two other conventional houses in the Los Angeles area, the Cornell in Burbank and the California. . . . **James Schiller**, Allied Artists exploitation man, was back from a trip to San Francisco, where he set up advance campaign for "Friendly Persuasion." . . . **Wally Wolf**, son of **Rube Wolf** of the Fanchon and Marco circuit, is leaving for Melbourne, Australia, where he will participate in the Olympic games as a member of the U.S. water polo team. . . . **Fred Weimer**, National Screen Service salesman, became a grandfather when his daughter **Corrinne Rosekrans** of Long Beach gave birth to a baby girl, who has been named **Laurie Lynn.** . . . At a meeting held at the Variety Club rooms, stewards of the Film Row Club and officers were briefed on final plans for the club's

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annual Christmas Dance to be held at the Ambassador Hotel Dec. 22. Committee heads and hostesses were appointed by vice-president **Milt Frankel**, who is chairman of the event.

Memphis

G. L. Brandon has been reelected chief barker of Memphis Variety, Tent 20 for 1957. **Alton Sims** was reelected first assistant and **Fordyce Kaiser** second assistant. **Joe Keifer** was named dough guy; **Jack Lustig,** property master, and the following directors: **Carl Shorter, G. W. Simpson, E. P. Doherty, Sy Morrell** and **W. P. Slayton. . . . W. F. Ruffin, Jr.,** Ruffin Amusements Co., Covington, Tenn., was on a business Trip to Memphis. . . . **E. G. Vandiver,** Palace, Kennett, Mo.; **H. G. Walden,** Bay, Red Bay, Ala.; and **Lyle Richmond,** Richmond, Senath, Mo., were in town on business.

Miami

Theatre business in the Miami area is beginning to show a real pick-up as the result of cold weather up north which is sending many people to this resort city. . . . **Don Tilzer,** publicity and advertising director of Claughton Theatres, has resigned to enter into his own business. Tilzer has been connected with the Claughton Circuit for many years. . . . The Florida premiere of **Michael Todd's** "Around the World in 80 Days" at the Sheridan theatre, for the benefit of the Miami *Herald's* "Lend a Hand Fund," was a sellout at a $15.00 top. Regular showings are scheduled to start around Christmas. . . . **Charles Simonelli,** publicity director for Universal Pictures, and his bride were at Miami Beach. . . . **Jack Winters** has been appointed manager of Wometco's Sunset Art theatre. . . . November is a heavy month of birthday celebrations for Wometco employees. A few of many who are celebrating include district manager **Elmer Hecht** and **F. Stubblefield; Kenneth Hirn** of the Center theatre staff; **John Taylor,** Rosetta theatre; **Husen King,** Carib theatre; **Clarence Silvers,** Mayfair Art theatre; **Ralph Langevin,** Parkway theatre; **Wm. Hardman,** Strand theatre; **Sid Zaretsky,** Surf theatre.

Milwaukee

Bob Gross, district manager for the Smith Management Co., was elected president of the suburban Bluemound Road Businessmen's Association. . . . A boy, **Andrew Paul,** was born to **Paul Schober,** booker at Universal, and his wife Jerry, former contract clerk at United Artists. . . . "Giant" is breaking all records at the Warner theatre here. **Al Meskis,** manager, said that five times over the weekend they had to stop the box office sale because the lobby and Wisconsin avenue were too crowded. . . . **Milton H. Harman,** manager of the Fox-Wisconsin theatre, promoted "Love Me Tender," which opened November 20, by holding a contest on the stage opening night. . . . The United Artists exchange will be visited by **Al Fitter,** Western divisional manager, and **F. J. Lee,** district manager. . . . The Bluemound drive-in now has its 750 Electromode car heaters in operation.

Minneapolis

A fire damaged the ticket booth in the Jordan theatre at Jordan, Minn., operated by **Len Brazier . . . Harry Weiss,** RKO Theatres division manager, is back from a business trip to Omaha and Denver . . . **Morrison Buell,** formerly of RKO, is a new booker at 20th-Fox replacing **Cliff Luzar,** resigned. . . . Funeral services were held here for **Herb Blass,** branch manager of Warner Bros. in Des Moines, who passed away following an operation there. He was a salesman at one time for Warner's in Minneapolis . . . **Foster Blake,** Universal western division sales manager, and **Mike Lee,** United Artists district manager, were in on routine business . . . **J. T. McBride,** Paramount branch manager, attended a divisional branch managers' meeting in Chicago . . . **Sim E. Heller** was reelected chief barker of Variety Club of the Northwest. **Joseph Podoloff** and **Tom Burke** were named first barker and assistant chief barker, respectively. **Gilbert Nathanson** was named property master and **Ed Schwartz,** dough guy. Officers will be installed at a meeting Dec. 3.

New Orleans

The Royal, Hattiesburg, Miss., installed a brand new screen. . . . The Jet drive-in, Cutoff, La. which has been closed since Hurricane Flossies terrific beating, reopened. . . . Manley, Inc. personnel have taken possession of their new office quarters at 126 LaSalle St., across the street from the Jung Hotel. **John Saunders,** district manager, S. E. zone was here from Memphis to take charge of the moving in the absence of manager **Geo. Y. Harrell,** who was called to Hot Springs, Ark. to the bedside of his mother. . . . The management of the Panorama have bowed to the public's demand in holding over "Oklahoma," which was slated to close its five-month engagement November 19. Admission price for adults remains the same, but student and children's prices have been reduced to 95c for all shows. . . . The Citronelle, Citronelle, Ala., a unit of **Charles Waterall's** theatres, closed. . . . The Debra at Henderson, La., which **Curley Robin** opened not so long ago, closed. . . . Fred T. McLendon Theatres reopened the Frisco, Frisco City, Ala. . . . **Billy Fox Johnson** reopened the Fox drive-in, Alexandria, La. . . . New WOMPI members are **Mrs. Martha L. Barkoff,** Paramount Gulf; **Mrs. Hilda Marchand** and **Miss Elizabeth Moore,** both of Richards Center.

Oklahoma City

Mr. and **Mrs. L. H. Thomas,** managers of the NE 66th drive-in theatre, spent a few days last week in eastern Oklahoma where Mr. Thomas expected to get in some deer hunting. . . . **R. Lewis Barton,** theatre owner, spent a few days in Tulsa last week on a business trip. . . . Student groups from Meeker and Midwest City have taken advantage of the reduced admission price to see "Oklahoma!" at the State theatre. . . . **Mr.** and **Mrs. Robert Busch** are planning to attend the Allied convention in Dallas, Nov. 28-29. Mr. Busch is manager to the Villa theatre. . . . The first screening of "Love Me Tender" was held this week. It was well attended by exhibitors. . . . The Variety Club will meet in early December at the Biltmore for the election of officers for the coming year.

Philadelphia

Bob Sidman, formerly manager for Jay Emanuel Theatres in upstate Pennsylvania, returned to the local scene handling exploitation for "Friendly Persuasion." . . . **Harry Romain,** theatre supplies executive and active in the local Variety Club, Tent No. 13, announced the engagement of his daughter, **Joan Barbara Romain,** to **Phil Kamen.** . . . Triangle Stations, which includes WFIL-TV here; WNBG-TV, Binghampton, N.Y.; WFBG-TV, Altoona, Pa., and WNHC-TV, New Haven-Hartford, Conn., announced the sale of more than $1,000,000 in feature film programs. . . . It is reported that the management of the Frackville drive-in, Frackville, Pa., has taken over the operation of the Pottsville drive-in, Pottsville, Pa. . . . **Dave Glickman,** who operates the Garden, Trenton, N.J., is building a 600-car drive-in near there. . . . Screen Guild's **Harry Brillman,** branch head, returned from the hospital. . . . The husband of **Phyllis Breen,** of Columbia's cashier department, passed his Pennsylvania State Bar examinations.

Pittsburgh

"Baby Doll" will be the Stanley Christmas offering. The "Giant" business in this house is the current talk of Film Row . . . **Joe E. Brown,** here for the Pitt-Army game, was honored by the Saints and Sinners at its banquet in the Ankara nightclub. . . . **Bob O'Hara** replaced **Jack Kieffer** as manager of the Studio theatre, the art house in neighboring Bellevue. . . . The re-issue of "Rebecca" at the Harris was replaced after four days by "Lisbon". . . . "Oklahoma" finally closed a six-month run in the Nixon, with the house returning to legitimate stage shows for the Fall and Winter seasons . . . "Sharkfighters" has been set to follow "Friendly Persuasion" in the Penn. That house has set "The Mountain" for an early December date. . . . "Wages of Fear" is doing well in the Guild on the strength of rave reviews. . . . **Win Fanning,** assistant *Post-Gazette* drama critic, and his wife, **Vicki,** changed their minds about a four-week European trip due to the situation there, and went to the Caribbean instead. . . . "Samurai" won the Thanksgiving Day playdate in the Studio.

Portland

Film business is doing fine here. "War and Peace," "Oklahoma!," "Giant," "Friendly Persuasion," and "Lust For Life" are knocking out anything that tries to get in their way. . . . **Rex Hopkins,** manager of Evergreen's Hollywood theatre, married **Ruth McBride** last week. . . . **Darlene Bally** has now become **Mrs. Darlene Throckmorton** and returns to her position as secretary to **Mrs. J. J. Parker. . . . Dick Goldsworthy,** manager of Evergreen's Fox theatre, Eugene, Ore., is doing a record-breaking business with "War and Peace." The film is in its third week and going strong. . . . Evergreen's Oriental theatre has relit with "Day of Triumph."

(Continued on following page)

Providence

Many passers-by were attracted to a display in front of Loew's State. Arranged by **William J. Trambukis**, manager, and used as part of exploitation for the forthcoming "Sharkfighters," the display consisted of a 45-foot replica of the airplane-carrier, U.S.S. Quonset Point, mounted on a 60-foot trailer. . . . The entire service staff of Loew's State, from porters to doormen, have brand new uniforms. . . . **Willard Mathews**, former Majestic manager, but more recently an executive in the Comerford chain, with headquarters in Scranton, Pa., was a recent visitor to Providence. He returned for a brief weekend. . . . **William McGowan**, a former postal clerk, but now retired, has been appointed relief fireman at Loew's State . . . **Frank Vecera**, of the American Sign Shop, creator of displays at Loew's, and for other leading organizations, was married recently. . . . **Joseph Jarvis**, owner-manager of the Gilbert Stuart, Riverside neighborhood house was elected to the East Providence school committee by the greatest vote given any similar candidate.

San Francisco

Famous stunt flier **Paul Mantz** and actress **Mercedes McCambridge** were among celebrities at the West Coast premiere of the third Cinerama production, "Seven Wonders of the World," at the Orpheum Tuesday. . . . Exhibitor **Irving Levin** says that San Francisco's drive to present an international film festival in 1957, the first ever staged in this country, is nearing the approval or rejection stage. . . . "Friendly Persuasion" at United Artists is proving to be one of the delights of the season. **Anthony Perkins**, one of the stars, helped beat the publicity drum in behalf of the film. . . . **Hortense Morton** is back at the drama desk of the **Examiner**. . . . **Bob Hall** and **Paine Knickerbocker**, drama critics, were guests of MGM on location for "Gun Glory," being filmed in the Redwood country. . . . Columbia Park Boys Club were guests of the Esquire and **Bob Broadbent** at a western preview. . . . **Mel Hulling**, Allied Artists, expects to leave the hospital any day.

St. Louis

J. L. Kinsel, operator of the Lindina theatre, Edina, Mo., has just completed the installation of a luminous panoramic screen. . . . The Empress theatre, Decatur, Ill., recently gave a Mickey Mouse Club Party. . . . The Starlight drive-in theatre, Topeka, was broken into recently. . . . The Dixie theatre, New Madrid, Mo., is inserting coupons in its local newspaper advertisements, each of which is good for two admittances. . . . The New Malco theatre, Pine Bluff, Ark., has adopted a schedule that calls for it to be open every day—matinee and night. . . . The Green theatre, La Plata, Mo., has announced that it will not have any shows on Wednesday.

Toronto

Louis Rosenfeld, general manager, Columbia Pictures of Canada Ltd., announced a "Hey Rube" competition, to have two 13-week sections. It will start January 2, and run to June 27. The competition will have individual as well as branch prizes, this being an added incentive arranged by **Harvey Harnick**, general sales manager. . . . **Bill Winterton**, veteran Saskatoon theatre man, has returned as manager of Famous Players' Capitol. His successor is **Reg Plumb**, who has been manager of the Daylight for some years. His son, **Douglas Winterton**, has been named manager of the Daylight. Douglas was formerly associated with **Richard Miles** of Winnipeg, operating three theatres for him. . . . Bingo was described by an Alberta Supreme Court justice as "completely illegal" with the result that Provincial Government officials may crack down on it. . . . **A. D. Nicholson** was appointed lab superintendent of Associated Screen News, Montreal, to succeed **T. O. Bailey**, who resigned. Bailey returns to the atomic energy field.

Vancouver

The Armistice weekend holiday was a tonic for show business here. . . . After many construction delays, the new theatre at Fruitvale, in the B. C. interior, was opened by Premiere Theatre Company, Ltd. It seats 390. The Premier is the fruit town's first 35mm theatre. Manager is **R. Winfield. . . . Len Keen**, former manager of the Odeon, Ladysmith, is now in charge of the Odeon, Haney. He replaces **Steve Allen**, who moved to the Plaza, Victoria. . . . **C. Cameron**, recently returned from Hollywood were he was managing a theatre, is back with Famous Players and was appointed temporary manager of the Columbia, New Westminster. He succeeds **Jack McNicol**, who moved to California after being with FPC for 20 years. . . . In this territory where British pictures enjoy a large measure of support, the news that the Rank Organisation was setting up his own distribution in the USA was received with interest.

Washington

The Variety Club of Washington last Saturday had its 21st annual dinner dance at the Statler Hotel. More than 500 were present. **Pat Boone**, 22-year old singing star, was honored as 1956 "Personality of the Year" in show business. . . . **Morris Cafritz**, Washington builder, has purchased the Albee Building, which houses the RKO Keith's theatre. He has plans to convert the theatre into a legitimate house. However, this is in the distant future. The theatre has already scheduled a run of "Ten Commandments" . . . **Miss McConnell**, Sidney Lust Theatres, was recuperating from surgery. . . . Local F-13 will have elections on December 4.

Rance Mason Takes Over 5 Michigan Theatres

Rance Mason, for many years a district manager for Fox Wisconsin theatres has taken over five theatres in Michigan. They are: the Lode, Houghton, Mich., which Mr. Mason bought outright; and the following on lease: the Kerridge and Orpheum at Hancock, Mich., the Peoples at Laurium, Mich., and the Calumet at Calumet, Mich. All were formerly included in the Martin Thomas circuit.

Plan State Wide Contest For Virginia Theatres

RICHMOND, VA.: Plans for a statewide contest for theatres have been outlined and a committee appointed to develop them further, it was announced here, following a meeting of the board of directors of the Virginia Motion Picture Theatre Association at the Jefferson Hotel. Complete plans for the contest are to be reported at the annual meeting to be held in the same hotel January 16, according to Seymour Hoffman, president of the theatre group. Syd Gates of Norfolk will be chairman of the committee with the following members: Jerome Gordon of Newport News; Floyd Stawls, David Kamsky and Carlton Duffus, Richmond. The members also named Mr. Duffus official representative of the association at the Allied convention in Dallas November 27-29.

Canada Tries Small TV Station Plan

TORONTO: The future of TV broadcasting in Canada may be shaped by a pilot experiment in pocket-sized TV stations set for Kamloops, B.C. Authorization for the experiment came from the CBC board of governors this week when it approved the granting of a license for a 100-watt TV station for the town. It will be able to broadcast CBC and other "canned" programs over equipment which will rent for $1,000 a month. Threat of a closed-circuit TV using only U.S. programs forced the decision.

Paramount, Publishers In Paper-Back Deal

The soaring popularity of paper-back books based on film stories has resulted in Paramount's launching a longrange all-inclusive collaboration with publishers. Seven Paramount properties currently are scheduled to be issued in the pocket-size form, all aimed at publication shortly before the release of the films, and are expected to have an important promotional role in calling public attention to the pictures. Among the titles are: "War and Peace," "The Search for Bridey Murphy," "The Rainmaker," "Fear Strikes Out," "Three Violent People," "The Tin Star" and "The Rubaiyat."

Cannes Festival Set For May 2-17, 1957

PARIS: The Cannes Film Festival will be held May 2-17, 1957, it is announced, with but one change in the rules: for 1957 only one full-length film per country will be accepted. Each country will be allowed to show one documentary. The festival, held yearly, provides a showcase for a variety of motion pictures from countries representing several continents. The United States will be represented at the event, according to present plans.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

ANTICIPATION—Of Good Films Yet To Come

THIS is the season of thanksgiving, and in spite of trial and travail, this industry has reason for gratitude, with increasing new products, in new dimensions and quality that holds our heads high above the standards of commercial television. There are both "big" and "little" films on the schedules coming up, sufficient for a majority of situations. It is no longer necessary to provide *quantity* when the family can see half a dozen films at home. And we have the *quality* in our new dimensions to keep them coming to the theatre.

The time of year is in favor of good showmanship, for we have greater community opportunities, and better chances to deal with cooperative merchants and sponsors. Many towns start with the week of Thanksgiving and go straight through until after New Year's with a planned program of events and attractions that hold together in the scheme of things for regular movie-goers, as well as reaching the elusive group who are seldom seen in your box-office line. The seasonal good spirit spreads into the individual's plans for holiday observance and celebration. Make good use of it for yourself.

Schine Theatres, operating out of Gloversville, with the guiding force of Seymour Morris in charge of advertising, publicity and exploitation, have long been noted for their outright "rental" of their theatres to local sponsors, for holiday shows. By the time you read this, many Schine houses will have sold their Thanksgiving, Christmas and New Year's holiday playdates, several times over. By that we mean—they often sell a "rental" show to several sponsors in the same holiday week, so it repeats at the box office.

If we keep harping on that theme, it's because we feel that many managers fail to realize how important it is to keep and develop such contacts with their business neighbors. Local groups are looking for such opportunities at holiday time, and there are many who want the use of proper stage room and facilities. You have seating capacity, equipment and experience to help them make a real success of their endeavors—and at the same time, make a sure profit for the theatre.

Coming up in these Round Table pages is a discussion of the better use of stage facilities—for we have turned the complete cycle, and it's time we made use of theatre equipment that has been idle for twenty years. We would appreciate—from all of you out there—material that will contribute to this discussion.

TICKET BOOK SALES

With all the talk of credit and ticket sales at the local level, the thing that makes the most sense is a better use of ticket books, which are now sold the year around, and especially during the holiday season. The public responds to ticket books—there is a chance for stimulation and the benefit of advance sales in cash or credit.

Famous Players-Canadian have always been leaders in this special handling of ticket books, which started with them as a year-round feature, after building up from seasonal beginnings. At their recent conventions in Canada, it was admitted that business had been "off" in various sectors, but the circuit was still selling "more than a million tickets a week" across the board, and this can well be attributed to the intensity of their campaigns for ticket books. The public has grown accustomed to the special service.

Whatever the final outcome of credit as a factor in building business, it must be admitted that ticket books, sold on credit, do have the virtue of keeping a certain control over this use. If the charge account is not paid within reasonable time, the book can be taken up, when presented by a delinquent buyer. It would take nerve to continue to use a book, unpaid for—and there would be less inclination to merely stay away because a ticket bill was not paid. Your customers would be aware of it.

JUDGE Joseph P. Uvick, whom we knew originally as president of the Allied Theatres of Michigan, speaks out for more and better first runs for neighborhood theatres, as against "downtown" showcases. He cites the trend that is taking business to the suburbs, and the 30-year old precept that governs booking practice in the industry. In these days, he believes "we should go to the public with a picture, rather than seek the public to come to us" in situations where the parking problem is only one of many to contend with. He notes that our industry practice is contrary to that of other businesses—who are decentralizing and have spent millions doing so. He says, "Our seeding grounds are not the big, first-run houses, but the neighborhood theatres." And he is quite right. There is an economic angle that should be stated. When you operate a showcase theatre with 4000 seats, four shows a day, seven days a week, you have a total of more than 100,000 seats to fill. And when that same theatre grosses less than $30,000 on the week, it means that three out of four seats were not occupied during the entire run.

■ ■ ■

UNITED ARTISTS announce in the news pages of the Herald this week, a "King of Showmen" contest, with a top prize of $2500 in cash and an all-expense trip to Hollywood for the theatre manager staging the best campaign for Russ-Field's CinemaScope production of "The King and Four Queens," starring Clark Gable and Eleanor Parker. The prize is the biggest single cash award ever offered to showmen for a local campaign effort, and more of this will be printed in the Round Table, next week and hereafter, as the contest involves various showmen in action who will be contenders in the United States and Canada. The picture will be released in December and the contest will close next June, with a panel of industry trade-press representatives acting as judges, and both Robert Waterfield and Jane Russell sitting on the bench as producers of the new film. —*Walter Brooks*

Hero unveiled—fan club members get a look at the 20-foot figure of Elvis Presley in the lobby of the Downtown Los Angeles theatre—note he's wearing a custom-made shirt. He can afford one.

"They're wild, simply wild, about Elvis Presley"—and the returns are just beginning to come in, with more than 500 playdates in saturation premieres across the country. Above, the front display at the Paramount theatre, on Broadway, photographed by the dawn's early light—these fan clubs arrive in time for breakfast. And below, some of the enthusiasm inside the theatre—with all ages, all sizes, all shapes, mostly feminine—in action for their favorite.

Police lines only create slight barricades for Presley fans when they storm the Paramount theatre, in New York.

There are more of them, up the block and around the corner, and all the cops in town congregated in the Times Square area to preserve the peace.

Charles Gaudino sends a news picture of the Elvis Presley Fan Clubs, as they started dancing in the lobby of Loew's Poli Theatre, Springfield, Mass.

Showmen in Action

The biggest typographical error in town has been fixed, by request of the sovereign State of Oklahoma. The Broadway sign for the Mayfair Theatre, which is seven stories high and a hundred feet the other way, spelled "Oklohoma" with an "O" instead of an "A"—much to the delight of assembled press-agents. So now, with ceremonies, they fixed it, viewed by the Times Square throngs.

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And over the weekend, some vandals, no doubt, took five letters, in enduring bronze, from the sign on the corner of this building, which read "First Federal Savings"—at the street level. If these five letters should happen to spell "Elvis"—we'll know that the fan clubs are planning to present him with a plaque.

▼

A cute gadget, in the mail, is a "Pass Kit" containing eight "passes"—on the facetious side, including a Men's Room Pass "for immediate use." Good kidding of "the privileged few" who think they need passes—and a good advertisement for a sponsor who wants to spend 15¢ per kit, in 1000 lots, for a laughing gag.

▼

Reader's Digest has re-publisehd a booklet by and for their advertisers, in which a good copywriter tells you how to sell a stubby second hand pencil without an eraser, in gobbledygook, as it is spoken in the advertising trades. It would do the trick, for it contains every cliché you'll find in the ads.

▼

Very, very fine—the full color page on "Tea House of the August Moon" which launched the campaign in the *Chicago Tribune* for the premiere of this very good picture at the Woods Theatre. We can't reproduce the color—for it is really four colors—so all we can say, it's a grand example of "color on the press" when you find it at your local newspaper, and that's more often, these days.

▼

Also, in the Omaha *World-Herald,* a wonder full-page cooperative ad for "Giant"—also in color—which won't reproduce to any advantage in our limited space and as a line cut in black-and-white. It offers a "Giant" attraction—and "Giant" bargains for a line-up of fourteen sponsors, who bought the page, and gave theatre space without cost.

▼

Nineteen theatres in the New York metropolitan area will re-run Walt Disney's "Fantasia" for a simultaneous holiday booking starting November 21st, with 500 music teachers among those invited to a preview for opinion makers. The picture has made history, since the original release in 1940.

John Di Benedetto, manager of Loew's Poli theatre, Worcester, Mass, is advertising "The Opposite Sex" and Elvis Presley in "Love Me Tender"—using a combination of all the best selling approach that goes so easily with Elvis and obviously with the opposite sex. When you play these two pictures, mix up some of the same procedures and watch the results!

▼

Ralph Moyer, who has long been a member of the Round Table, is now manager of the Roxy theatre, Atlanta, where "Cinerama" is the attraction, and where salary scales are appropriate to the two-a-day policy. We like to see good Round Table members in "Cinerama" situations, for its has a good effect on our trades.

▼

Allied Artists' "Friendly Persuasion" will be the Thanksgiving attraction in over 250 first-run theatres across the country—and it is doing right well at the Radio City Music Hall, with excellent reviews and around $140,000 per week in the till—in spite of a limited engagement, crowded at both ends with outgoing and incoming bookings, which were in ahead.

▲

Fred Ross, manager of the Dixie Drive-In theatre, Seguin, Texas, has signed up twenty merchants at $30 each to sponsor his Christmas Eve show, which will give him a nice profit on a poor night. And as a postscript, he says he promoted twelve large turkeys for Thanksgiving, to prove that the patrons of his 350 speakers on the ramps really get a deal at the Dixie.

▼

Arthur O'Brien, manager of the Webb Playhouse, Wethersfield, Conn., mails invitational letters to newcomers in his area, with a formal guest ticket to introduce them for free admission. It's a nice gesture, and done with good taste, for good business reasons.

Three-Way Tie-Up For Kid Shows

MILWAUKEE: In promoting the "Better Approved Kiddie Matinees," 11 shows for $1.00 at the Sherman theatre here, manager Thomas Mack, Jr., worked hand in hand with Carl Brandenberg, of Carl's Texaco service station, and the sponsors of Fire Prevention Week.

Mr. Mack gave out some 4,000 applications to children, entitling them to join in the contest for fire prevention week. The children in answering them had their essays brought to Carl and Bill's Texaco service station, located two doors west of the theatre. The essays were picked up and judged by members of the fire department, who selected the winners for toy fire engines and fire equipment given to the winners.

The service station gave out thousands of flyers to their patrons with announcements of the kiddie approved movies. Tickets were sold at both the theatre and the service station.

A write-up of the contest and the matinee program was in the *Northwest Reporter,* a Milwaukee county paper.

▼

Jerry Berger, whom we remember meeting in New Orleans, when he was introduced by Rodney Toups, has left Loew's in St. Louis, where he was publicist on the staff of Frank Henson at the State, to become manager of the Esquire and Norside theatres. Since he gets around, we want to bring him up to date in our records. Now, he submits a fine roto page on "Lust for Life" which was the opening gun in the St. Louis *Post Dispatch* for this MGM art film. He also distributed 10,000 students discount coupons good for tickets at the box office at reduced prices.

"I love coffee, I love tea"—you know the rest of the rhyme, but we're too bashful to quote it. Above, Tommy Martin, manager of the Radio City theatre, Minneapolis, serves coffee to working girls at a morning matinee for "The Opposite Sex"—and at right, Ben Simon, manager of Loew's Metropolitan theatre, Brooklyn looks on, while a pretty gypsy model pours tea for patrons, and tells their fortunes in the tea leaves, as a lobby attraction.

New Member Is a Lady—Contender

Mrs. Christine Sutton, who is a new member of the Round Table, submits her first entry for the Quigley Awards, and we are sure it will get the attention of our judges in the fourth quarter, because it has the merit of good showmanship. She is the manager of the Metro theatre, Abilene, Texas, and her campaign is on "Trapeze"—which she ran for four days in the 526-seat neighborhood house, operated by her and her sister. The picture, when she got her playdates, was third-run in Abilene, but her handling of it is first-rate.

She had the cooperation of the City Recreation Department, and borrowed Mike Sutton's Nissen Super-Circus "Trampoline"—and if you don't know what that is, it's a device acrobats use to bounce themselves in and out of the net, or up in the air. Anyway, it worked—and over 800 kids had the time of their lives with it, installed on the sidewalk in front of the theatre. We have lots of snapshots in her campaign book to show the delight of the youngsters in this real circus equipment. It created atmosphere for the picture—and Abilene has its own group of real circus people, who contributed to this ballyhoo.

Business was the best on record, as a result of "the most successful campaign we ever put on." Some of the young folks who appeared from the City Recreation group had offers to join the Royal American Shows, from their talent scout in winter quarters. Many theatres had a trapeze to advertise "Trapeze"—but Mrs. Sutton had a trampoline, to jump on, and it created so much excitement the Abilene Reporter sent a news photographer to get a picture which we will use without tearing her campaign book apart to get it. Our advice to those who will be playing "Trapeze" in the future is to find themselves a trampoline, and apply the same showmanship skill that's found in Abilene, Texas, neighborhoods. Mrs. Sutton says, "the cost was slight for the large return we got"—and she gave the Recreation Department a $25 donation.

Birk Binnard sends in his list of Stanley Warner top prize winners in the Philadelphia zone, and as we suspected, Dominick Lucente is named "best in zone" with Lew Black, at the Warner, Wilmington, second in group "A"—Ray Powell & Vince Olandin, Warner, West Chester, second in group "B" and "Tiny" Goldsmith, at the Terminal, Philadelphia, second in group "C"—all the "seconds" had equal prizes, with additional runners-up following.

Take the Drama Page To Win Free Tickets

PORTLAND, ORE.: Several weeks ago, Evergreen's Oregon District Manager and ace showmandiser Oscar Nyberg, came up with a tremendous promotion gimmick. He made a deal with Journal Drama Editor Arnold Marks to give two passes away daily to people selected at random from their readers. The box as shown on the page appears in Marks' column and the person has only to take the drama page to the Orpheum Theatre doorman for free admittance. A card is given the patron for his remarks about the movie and mailed postage free to Marks, who prints the comment.

Other house managers have tried to get on the bandwagon since this started, but Nyberg got the exclusive for his Orpheum before the thing started. Results . . . *wow!* The standing box reads "Be My Guest Tonight" and contains a name and address. You've heard of a "guest columnist" but this is a "column guest."

Navy Cooperation Gives Us Too Long a Picture

Bill Trambukis, manager of Loew's State, Providence, had the longest model aircraft carrier ever to land in the around the town exploitation of "Sharkfighters"—and we can't do anything with the photograph for our picture page because it is so l-o-n-g, thataway and so low thisaway, that the proportions won't even fit our logarithmic scale, if you know what we mean.

Julian Katz Shows Style In Brooklyn

Julian S. Katz, manager of the Randforce Meserole theatre, in Brooklyn, shows his showmanship style in two campaigns entered in the fourth quarter for the Quigley Awards. The first, on "Ambassador's Daughter" has been referred to in Showmen in Action, and the new arrival, on "High Society" is even better.

"Ambasador's Daughter" lent itself to a lot of stunts of various kinds, since it was that kind of a picture, so nothing was overlooked that would create interest, with displays arranged both at and away from the theatre. No 24-sheets were available, so he built his own 15-foot lobby display using the 6-sheet combined with 11x14 photos. In addition, a standee was constructed in the same way. Rather than use a special herald, they provided a special front page for the weekly program, using a pressbook mat of the national travel contest, provided by Trans-World Airlines and United Artists.

For "High Society" he says he had something distinctive to advertise, and started with the 24-sheet for lobby display, plus music and window tieups, with contests to accent the star value. The idea was to make the potential audience know he had something special to offer, and to give it special handling all the way.

This also is a news picture of exploitation early in the morning—a photograph made at 6:30 a.m. in the lobby of the Radio City theatre, Minneapolis, for the breakfast matinee of "The Opposite Sex"—with coffee and doughnuts on the house. Disc jockeys reported the event from the spot, and both theatre staff and MGM field men participated in the promotion.

Selling Approach

THE SEARCH FOR BRIDEY MURPHY—Paramount. VistaVision, in black-and-white. Have you ever lived before? Will you live again? The whole startling story of the woman called Bridey Murphy. Not for weak hearts or slow minds. It's a film that dares expose these controversial ideas. What can hypnosis really do? Can we accept the evidence? See for yourself and decide. 24-sheet and all posters have excellent pictorial art for lobby and marquee display. Special herald keys the campaign to accent the publicity which this story has had in the magazines and the press. The best selling book sold 190,000 copies before the ink was dry. They say that 80,000,000 people have been interested in the story. Newspaper ad mats start with teasers to arouse curiosity, and there are large and small display ads for every situation and run. The complete campaign mat, which costs only 35¢ at National Screen, is especially well planned, with eight good ad mats and slugs, and two publicity mats. Buy the whole mat on standing order and take it intact to your newspaper man to obtain better results within your regular advertising budget. Even he will like to plan a change in scheme to make his newspaper look different. Two-color herald from Cato Show Print sells the picture with all the best approach. Buy it blank and sell the back page to a sponsor to pay all costs of printing and distribution. You may find that heralds pay their own way.

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TOWARD THE UNKNOWN — Warner Brothers. In Warner Color. William Holden, as one of a handful of picked men—the rocket pilots of the U.S.A. The experimental pilots who climb into the unseen, the unconquered and the unknown—probing not only outer space, but the outer limits of man himself. With Lloyd Nolan, Virginia Leith and star cast. A dramatic story, with great personal problems. "To be so much in love, to have so much to hide." 24-sheet and all of the posters contain art materials for your own lobby and marquee display, more pictorial art for less money than you can obtain in any other way. Newspaper ad mats in fine assortment, and with an advertising supplement which contains more styles, discovered in the early runs and added for their increased value in your campaign. Combination ad mat has five ads and two publicity mats for small situations. The full cooperation of the U. S. Air Force is promised and they will deliver in 812 locations where they have recruiting stations. Special stunts will sell this special stunt picture and you have a big start in the good pressbook and advertising supplement.

THE GIRL HE LEFT BEHIND—Warner Brothers. The boy with the barracks bag, Tab Hunter, in "Battle" dress again; and the girl with the overnight case, Natalie Wood, a "Rebel" with a cause! "See here, Private Hargrove" has written a big story about teeners and their love-and-run battle with today's Army! A lot of it's wild; some of it's tender, and most of it's fun. A very special look at Young America in action. No poster larger than the 6-sheet, buy with a good example of pictorial art as a theme, which can be carried through lobby and marquee display. What does a 19-year old boy think first about, these days? Girls. What does he think second about? Two years in the peace time army. With two of the most popular young stars to tell you a warm and wonderful story. Newspaper ad mats are generous and interesting, with plenty of assortment for size and shape. The use of part-drawing, part halftone, makes them different in style from the usual. The combination mat for 35¢ at National Screen has six ad mats and two publicity mats, for small situations. A good street stunt is a couple, carrying two suitcases, lettered "I'm Andy"—and "I'm the girl he left behind." Special shows for local girls whose boy friends are in the service, and contests for cute couples are suggested in the pressbook. Special fan photos and candid pictures to introduce the two young stars are offered, and it will pay to build up this pair for the future. You have a stake in developing new talent for the future of your business.

•

THE POWER AND THE PRIZE—MGM. CinmaScope, in black and white. In a world of changing morals, it would be easy to push for power and a prize, or a whole fabric of life may be torn. What happens is rich with surprises and tension. Robert Taylor, and all star cast, introducing Elizabeth Mueller, the girl with questionable past, in the story. She's a new star in a horizon that is demanding new faces and new talent on the big theatre screen. No poster larger than the 6-sheet, and all use one pose in various sizes, for lobby and marquee display. Newspaper ad mats stress the theme of "the girl that didn't belong"—and there is a good selection in all sizes to fit every exhibitor's use. The combination mat at 35¢ gives you ten ad mats and slugs and two publicity mats for small situations. Two-color herald from Cato Show Print keys the campaign for many theatres, and may be sponsored by selling a cooperative advertiser the back page. A tieup is offered with the 25¢ pocket edition of the book, with the benefit of cooperation from news stands and dealers.

'War & Peace' Playdates In A Small City

W. V. "Bill" Dworski is among the first to report a campaign on "War and Peace" from his Ohio town of around 25,000—a small situation, where he is manager of the Harris Theatre. We are interested in the handling of this superior picture, and want to see more evidence of good showmanship with such an opportunity. Bill worked closely with nearby schools and colleges, for the cultural value of the Leo Tolstoy classic, and also with book dealers and libraries, who had the original version or reprints in condensed form, on sale. More people will know the contents of this dramatic masterpiece as a result of the picture than have read the book in the last 100 years—but the picture will really get you. Incidentally, the book dealers had their own posters and display cards, imprinted with the Harris theatre playdates.

Bill Dworski is a showman in action—and often there are communiques in the mail from him, with proof of his promotions. He gets good tear sheets in the Republican-Courier, with personal reference from by-line writers in praise of the theatre and its attractions. And he has sponsored events, with cooperative advertising and special shows, underwritten on a broad scale, at no cost to the theatre. His Hallowe'en show was an outright "rental" of the theatre to San-A-Pure Dairy Company, who supplied everything, including a 60-inch newspaper ad—while all the kids paid their way in with milk bottle tops. The dairy company also provided the prizes and 750 Hallowe'en masks for the kids to wear.

▼

The Corbin, Ky., *Daily Tribune* devotes its front-page lead editorial column to the 35th Anniversary of the Hippodrome theatre, where Louis Merenbloom was manager in 1921 and still is, today. A full page cooperative ad in the same issue salutes this business man, and the newspaper compliments him on his community relations through the years.

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TEASERETTE TRAILER

$1.75 each

3 Frames With Copy, Photos and Off Stage Talk

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Use as Prevues, Advance or Cross Plugs!

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CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

EQUIPMENT BUY OF LIFETIME! SUPER SIMplex Projectors, LL-3 pedestals, 18" magazines, Magnarc Lamphouses, National 40 amp. Rectifiers, coated lenses, changeovers, Simplex "E" sound system. Complete outfit—excellent condition $3500. Time deals available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I:—3¾", 5", 5½", 6", 7¾"—$35.00 pair. Superlite Series III "C" coated 2¾", 3", 3¼" $150.00 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

KLIEGL 5000W STUDIO SPOTS ON STANDS, $300.00 value, $175.00; B & H Studio Camera Sound Recording Head, $1995.00; New Tripod Triangles, $16.95; Aerosol Dulling Spray, kills annoying glare and highlights, $1.59; Auricon Pro-200 16mm Sound Cameras, complete, $1600.00 value, $795.00; Mitchell 35mm Standard Tracking Camera, $995.00; Moviolas from $195.00; Hallen synchronous magnetic 16mm recorder, $1495.00 value, $695.00; American Cinematographer's Handbooks, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

ATTENTION HOLMES USERS! 1000W T-20C13 Mog. prefocus lamps $25 dozen ($3.95 each); intermittent movements $24.50; Star sprocket assembly $10; sound lens $9.95; EE14070 vertical drive shaft w/5 gears, bearings $9.75; 2000' magazines, upper & lower (rebuilt) $25.00 set. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

I CAN MAKE YOUR INDOOR OUTDOOR THEATres pay. Experienced exploiteer, all phases show business. Seeking supervisory or city manager position. Excellent references. Go anywhere. BOX 2939, MOTION PICTURE HERALD.

ATTORNEY-ACCOUNTANT, 30, TEN YEARS diversified accounting, business, legal background. Seeks challenging position. BOX 2941, MOTION PICTURE HERALD.

THEATRES

FOR SALE: THEATRE IN NORTHWEST IOWA —1,400 population. Fully equipped. CinemaScope, wide screen, General Electric sound. BOX 2942, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DON'T WASTE IN THESE TOUGH TIMES. Hundreds of ways to save money in theatre operation, all based on practical theatre experience, are yours in the Master Guide To Theatre Maintenance. One of them alone may be worth far more to you than the $5. the book costs. Send for your copy Today. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York.

SEATING

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N. Y.

Showmanship Contest for UA

United Artists will hold a King of Showmen contest, awarding $2,500 in cash and an expenses-paid trip to Hollywood, to the theatre man staging the best campaign for Russ-Field's CinemaScope production of "The King and Four Queens," starring Clark Gable and Eleanor Parker, it was announced this week by Roger H. Lewis, U.A. national director of advertising, publicity and exploitation. The King of Showmen competition is open to every theatre in the United States and Canada playing "The King and Four Queens" prior to June 1, 1957. The new Western, which combines romance and action, will be United Artists' Christmas release.

Robert Waterfield and Jane Russell of Russ-Field, Clark Gable and Roger Lewis will join with a panel of motion picture trade publication editors to select the King of Showmen. The size of the theatre will not be a point of consideration in the judging. Neither the amount of money spent on the campaign nor the comparative box office returns will be evaluated in the King of Showmen contest. Judging will be based solely on ingenuity, originality, practicability, coverage and efficiency, according to United Artists.

Each campaign submitted must cover at least five of the following categories: advertising, exploitation, promotion, publicity, TV-radio, retail cooperation and civic activities. In addition to $2,500 in cash, the winning theatre man and his guest will be taken to Hollywood for a studio tour and award of the King of Showmen crown at a celebration dinner.

Minnesota Picture-goers Favor Censorship

MINNEAPOLIS: Seven out of 10 Minnesotans, according to a statewide survey by the *Minneapolis Tribune,* are in favor of municipal motion picture censorship laws. Some reasons given: "some movies aren't good for children"; that would do away with bad movies." 66 per cent of men and 77 per cent of women are for censorship measures, according to the report. West St Paul enacted a censorship ordinance about six weeks ago. The action followed the filing of a protest petition signed by 42 residents opposing the showing of a film.

Heads Credit Group

J. A. Tanney, president of S.O.S. Cinema Supply Corp., has been elected chairman of the Motion Picture Industry Credit Group, the organization of equipment, service and financial interests in large eastern cities. Kern Moyse of Peerless Film Laboratories was elected vice-chairman.

Roy Kellino Dies

HOLLYWOOD: Roy Kellino, motion picture director, died of a heart attack in his home here November 17. Mr. Kellino directed and wrote chiefly for British pictures, but most recently he was active in U.S. television, winning an Emmy in 1954 for best direction of a half hour film. He was 44. He is survived by a wife.

Carl Christian

TUCKERMAN, ARK.: Carl Christian, 74, exhibitor, died here November 10. He was owner of the Cozy theatre here and also a theatre at Des Arc. His survivors include his wife, a stepson and a stepdaughter.

Herb Blass

DES MOINES: Herb Blass, 65, Warner Bros. branch manager here, died November 9 at Mercy Hospital. He joined Warner Bros. in 1930 as a booker. He is survived by his wife, a daughter and a son.

Genevieve Belasco

Genevieve Belasco, 84, retired actress and cousin of producer David Belasco, died November 17 in New York. She had played in silent films in the original "The Ten Commandments" (1923) and in Rudolph Valentino's "A Sainted Devil" (1924). She also appeared on the stage.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 99 attractions, 3,155 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average: BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Ambassador's Daughter, The (U.A.)	—	7	10	9	10
Animal World, The (W.B.)	—	5	8	18	3
Attack (U.A.)	—	4	5	—	—
Autumn Leaves (Col.)	—	7	10	11	5
Away All Boats (U-I)	25	29	23	6	2
Back From Eternity (RKO)	—	1	2	5	—
Bad Seed, The (W.B.)	12	11	5	—	11
Bandido (U.A.)	—	—	11	3	5
†Best Things in Life Are Free (FOX)	—	—	3	2	1
Between Heaven and Hell (FOX)	4	8	4	—	—
Beyond a Reasonable Doubt (RKO)	—	—	1	8	4
Bhowani Junction (MGM)	1	8	6	15	6
Bigger Than Life (FOX)	—	—	1	5	14
Birds and the Bees (PAR.)	2	13	19	5	14
Burning Hills, The (W.B.)	—	8	26	15	18
Bus Stop (FOX)	43	18	18	4	—
Catered Affair, The (MGM)	—	3	13	10	13
Cockleshell Heroes (COL.)	—	1	10	8	1
Congo Crossing (U-I)	—	1	15	7	7
Creeping Unknown, The (U.A.)	—	1	4	1	—
Crime in the Streets (A.A.)	—	5	14	8	1
D-Day the Sixth of June (FOX)	—	9	34	3	3
Dakota Incident (REP.)	1	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	13
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (COL.)	—	17	12	3	1
Eddy Duchin Story, The (COL.)	2	35	31	6	2
Fastest Gun Alive (MGM)	4	29	25	5	2
First Texan, The (A.A.)	—	2	7	12	8
First Traveling Saleslady (RKO)	—	—	3	7	1
Foreign Intrigue (U.A.)	—	1	5	6	3
Francis in the Haunted House (U-I)	—	14	21	5	2
Gaby (MGM)	—	1	13	17	6
Girls in Prison (A.I.P.)	—	10	2	1	—
Goodbye, My Lady (W.B.)	—	4	13	11	8
Great Day in the Morning (RKO)	—	1	9	8	3
Great Locomotive Chase, The (B.V.)	—	14	16	15	9
Guys and Dolls (MGM)	20	12	10	7	10
High Society (MGM)	18	14	5	2	—
Hold Back the Night (A.A.)	—	—	4	1	5
Hot Rod Girl (A.I.P.)	—	13	3	1	14
I'll Cry Tomorrow (MGM)	11	39	11	1	1
†It Conquered the World (A.I.P.)	1	3	1	—	—
Johnny Concho (U.A.)	1	4	4	22	3
Jubal (COL.)	1	25	3	34	2
King and I, The (FOX)	30	21	23	16	3
Kiss Before Dying, A (U.A.)	—	1	10	2	—
Last Wagon, The (FOX)	—	9	20	3	1
Leather Saint (PAR.)	—	3	3	6	5
Lisbon (REP.)	—	3	—	30	6
Magnificent Roughnecks (A.A.)	—	—	6	1	1
Man in the Gray Flannel Suit (FOX)	22	29	14	8	8
Man Who Knew Too Much (PAR.)	2	17	26	8	2
Miami Expose (COL.)	—	—	—	3	4
Moby Dick (W.B.)	7	21	19	11	4
†Opposite Sex, The (MGM)	—	—	4	2	—
Over Exposed (COL.)	—	4	—	1	—
Pardners (PAR.)	7	29	14	3	—
Pillars of the Sky (U-I)	—	2	12	20	3
†Power and the Prize, The (MGM)	—	—	1	4	4
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (PAR.)	—	22	18	10	4
Proud Ones, The (FOX)	—	28	20	15	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Raw Edge (U-I)	—	1	6	3	3
Rawhide Years, The (U-I)	—	5	22	8	7
Rebel in Town (U.A.)	—	3	1	2	—
Reprisal (COL.)	—	1	3	1	—
Rififi (UMPO)	—	16	—	—	—
Rock Around the Clock (COL.)	22	22	14	1	1
Run for the Sun (U.A.)	—	4	12	3	3
Safari (COL.)	—	6	19	16	6
Santiago (W.B.)	—	2	25	11	13
Satellite in the Sky (W.B.)	—	—	3	7	4
Screaming Eagles (A.A.)	—	2	6	7	3
Search for Bridey Murphy (PAR.)	—	—	—	1	5
Searchers, The (W.B.)	6	24	18	5	—
Secret of Treasure Mountain (COL.)	—	1	—	6	—
Seven Men From Now (W.B.)	—	9	18	3	1
Showdown at Abilene (U-I)	—	—	15	2	1
Solid Gold Cadillac, The (COL.)	—	6	4	5	2
Somebody Up There Likes Me (MGM)	2	3	22	28	4
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U-I)	—	1	7	16	—
†Storm Center (COL.)	—	—	—	1	4
Storm Over the Nile (COL.)	—	—	2	5	4
Tea and Sympathy (MGM)	—	8	3	3	—
†Tension at Table Rock (RKO)	—	—	2	3	—
That Certain Feeling (PAR.)	—	11	14	25	18
These Wilder Years (MGM)	—	3	4	10	4
Toward the Unknown (W.B.)	—	1	5	3	—
Toy Tiger (U-I)	11	12	22	12	2
Trapeze (U.A.)	9	33	35	3	—
23 Paces to Baker Street (FOX)	1	3	13	11	20
Unguarded Moment (U-I)	—	2	5	7	—
Vagabond King (PAR.)	—	—	4	3	7
Walk the Proud Land (U-I)	—	9	22	9	—
Werewolf, The (COL.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	9	19	6

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COLUMBIA PICTURES CORP.

NEW YORK 22, NEW YORK PLAZA 1-4400

DECEMBER 1, 1956

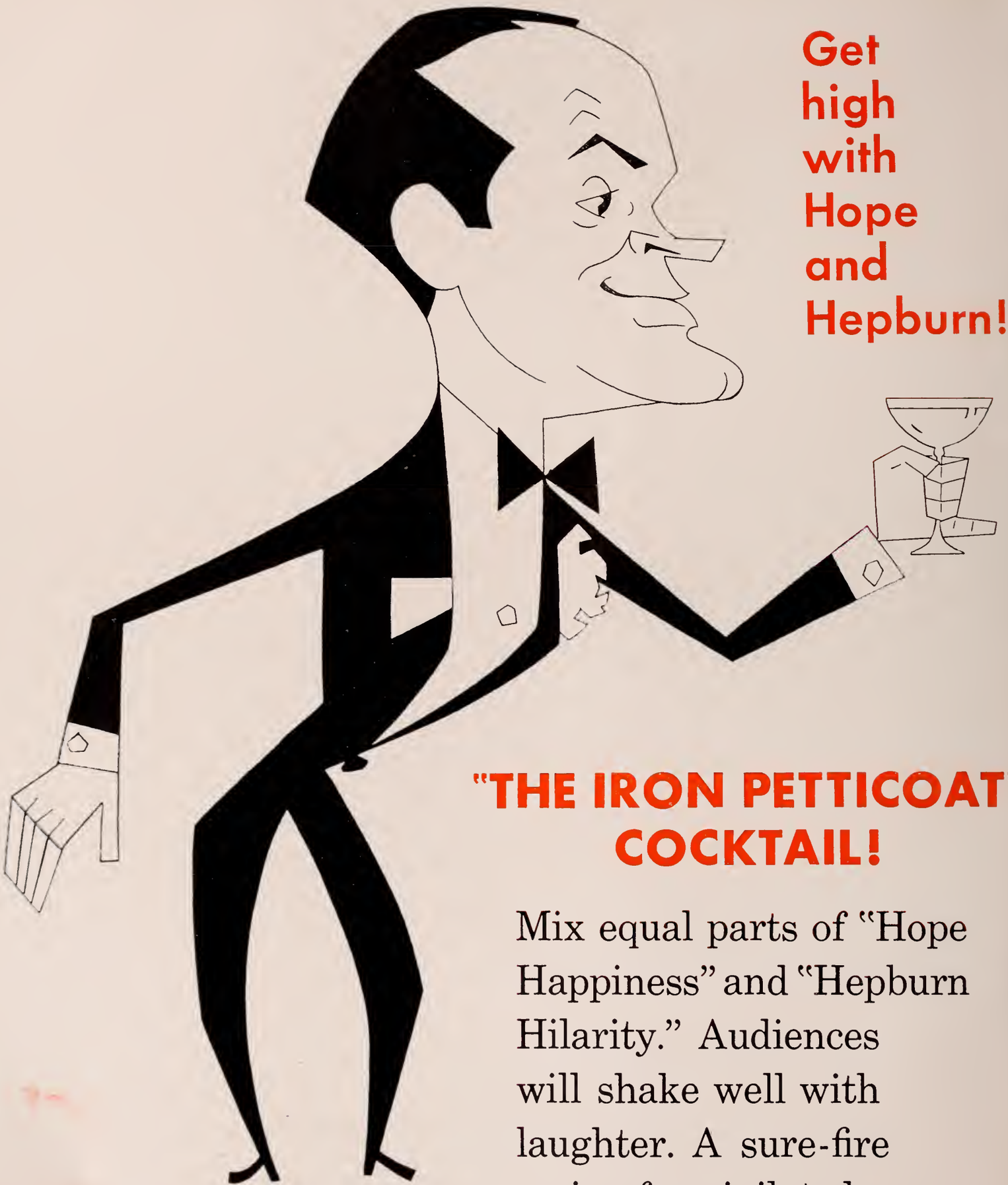
MOTION PICTURE HERALD

ALLIED STRIKES NOTE OF CONCILIATION AND VIGOROUS OPTIMISM

TOA Head Seeks to Promote New Harmony in Industry

REVIEWS (In Product Digest) THE WILD PARTY, SHAKE RATTLE AND ROCK!, CHA-CHA-CHA BOOM! RUNAWAY DAUGHTERS.

Entered as second class matter January 1, 1931 at the Post Office New York City, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices $5.00 a year in the Americas $10.00 a year Foreign. Single copy 25 cents. All contents copyrighted 1956 by Quigley Publishing Company, Inc.



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in the funniest
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Produced by **BETTY E. BOX** ☆ Directed by **RALPH THOMAS**

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THE WORL
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Y. DECEMBER 18TH

STORY —NATIONWIDE FROM WARNER BROS. FOR NEW YEARS

20th's Four Stars For A Joyous Christmas!

One of the most important dramatic presentations ever!

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COLOR by DE LUXE

CINEMASCOPE

starring

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The world's outstanding attraction at popular prices!

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COLOR by DE LUXE

CINEMASCOPE

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The nation's sensation! The hottest name in show business!

LOVE ME TENDER

CINEMASCOPE

starring

RICHARD EGAN
DEBRA PAGET

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 205, No. 9 — December 1, 1956

How Long Is Long?

OF LATE a number of critics and commentators inside and outside the industry have been asserting that some recent releases are "too long." It is time to examine the validity of these observations.

Fundamentally there arises the question of "How long should a motion picture be?" That is a question that obviously defies a precise answer. Clearly the first obligation of length on a film is to tell its story well in the manner desired by its producer and director. Correct length is like Lincoln's reply to the query, "How long should a man's legs be?" The sage President was reported to have replied: "Long enough to reach the ground." That's how long a film should be—*to reach the ground.*

From practical considerations of operating schedules there may be determined what an exhibitor—or a majority of exhibitors—considers the ideal length of a feature. That is often put down as 90 minutes. Such a length allows an exhibitor, with a newsreel, short and coming attractions, to keep his show time to approximately two hours. In operations where double bills are the rule, a 90-minute running time is all that is convenient unless the show is to run three and a half hours or more.

However strong an argument can be made for a 90-minute ideal film, certainly all stories cannot be told in this length. Departures from "normal" in running time also have a certain advantage with some patrons on the score of novelty.

It is unnecessary for the industry to become concerned that three to three and one-half hour features might become the rule. At present there is nothing to indicate such a probability. The long film is, by its nature, extremely costly to make. Print charges are huge and distributors as well as exhibitors can readily calculate the potential loss in number of shows per week for very long films.

THERE is one point where the criticism could be misleading to producers. A complaint that such and such a film is "too long" is almost a cliché phrase. It is to be realized that many critics consider anything over one and one-half hours "too long" (and even some films shorter than 90 minutes).

On the other hand there is little or no evidence that the public shares the critics' views on length. In fact the popularity of the double bill and the surveys that many spend all evening before a television set indicate quite the contrary. Many ticket buyers like a long show. They are not like the critics who go to the movies anywhere from several times weekly to daily. The public's screen appetite is not sated. The same may not be said for all critics.

The long pictures currently in circulation—"War and Peace," "Giant," "The Ten Commandments" and the road-show "Around the World in 80 Days"—would not be the same in 90-minute length. For some pictures the story dictates a long running time; for others the precise mood desired requires considerable length.

Let's not worry too much about length. Quality and box office appeal are still the only solid measures of a picture's stature.

■ ■ ■

Columbia's New Home Office

IN THESE days of readjustment in the industry the general and financial press often "plays up" pessimistic news. On the other hand too frequently favorable omens for the future are overlooked. A significant investment in the future of the industry is symbolized by the formal opening of the new Columbia Pictures home office building this week in New York City.

The office building, owned by Columbia, houses the New York staffs of the company and its subsidiaries in eight and a half floors. Previously the offices were in five different locations.

The opening of the new home office at 711 Fifth Avenue is in interesting contrast to the one-room Columbia office at 1600 Broadway where the firm was established as the CBC Film Sales Company over 36 years ago. In those days the entire staff numbered nine persons. There are now over 700 in the home office and in the various subsidiaries in New York.

Harry and Jack Cohn and the other present members of the organization who remember the one-room beginnings may be especially proud of the impressive new location. Even more important than the physical setup is the fact that Columbia is keeping pace with developments in the entertainment industries and its over-all staff is continually expanding as new projects are launched.

■ ■ ■

BEARING importantly on a problem which exhibition must face, that of shifting populations and the greater emphasis on suburban living, is a report to hand from the Portland, Ore., field office of the U.S. Department of Commerce. The report indicates declining business in most phases of retail activity in the central business district of Portland, including 21.9 per cent drop in motion picture business. This is not lost business, it is rather shifted business, with theatres in the outlying, or suburban areas gaining where the central business district falls off. The study as released indicated that many people, who formerly went "downtown" for their entertainment, now seldom leave their home areas, and since they find their shopping needs quite adequately met at home, it is in the pattern of living today that they will expect to find their entertainment also provided near home.

—Martin Quigley, Jr.

Letters to the Herald

On Lichtman View

To the Editor:

I read with interest Al Lichtman's memoirs on the industry and noted that when he starts producing and selling pictures on his own the only person he will be friendly to and favor will be Al Lichtman.

He says that the smaller accounts should be serviced directly by the various exchange offices.

Little does he know what goes on in the lower echelons of distribution and exhibition.

Many of these smaller owners today are spending so much time doing all the work they can do themselves that they could never take the time necessary to visit the exchange centers. I myself with two theatres spend a day a week in each theatre doing the day-off relief in the booth, and I know of at least five other owners in the San Diego area alone that work their booths full-time just to keep their theatre doors open.

What would happen if there were no salesmen on the road?

Revenue would drop off for the companies. Why? Because they could not possibly do the job from the branch offices that the salesmen are now doing in securing not only contracts but dates on pictures, shorts, etc., that probably would be passed by the boards. These could not possibly be pushed from the offices with the proper results.

Take Buena Vista Corporation operations for example.

I have never met nor seen the salesman that covers my territory. He is not on the road. He sticks to his phone or runs to the several dominant chains in the Los Angeles exchange area. I have played four out of the total number of features that have been released by the company and those were sold to me by a booker that was sent to San Diego for some obscure reason or other. There are other theatres in the San Diego area that have not played all the Disney product either. Just imagine what Disney could really do if they really tried to sell their product through salesmen traveling the territory. Or just imagine what would happen to sales generally if all the salesmen now traveling the country districts were cut off. As it now is most companies are working with small sales staffs and all have more than a normal number of accounts to service.

The only contact the small independent exhibitor has with the various film companies today is through his salesman. He is the only one he can turn to for advice and relief when the going gets too tough for him.

Mr. Lichtman says, "Present national methods of operation have to be so altered that policies will be installed so that a theatre may buy product on a basis of its ability to pay for it." Just try to buy any of the big pictures he has listed such as "The King and I," "Giant," "The Ten Commandments" or many others that I can name for a small house. I have heard that orders have gone out at various times, "Don't fool with the smaller accounts on this picture—they can't meet our terms. Just go for the larger accounts."

No, Mr. Lichtman, you are in part on the wrong track. It's about time for the producers to realize that there are other people in the great industry in addition to themselves.

The small independent exhibitor, from whom a good part of the monies stem, is the forgotten man. Give him a chance to make a buck or two and you will see a lot more enthusiasm and honest-to-God work in exploiting and selling the pictures that you plan to make and distribute.—*LEO A. HAMECHER, Ramona and Hillcrest Theatres, San Diego, Calif.*

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Incentive

To the Editor:

May a countryman take exception to the position taken by some of our high-powered executives? I refer to the objection to producers owning theatres. Of course there should be some legal controls, but if a producer had 200 theatres crying for pictures there would be more and better pictures made—just like a man with a large family to feed. And producers—with 200 theatres—wouldn't sell pictures to television for $75,000, because it would actually cost them more than that in theatre receipts.—*D. S. McDONALD, Interstate Enterprises, Quitman, Ga.*

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"Time" on the Fire

To the Editor:

The "*Time* Goes to a Movie" editorial in The HERALD of November 17 is a fine editorial and one which a lot of movie patrons should have the opportunity of reading. It expresses my sentiments with regard to the *Time* motion picture reviewer exactly.

I think that there are a number of newspaper editors who would reprint your editorial even though uninterested in movies, as they sometimes seem to be, because you have *Time* dead to rights on this one.—*EDWARD SCHOENTHAL, City Manager of the Fremont Theatres, Fremont, Nebraska.*

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On the Horizon

HOLIDAY GROSSES

The four-day school holiday Thanksgiving weekend gave Broadway and neighborhood theatres a substantial attendance increase, with most managers contacted reporting business for the extended period ahead of the Thanksgiving weekend last year. "The Ten Commandments" at the Criterion, and "Around the World in 80 Days" at the Rivoli were reported complete sellouts for Thursday through Sunday. The four-day gross for the Rivoli was estimated at $22,500 and at $40,000 at the Criterion. "Giant," starting its seventh week at the Roxy, grossed an estimated $42,000 for the four days. "Love Me Tender" had a four-day gross at the Paramount of $27,000.

MORE SALES TO TV?

Paramount Pictures is negotiating with a group of 30 television stations in top U.S. markets for the sale of its pre-1948 film library, it was reported last weekend. Among the stations seeking to acquire the backlog, which is said to be over the 700 mark, are the two DuMont Broadcasting Corporation TV stations in New York and Washington, and KTLA, Los Angeles. The production - distribution company owns substantial interests in DuMont Broadcasting and in the west coast station. No purchase price was reported.

TAX APPEAL

A petition for repeal of the five per cent admissions tax will be presented to Mayor Wagner December 7 by a committee representing New York City theatre owners, it is announced by the Independent Theatre Owners Association and the Metropolitan Motion Picture Theatres Association. Serving on the committee are: Harry Brandt, ITOA president; Solomon M. Strausberg, MMPTA president; Eugene Picker, Emanuel Frisch, Sol Schwartz, William Namenson, Julius Sanders, Robert W. Coyne, D. John Phillips and Mort Sunshine.

"SECONDS" FOR "GIANT"

In 13 cities where George Stevens' Warner Bros. production, "Giant," went into a second week, nine per cent of the theatre-goers returned to see the film a second time, according to a survey taken by Warner Bros. The survey also established that this figure increases with the length of the run. Where the picture has played more than two weeks, 11 per cent of the audience were found to be repeaters, said Warners. And so goes Warner's new all-time record-breaker.

STARS AS PROMOTERS

The policy of stars getting out and actually helping to sell their films to the public counts heavily in the launching and the box office returns, as indicated by reports from Ohio where personal appearances and other drum-beating by Doris Day helped run up near-record business for "Julie," her Arvin production for MGM release. "The development of bigger and better TV shows, along with other factors, is making it smart business for stars to get out and sell their pictures," Miss Day said. "Even where they have no participation in the profits, it is more important to their own careers, as well as their relationship with the studio, to cooperate in promotions."

WHEN and WHERE

December 17: Annual Christmas party of the Des Moines Variety Club, Jewish Community Center, Des Moines, Ia.

December 22: Film Row Club's annual Christmas dance, Ambassador Hotel, Los Angeles.

January 8: Cleveland Motion Picture Exhibitors Association, general meeting to elect new officers, Cleveland, O.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 1-2: Allied States Association, annual winter board meeting, Terrace Plaza Hotel, Cincinnati.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 3-5: Theatre Owners of America, mid-winter board meeting, Blackstone, Hotel, Chicago.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

June 23-25: Annual convention of the Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

SCHARY LEAVES MGM AT YEAR END

Loew's, Inc. announced in New York Wednesday the termination of the services of Dore Schary, vice-president and production head at MGM studios, effective at the end of this year. Mr. Schary, whose contract had another year to run, will remain with the production company to complete "Designing Woman," which stars Lauren Bacall and Gregory Peck.

Associated with MGM since July, 1948, Mr. Schary previously was with RKO Radio Pictures and Vanguard Films, Inc., and has been producing and writing motion pictures since 1932. Announcement of future plans for MGM studio operations will be made soon by Joseph R. Vogel, president of Loews, Inc., who left New York late Wednesday for Hollywood. The announcement said nothing of a successor to Mr. Schary as head of the studio and production head, but it is believed that Benjamin Thau, vice-president and veteran studio executive, will be placed in administrative charge by Mr. Vogel following the president's arrival at the studio.

Mr. Schary's contract with MGM was for $200,000 anually and ran to January, 1958, after which he was to have gone on advisory status for another 10 years at a salary of $100,000 per year.

THE BIG SECRET now—but December 7 the trade will know it, and December 14 the millions, over television's "Strike It Rich" in Lustre Creme's $35,000 "Sweepstakes." Editor Martin Quigley, Jr., second from left, hands to Lustre Creme merchandising manager Samuel Lindley, Jr., in New York, the name of the top actress in the Herald-Fame annual Money Making Star poll. With them, William Ruggieri, also a Colgate-Palmolive executive; and James Filling, Mr. Lindley's assistant.

HERALD picture

A THIRD YEAR the Chicago industry March of Dimes chairman, Illinois Allied president Jack Kirsch receives a briefing for the January drive from Mrs. Joseph Rosenbaum, women's division.

This week in pictures

A STAR ALONE. On the set of MGM's "Ten Thousand Bedrooms", the somewhat pensive listener to happy producer Joe Pasternak is Dean Martin, who may be remembered as part of a team renowned as Martin and Lewis.

OPENING Skouras Theatres' Syosset, Long Island, the other evening, president Spyros S. Skouras, second from left with civic officials John Schulz, Louis Waters, John Martin.

ROYALTY RECOGNIZED, in 20th-Fox's picturization of a great and enduring stage success, "Anastasia." Dowager Empress Helen Hayes acknowledges Ingrid Bergman as a Romanoff. The picture is the holiday choice of the Roxy, New York.

IT WAS ANNUAL MEETING TIME at Minnesota Amusement Company the other day, and above you may see all the boys and their bosses. Guests at the Minneapolis home office included AB-PT vice-president Edward Hyman and assistants Bernard Levy and Al Sicignano; Mark Dupree of Florida State Theatres; and all the friends from Film Row.

PIONEER OF THE YEAR, and honored as such Friday evening, at annual banquet in New York, by the Motion Picture Pioneers; Robert J. O'Donnell, of Variety International and Texas.

HERALD picture

MESDAMES Stan Brown, M. J. E. McCarthy, Roy Reid, and Robert Kronenberg of Los Angeles Variety as they began preparing their second annual "Tin Can Luncheon" for 100 Variety Boys' Clubs deserving families.

PROGNOSIS: it's films from here on, National Telefilm Associates president Ely Landau last week in New York told the Radio and Television Executives Society. With him, NTA's Oliver Unger.

OPENING "The Magnificent Seven" in New York: Japanese consul-general Jun Tsuchiya, Edward Kingsley, head of Kingsley International, who is presenting the film in association with Columbia, and Josh Logan, director.

GENE TUNICK, since 1954 United Artists Philadelphia manager, now is eastern district manager.

TOA Sets Meeting With Film Companies

. . . Stellings, at Charlotte convention, announces series of conferences to seek "reconciliation of differences" in industry

CHARLOTTE: In the highlight of his speech here Tuesday before the annual convention of the Theatre Owners of North and South Carolina, Ernest Stellings, president of Theatre Owners of America, announced that he was leaving for New York to "spend the next several days in conference with the heads of the national producing and distributing companies"—thus to implement the first point in the five-point TOA program for the betterment of all segments of the motion picture industry.

Pledges Reconcilation

The first point of the five-point program, which Mr. Stellings was in course of enunciating when he announced his New York trip, pledges TOA to seek means for "a reconciliation of the differences that exist between various segments of this business."

(The meetings which Mr. Stellings was to hold in New York were to be the first of their kind since the Spring of 1955, when top TOA officials joined with their Allied States Association counterparts in a series of individual talks with the heads of the distributing companies. The results of those meetings were generally held to have been inconclusive.)

The Stellings address came on the second and last day of the convention at the Hotel Charlotte here and marked his first appearance before his "home" unit as president of the national association.

The four other points touched upon by Mr. Stellings included:

Plans to increase box office returns—comprising plans developed by TOA and plans developed by the production-distribution companies;

Arbitration and conciliation—and Mr. Stellings' declaration that it is his "plan and purpose to pursue and push to a successful conclusion a program of arbitration that is acceptable to both exhibition and distribution";

Institution of a public relations program "combined with a publicity campaign," to supplement the box office building campaign "for the purpose of creating better public relations with the general public for our theatres and attractions"; and

Efforts to bring about the production of more good pictures during the year which, to some extent, will "automatically cause the spread of good pictures throughout the year instead of having them released in two or three short periods of time, as has been done recently."

In connection with the last point, Mr. Stellings added that TOA will continue its efforts toward securing a more orderly release of top pictures.

In the early part of his address, Mr. Stellings reminded the delegates that "the original TOA program for this year listed as possibly the most important—especially from a viewpoint of urgency—the improvement of relationships existing between exhibition and the other branches of this industry. It is my confirmed belief that no industry or any major portion of an industry can progress very far unless that industry works together as a whole. . . .

"If we, as exhibitors, are to be supplied enough good pictures, we must return to production and distribution sufficient revenue to make possible the production and distribution of good product to attract people to our theatres and thereby make exhibition profitable and provide money for the creation of product for future release."

The TOA president acknowledged the presence at the convention of William Gehring, Alex Harrison, Harry Ballance and Paul Wilson, all of 20th Century-Fox. "They represent a company," he said, "headed by a man who has indicated to me every desire to cooperate with exhibition in every way. I know that these gentlemen feel the same way as does Spyros Skouras because they follow the policy which he represents. Others in distribution feel the same way. I have been immeasurably encouraged by the attitude expressed to me on the part of distribution—an attitude indicating a desire to cooperate with exhibition that our industry may progress, may prosper, and may continue."

Elaborating on the box office building efforts, Mr. Stellings said that because production and distribution had also developed certain ideas "similar to those of TOA"—and since "neither plan has developed to the point where it is a definite program"—meetings on this project were being held in New York Tuesday. "It is my hope," he said, "that out of these two proposals will come one advertising, publicity and promotion campaign which, during 1957, should materially help in returning, to the theatre box offices of the country, many patrons who have for one reason or another stayed away."

Mr. Stellings praised the production plans of Stanley Warner and American Broadcasting-Paramount Theatres, as well as the increase promised by 20th-Fox. In conclusion he reported that TOA has completed setting up committees to carry out the program outlined, and added, "By this time next year, I am confident we will see the accomplishment of many of the aims listed in the TOA program this year.

Gehring Gives Advice

Mr. Gehring, vice-president of 20th-Fox also addressed the convention Tuesday afternoon, making a plea for all exhibitors to unite under one banner. "We haven't time for disagreement in this industry," he said. "I advocate one organization, not a TOA, an Allied or Metropolitan, but one big exhibitor group."

Elected president of the Carolina unit was Howard McNally, of Fayetteville, N.C., who succeeds Jack D. Fuller, of Columbia, S.C. Also elected were Robert Bryant, first vice-president; and Harold Armistead, second vice-president. New directors are R. E. Angle, R. L. Baker, H. E. Buchanan, Frank Beddingfield, George Carpenter, J. B. Harvey, W. H. Hendrix, R. A. Howell, Sam L. Irvin, Wade McMillan, Haywood Morgan, Hugh Smart, Roy Helms, Mr. Stellings, and J. K. Whitley. Mrs. Lucille Price was re-elected executive secretary.

Monday, the opening day of the convention, was given over to clinics designed to help exhibitors improve their operations. Speakers included Jack Brunagel, Perry Reavis, Horace Denning, L. C. Fitzgerald and Norris Hadaway.

HOPES TALKS MIGHT LEAD TO ROUNDTABLE

Ernest Stellings, president of Theatre Owners of America, on his arrival in New York Wednesday afternoon said his talks with film company heads would cover public relations and trade practices "with everything leading up to an industry roundtable conference, perhaps." Mr. Stellings immediately began his series of conferences, saying that before his departure Saturday he would "attempt to see" Walter Branson, RKO Radio; Charles Reagan, Loew's Inc.; A. Montague, Columbia; Spyros Skouras, 20th-Fox; Alfred Daff, Universal, and Barney Balaban, Paramount. He also hoped to set up similar meetings with executives at United Artists, Allied Artists and Republic. A meeting with Warner Brothers was delayed because Benjamin Kalmenson, executive vice-president, was in Hollywood.

Petrillo, Walsh Named

James C. Petrillo, president of the American Federation of Musicians, and Richard F. Walsh, president of the International Alliance of Theatrical and Stage Employees, will serve as co-chairmen of the Labor Committee for the Entertainment Industry Tribute to Jimmy Durante, it was announced by Harry Brandt, chairman of the coordinating committee.

Optimism and Conciliation Give Allied Convention a "New Look"

by MARTIN QUIGLEY, JR.

DALLAS: Allied's 1957 convention was "a new look" convention.

The approach to industry problems taken by the board, November 24-26 and the 270 delegates, wives and equipment representatives during the convention November 27-29 was in some respects as modern as the architecture of the new Statler Hilton, where the sessions were held.

Although Allied's veteran leaders as always dominated the meetings there were "new faces" in prominent roles including Roy L. Kalver as keynoter and Hugh McLachlan, chairman of the committee which made significant progress on the road to standardization of the new techniques.

Both the board and the convention gave consideration to the usual sources of trade friction but also manifested a conciliatory approach to many problems which had caused bitterness in the past. It was generally recognized that the most important thing for both producer-distributor and exhibitor is to stimulate theatre attendance. The pessimistic mood of many of the delegates was considerably altered during the convention, espcially as a result of the encouraging address of Albert E. Sindlinger, who said there was a huge ready audience for pictures and that rather than closing theatres the industry actually needed thousands more in the proper locations.

Actions taken included:

1. Appointment of a committee to try to heal the breach with COMPO;

2. A reaffirmation of a close working arrangement with TOA;

3. Approval of the AB-PT production plans, including the circuit's preemptive rights;

4. An indication that Allied's attitude toward arbitration may be reviewed;

5. Recognition that feature sales to TV are inevitable but that there should be a five or 10-year clearance;

6. Agreement on film standards for aspect ratios and encouragement of 65 and 70mm film;

7. Encouragement of new product plans, including the one sponsored by Moe Kerman for making at least 10 features in 1957;

8. Special recognition for Col. H. A. Cole, in whose honor the Dallas convention was held.

The Allied board, meeting Sunday, Monday and Tuesday morning, took action on a variety of issues, but even so did not have time to complete all the business on the agenda. It thus scheduled a further meeting to be held Thursday, the concluding day of the convention. The board, however, did:

Authorize president Ruben Shor to appoint a committee of three (Abram Myers, Trueman Rembusch and Wilbur Snaper) to meet with a COMPO group December 10 to discuss ways and means of bringing about a reconciliation between the two organizations;

Decide that it would not consider at this time a merger with Theatre Owners of America, although it will continue cooperative activities with that exhibitor organization;

Authorize the president to appoint a committee to review the arbitration situation, study previous drafts of arbitration plans and make any suggestions for future action;

Pass a resolution which insures Allied's support in any fight to eliminate completely the Federal admissions tax;

Authorize the president to use his discretion on the 1957 convention site;

Approve a resolution recently passed by the Independent Theatre Owners of Ohio calling for the production of more family pictures;

Endorse American Broadcasting-Paramount Theatres' desire to retain preemptive rights to their own pictures should that company go into production; and

Decide to make some sort of appeal to the film companies to give fair clearance —at least five or 10 years after national release—before selling the pictures to television.

The board's position on a merger with TOA, on which there has been much speculation recently, was clarified in a statement issued by Mr. Shor at the conclusion of the first weekend board meetings. Said Mr. Shor:

"Prior to discussion of a possible merger between Allied and TOA, the board had approved a policy of cooperating with TOA in matters of common interest concerning which the two organizations hold a similar view.

"Friendly relations between Allied and TOA leaders have existed for some time and the board has authorized explorations looking to an exchange of information and, when mutually agreeable, coordination of action with TOA, on particular subjects.

"Time Is Not Ripe"

"In the circumstances, the board decided that the time was not ripe for any action looking to an amalgamation with any other organization. Meanwhile, explorations in search of common ground and experiments with cooperative action will be continued."

Concerning the appointment of an arbitration committee, Mr. Shor said that because of his definite retirement as Allied president February 1, he was uncertain whether he would appoint the committee now or leave it to his successor. He said too that the decision on the 1957 convention site would be made after he confers in New York with officials of the Theatre Equipment and Supply Manufacturers Association.

One of the issues left open by the board in its initial meetings was the report of the Emergency Defense Committee, in order to await recommendations of the film clin-

(Continued on following page)

THE OFFICERS. In array in Dallas, recording secretary William Carroll, treasurer Irving Dollinger, president Ruben Shor, general counsel and board chairman Abram F. Myers, and secretary Julius Gordon.

ALLIED

(*Continued from preceding page*)

ics which dominated convention activities Wednesday and Thursday.

With some 200 delegates in attendance, the convention was officially launched at the Tuesday luncheon following which Roy Kalver, of Decatur, Ind., made his keynote address.

The convention's theme—"see how, learn how, so that you will know how"—related largely to film buying clinics, availabilities and runs. There also were clinics on advertising methods, new approaches to increasing box office receipts, concessions operations and talks on personal problems affecting individual theatre situations. The climax came at the Thursday evening banquet honoring the prominent Texan and Allied veteran, Colonel H. A. Cole.

Preceding Mr. Kalver's keynote, Ray Miller, representing the Mayor of Dallas, made a brief welcoming address, as did Mr. Shor and Julius Gordon.

Kalver Predicts Survival

The keynote featured a prediction that independent exhibitors will survive their current trials, an admonition to "fight back" when competition is toughest to re-win lost patronage, and a blast at the policy which has resulted in the sales of film company libraries to television.

"Many feel that we are experiencing (our competition's) maximum onslaught," Mr. Kalver told the convention, "and while unfortunately, there will be casualties, through reappraisal and readjustment of our business and our thinking to meet changing conditions, most of us will survive."

"However," he continued, "we are not going to remain upright very long unless we start fighting back. We have to start telling people how much more enjoyable it is to enjoy fine new pictures in the theatre than to see the run-of-mine television entertainment in the home. It is here that the motion picture business has fallen down badly. In the effort thus far we have had little or no support from the film companies. Now they are displaying interest in promoting theatre attendance, as witness the proposal for an Oscar Derby, and that is good news indeed."

Mr. Kalver reminded the exhibitors however, that "it is inevitable that changing conditions must bring changes to our mode and philosophy of (theatre) operation" and suggested that many long-established exhibition practices may have to be changed—length of runs, number of weekly changes, types of programs, admission prices. "There must be an intelligent reappraisal of all these to keep flexible and up-to-date," he said. He predicted that the drive-in will "loom larger in the entertainment picture" of the future.

The address called for a "return to sanity" in film selling, and charged that some selling methods are "illegal and immoral" because terms that cannot be fulfilled are entered into knowingly. The "most reasonable solution," Mr. Kalver said, "will be the return of autonomy to branch managers, so they will be cloaked with authority to make deals based on their customer's ability to pay."

HERALD picture

RUBE SHOR is the speaker with guest-of-honor Colonel H. A. Cole at his side.

Discussing exhibitor efforts to get outside aid in their differences with distributors, Mr. Kalver referred to last summer's hearings before the Senate Small Business Subcommittee, saying he thought them "extremely effective in bringing to the attention of our senators the seriousness of our manifold problems."

The speaker reviewed Allied efforts to follow up on the subcommittee's suggestion that exhibition and distribution get together and try to settle their differences, saying that Mr. Shor's attempts to arrange meetings with company heads were "brushed off."

"Nothing has come of the Committee's recommendations," he said, "except shameful reprisals heaped upon the exhibitors who dared appear at the hearings as witnesses."

He termed recent sales of film backlogs to television "the most unkind cut of all," asserting that "the best surveys indicate that theatres suffer a 15 to 25 per cent decline in gross when pictures of the calibre of '30 Seconds Over Tokyo' and 'Mutiny on the Bounty' are shown on local TV stations."

"We cannot understand the thinking behind this stupid policy," Kalver said. "The fast-buck boys are not only dissipating the reissue value of these great properties but surely they must realize the great damage they are doing to the theatres playing their current releases, most of them on percentage."

He asserted there is a continuing need for an increase in production of "family type" pictures, saying that many of the low budget films being produced now lack public appeal.

HERALD picture

Julius Gordon welcomes the men and women of Allied.

Commends MPAA Efforts

He urged that more advertising be keyed to the availability of the films advertised in theatres. The Motion Picture Association was commended for its current efforts to develop business building programs and exhibition was said to be ready when called upon to aid in this project. Mr. Kalver was critical of some film advertising, saying its needs change because the public "is bored and unimpressed" with the sameness of the language and approach, with the result that "they don't believe our ads any more." He said that placing of theatre ads off the amusement pages of local newspapers also needs to be considered by exhibitors in search of a new approach.

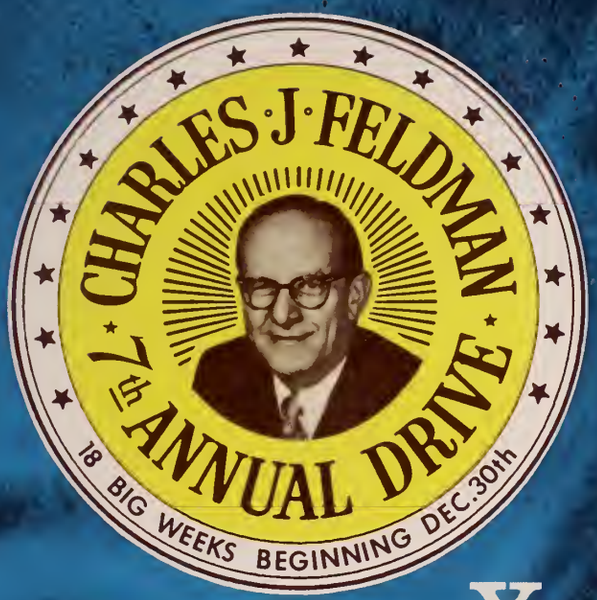
"If we are to survive and succeed," he concluded, "old differences must be resolved, old antagonisms eradicated. There must be created a true tolerance and sympathetic understanding for each other's problems."

Wednesday morning began the film clinics, to be reported on at the end of the convention.

The note of optimism continued through Wednesday when Hugh McLachlan told delegates that the battle over standardization is finished, and Albert E. Sindlinger, in one of the principal addresses of the afternoon said there was no reason for any theatres to close "when

(*Continued on page 23, col. 1*)

U and I TOGETHER for the



STAND BY FOR TAKE-OFF, MR. EXHIBITOR!

You are cordially invited to participate in our campaign for new boxoffice highs in the Charles J. Feldman 7th Annual Drive . . . And to propel your enthusiasm up to our altitude we have carefully assembled thirteen of our very strongest pictures for this Drive . . . pictures carefully designed to fit the needs of every kind of theatre in every type of situation.

With this profit-packed product, your theatre and our mutual know-how, TOGETHER we are going to give your boxoffice a jet-powered boost that'll keep you . . .

. . . Flying high with U-I !

Written on the WIND

TECHNICOLOR®

STARRING

ROCK HUDSON
LAUREN BACALL
ROBERT STACK
DOROTHY MALONE

with ROBERT KEITH • GRANT WILLIAMS

Directed by DOUGLAS SIRK • Screenplay by GEORGE ZUCKERMAN

Produced by ALBERT ZUGSMITH

"Everything But the Truth"

in Eastman COLOR

STARRING

MAUREEN O'HARA
JOHN FORSYTHE
and TIM HOVEY

with FRANK FAYLEN
LES TREMAYNE • PHILIP BOURNEUF

Directed by JERRY HOPPER • Screenplay by HERB MEADOW

Produced by HOWARD CHRISTIE

18 BIG WEEKS BEGINNING DEC. 30th

THE CHARLES J. FELDMAN 7th ANNUAL DRIVE

Universal International

FLYING HIGH with U-I

4 GIRLS in TOWN

CINEMASCOPE
TECHNICOLOR®

STARRING

GEORGE NADER
JULIE ADAMS
MARIANNE COOK
ELSA MARTINELLI
GIA SCALA

with **SYDNEY CHAPLIN** · **GRANT WILLIAMS**

Written and Directed by JACK SHER · Produced by AARON ROSENBERG

FROM THE DARING THE GREAT MAN BEST-SELLER..

JOSÉ FERRER

THE GREAT MAN

CO-STARRING

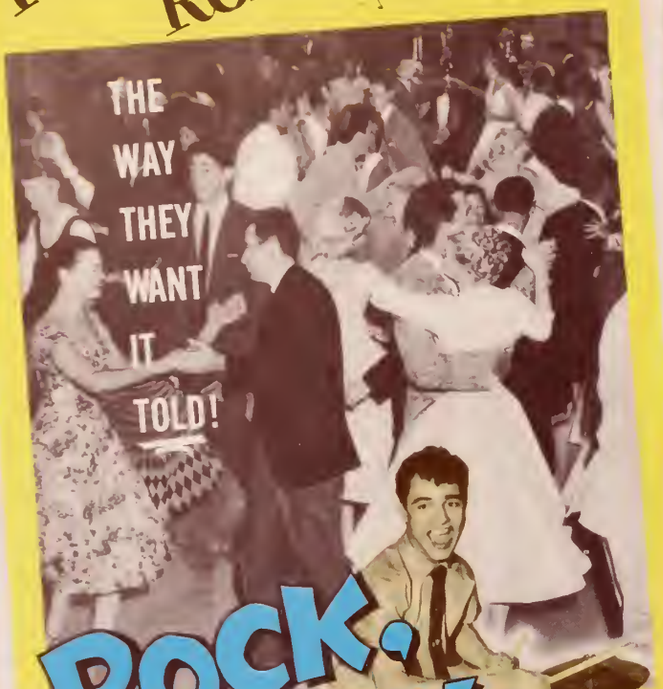
DEAN JAGGER
KEENAN WYNN
JULIE LONDON
JOANNE GILBERT
and **ED WYNN**

with **JIM BACKUS** · **RUSS MORGAN**

Directed by JOSÉ FERRER · Screenplay by AL MORGAN and JOSÉ FERRER
Produced by AARON ROSENBERG

THE WONDERFUL STORY OF TODAY'S

Rock and Roll Generation



ROCK, PRETTY BABY!

STARRING

SAL MINEO
JOHN SAXON
LUANA PATTEN

with FAY WRAY

Directed by RICHARD BARTLETT • Produced by EDMOND CHEVIE
Screenplay by HERBERT MARGOLIS and WILLIAM RAYNOR

Rock to 12 Wonderful Tunes including:
ROCK, PRETTY BABY! • WHAT'S IT GONNA BE?
CAN I STEAL A LITTLE LOVE?

CinemaScope • Technicolor®

Istanbul

STARRING

ERROL FLYNN
Miss CORNELL BORCHERS

with JOHN BENTLEY • TORIN THATCHER
LEIF ERICKSON • PEGGY KNUDSEN
MARTIN BENSON and NAT "KING" COLE

Directed by JOSEPH PEVNEY • Produced by ALBERT J. COHEN
Screenplay by SETON I. MILLER, BARBARA GRAY and RICHARD ALAN SIMMONS

18 BIG WEEKS BEGINNING DEC. 30th

THE CHARLES J. FELDMAN 7th ANNUAL DRIVE

Universal International

FLYING HIGH with U-I

CINEMASCOPE in Eastman COLOR

FRED MacMURRAY
JEFFREY HUNTER
JANICE RULE

GUN FOR A COWARD

CO-STARRING CHILL WILLS
DEAN STOCKWELL

with JOSEPHINE HUTCHINSON
BETTY LYNN • JOHN LARCH

Directed by ABNER BIBERMAN • Written by R. WRIGHT CAMPBELL
Produced by WILLIAM ALLAND

CINEMASCOPE • TECHNICOLOR

BATTLE HYMN

STARRING
ROCK HUDSON
MARTHA HYER
DAN DURYEA
DON DeFORE
ANNA KASHFI
JOCK MAHONEY
with CARL BENTON REID

BATTLE HYMN

As told by Colonel Dean Hess in his own Best Seller.

Directed by DOUGLAS SIRK • Written by CHARLES GRAYSON and VINCENT B. EVANS • Produced by ROSS HUNTER

Mister Cory

CINEMASCOPE in Eastman COLOR

STARRING

TONY CURTIS
MARTHA HYER
CHARLES BICKFORD
KATHRYN GRANT

with WILLIAM REYNOLDS • RUSS MORGAN

Directed by BLAKE EDWARDS • Screenplay by BLAKE EDWARDS
Produced by ROBERT ARTHUR

JEFF CHANDLER
JEANNE CRAIN
JACK CARSON

The TATTERED DRESS

CINEMASCOPE

CO-STARRING

GAIL RUSSELL
ELAINE STEWART

with GEORGE TOBIAS • EDWARD ANDREWS

Directed by JACK ARNOLD • Screenplay by GEORGE ZUCKERMAN
Produced by ALBERT ZUGSMITH

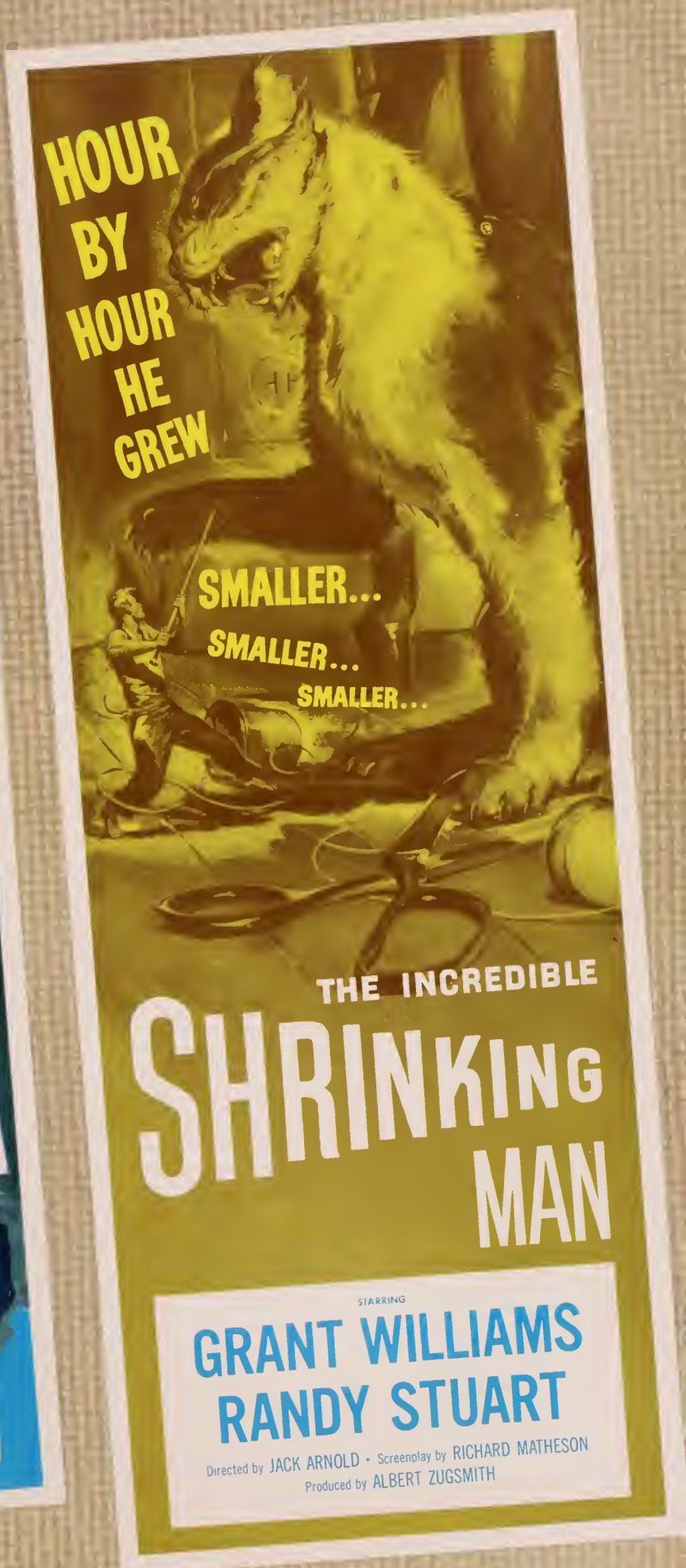
18 BIG WEEKS BEGINNING DEC. 30th

THE CHARLES J. FELDMAN 1ST ANNUAL DRIVE

Universal International

FLYING HIGH with U-I

THE SHOCKING STORY OF A MAN THE STATE ASYLUM CALLED "CURED"!
THE NIGHT RUNNER
STARRING
RAY DANTON
COLLEEN MILLER
Directed by ABNER BIBERMAN • Screenplay by GENE LEVITT
Produced by ALBERT J. COHEN


HOUR BY HOUR HE GREW
SMALLER...
SMALLER...
SMALLER...
THE INCREDIBLE
SHRINKING MAN
STARRING
GRANT WILLIAMS
RANDY STUART
Directed by JACK ARNOLD • Screenplay by RICHARD MATHESON
Produced by ALBERT ZUGSMITH

CINEMASCOPE
TECHNICOLOR®

VAN JOHNSON

"KELLY and ME"

CO-STARRING

PIPER LAURIE
MARTHA HYER

with ONSLOW STEVENS • HERBERT ANDERSON • FRANK WILCOX

Directed by ROBERT Z. LEONARD • Story and Screenplay by EVERETT FREEMAN • Produced by ROBERT ARTHUR

... and these Pictures currently in Release:

"AWAY ALL BOATS"
IN VISTAVISION® • TECHNICOLOR®

"PILLARS OF THE SKY"
IN CINEMASCOPE • TECHNICOLOR®

"WALK THE PROUD LAND"
IN CINEMASCOPE • TECHNICOLOR®

"THE KILLERS"
"SLEEPING CITY"
RE-RELEASE

"THE UNGUARDED MOMENT"
TECHNICOLOR®

"CURUCU, BEAST OF THE AMAZON"
IN EASTMAN COLOR

"THE MOLE PEOPLE"

FLYING HIGH with U-I!

THE CHARLES J. FELDMAN 7th ANNUAL DRIVE

Universal International

LITHO IN U.S.A.

ALLIED

(*Continued from page* 14)

98,000,000 people in this country want to go to the movies in a week."

Henceforth the standard for CinemaScope pictures, according to Mr. McLachlan, will be the aspect ratio for CinemaScope pictures with optical prints. He urged all exhibitors to install the small teeth on their projector sprockets to ease the print shortage, pointing out the exhibitor should be willing to pay the $75 to $100 necessary when producers have discarded, in the pursuit of standardization, equipment costing hundreds of thousands of dollars.

Need Not Fear Innovation

Mr. McLachlan said that exhibitors equipped for other wide screen projection need fear no new innovations, as all Hollywood films will be photographed so that they may be satisfactorily projected at aspect ratios of 1.66 to 1, 1.75 to 1, or 1.85 to 1.

All big-film projection will be on the 65 or 70mm projectors, the Allied speaker said, reporting that Paramount planned no further use of the horizontal projector (sometimes known as the "Chinese projector") and that 20th Century-Fox would not release films on 55mm. The latter company, he said, would use release prints—if it decided on large measure release prints—that could be projected on the 70mm projectors.

"We need big film and I am for it," Mr. McLachlan told the Allied delegates. Some late model projectors can be adapted for its use, he said. He also predicted that by the time of the Allied drive-in convention in Cincinnati there would be announced a new projector to handle both the 70mm and 35mm film.

He said he hoped that the M-G-M wide film process would be demonstrated at that convention.

Reports on Lamp Test

Mr. McLachlan also announced reports of a test with a new projection lamp that gave 89 per cent coverage of a 110-foot screen with 21-foot lamberts brightness and 100 per cent coverage and 27-foot lambers on a 61-foot screen.

In his address Mr. Sindlinger said, "I am appalled at the pessimism in this business; 6,000 additional theatres should not close. There should be 6,000 more theatres in the proper locations," Mr. Sindlinger pointed out.

The reason why only about one third of the people each week who want to go to a picture actually attend is that the public is not sufficiently stimulated by the appeal of the attractions available, the speaker asserted. In some cases multiple bookings of the same attraction into many theatres aggravates the problem, Mr. Sindlinger indicated. He also criticized the use of film clips and personal appearances of film stars on television programs, claiming that often members of the television audience get a wrong impression of a film publicized on TV and decide not to see it in a theatre.

The networks in particular and television in general are having plenty of trouble of their own. One of the strongest programs of television this season, the film "Wizard of Oz" was not very satisfactory to the sponsor, according to Mr. Sindlinger. He said that the film company lost a great potential theatre revenue by having the film shown on television and the theatres that night lost $2,000,000 in revenue.

The analyst pointed out the importance of having more films and film advertising appealing to women.

At the afternoon session other speakers were Jack Jackson and Jack Braunagel, who gave details of the Tudor Pictures plan to produce at least 10 mass-interest action pictures during 1957. The films are being financed by Moe Kerman. It is hoped that 1,500 to 2,000 theatres will contract in advance for the pictures at 25 per cent over the flat rental paid usually for similar product, it was pointed out. Budgets are planned at $125,000 per picture. William Nolte will be in charge on production and Paul Leslie Heil is the writer.

Plans Talent Contest

Mr. Braunagel said he plans in Arkansas a large scale talent contest, with the winner assured of $1,000 and an appearance in one of the films. He urged exhibitors in other states to make similar talent contest arrangements.

Total registration at the convention reached 270 Wednesday including exhibitors, wives and equipment and refreshment representatives. Theatre owners present were estimated to number approximately 150.

Entertainment highlights of the convention include a "Western Night" sponsored by Pepsi-Cola, a cocktail party sponsored by National Carbon Co. and a concluding banquet sponsored by Coca Cola.

"Commandments" Source Books Shown at USC

HOLLYWOOD: An exhibit of source books used in the research for Cecil B. DeMille's production of "The Ten Commandments" is now open to the public at the University of Southern California Library it is announced by USC. Titled "Books Make Pictures," the display will show how books and libraries are used in the basic research necessary for making films like "The Ten Commandments" authentic in every detail, according to Dr. Lewis S. Stieg, University librarian. Arrangements were made by Dr. Albert S. Raubenheimer, USC educational vice-president, who first suggested having the exhibit, and Henry S. Noerdlinger, research consultant to DeMille.

UA Field Men Hold Meeting

The first field men's convention in United Artists' history was held this week at the Warwick Hotel, New York. The meeting was to review every facet of the advertising, publicity and exploitation operations and develop a comprehensive field promotion program for the coming year, according to the company.

The sessions, bringing together 12 district exploitation men from major market areas in the United States and Canada, lasted three days and top-echelon executives, department heads and staff personnel participated in them.

The permanent field men, operating under the supervision of Mori Krushen, exploitation manager, include: Bernie Young, New York; Max Miller, Philadelphia; Bill Shirley, Buffalo; Joe Mansfield, Boston; Bill Gandall, Pittsburgh; Howard Pearl, Detroit; Wally Heim, Chicago; Addie Addison, New Orleans; Bill Prass, Denver; Bill Scholl, Los Angeles; Earl Keete, Seattle, and Archie Laurie, Toronto.

The convention opened with a welcome luncheon and succeeding sessions combined addresses on various phases of the promotional operation with workshop forums involving the field men.

Ohio Child Group Wants Rating System on Films

COLUMBUS, OHIO: An appeal to Ohio newspapers to carry a rating system on films, indicating which are suitable for the whole family, will be made by the Ohio Child Conservation League in its current campaign to have producers make more family-type films. Mrs. Robert Caine, theatre chairman of Worthington, said, "We are not hoping or asking for nothing but Walt Disney-type films. We do hope for more good movies that can be enjoyed by all ages." In an interview in the Columbus *Citizen,* Mrs. Caine said parents and theatre owners agree there are not enough good films made during a year "to fill the needs of family movie demands—and of these, many good ones are given the wrong type of buildup." The current campaign of the League was helped recently by the Independent Theatre Owners of Ohio in its resolution asking producers to make more family-type films.

"King" Opens Dec. 21

"The King and Four Queens," Russ-Field-Gabco Productions' Western drama starring Clark Gable and Eleanor Parker, will have its premiere performance December 21 at New York's Mayfair theatre. The United Artists release was produced by Robert Waterfield and directed by Raoul Walsh.

Optimism Marked Canadian Parleys

. . . Four days of meetings held in Toronto by industry groups; name coordinator for Oscar contest, separate from U.S. plan

by HARRY ALLEN, Jr.

TORONTO: Optimism pervaded four days of industry meeting here. So strong was the optimism that one independent, Owen Bird of British Columbia, took exception to statements by important industry figures predicting a radical reduction in the number of theatres.

Mr. Bird, speaking at the National Committee of Motion Picture Exhibitors Associations of Canada, said these gentlemen could speak for their own companies, but should not make blanket predictions that included the enterprises of others.

Oscar Contest Set

He admitted, "We've pretty well hit the bottom of business, and there is no direction for us to go now—but up."

Indicative, however, of how the industry was continuing to work together was the decision during meetings of the Motion Picture Industry Council of Canada to appoint H. C. D. Dick Main, Sutton West, Ont., exhibitor, coordinator of the coming year's Oscar contest in Canada. This contest will be conducted independently of that in the U.S.

Last year, sparked by Charles Chaplin, United Artists general manager in Canada, the contest included some 400 exhibitors. This year 1,000 exhibitors are expected to pay one cent a seat toward participation in the contest.

Mr. Main begins his work December 1. He will be paid and will open an office with paid assistants. The week of meetings began with the annual meeting of the Motion Picture Theatres Association of Ontario, at which the whole incumbent board of directors was returned, with Lionel Lester continuing as president. Others are: Russell Simpson, vice-president; Angus Jewell, secretary; and Jack Clark, treasurer. Arch H. Jolley remained as executive secretary.

Plan Membership Drive

Russell Simpson, head of the membership committee, reported there were 349 member theatres compared with 346 last year, although 31 had joined. The number lost through closings was 24 and this year there was 108 independents compared with 117 last year. He said there would be a membership drive.

The luncheon speaker of the MPTOA, was Martin Quigley, Jr., editorial director of the Quigley Publications.

Mr. Quigley said there was no doubt that motion picture theatres were here to stay. He compared TV with other appliances in the house. He spoke of the five great films that were currently on view that would gross more than any five pictures in the industry's history.

Asks More Production

The meeting of the National Committee of Canadian Exhibitors heard a complaint by Douglas Miller of Alberta of the complete absence of selling and exploitation ideas of the sort that used to accompany each picture from its distributor.

Morris Stein, chairman, who was reelected to his post, agreed. "We've got a lot of big advertising minds in our business but they can't seem to get out of the old habits." The motion was taken to the floor of the Motion Picture Industry Council of Canada, the next day.

It was unanimously agreed at the meeting each exhibitor association across the country would approach its provincial government on the question of the amusement tax. Toll TV was decided as no threat to the industry, so long as each exhibitor association did something now.

The good feeling between distributors and exhibitors was commented upon at both the meetings of the exhibitors' association and at the Motion Picture Industry Council of Canada.

Harmony Is Cited

J. Duane McKenzie, president of the Saskatchewan association, said that distributor-exhibitor relations had improved greatly in his province and adjustments had been made in many cases. Morris Stein, eastern general manager of Famous Players Canadian, spoke also of the obvious good feeling now predominant in the industry.

His statement harkened back to last year's meeting when exhibitors complained at the treatment received from distributors. Today the distributor is attempting to help the exhibitor, Mr. Stein said.

The issue of drive-ins operating without charging admission was brought up during the meeting of the MPIC. Distributors were asked to stop supplying film to the Circus drive-in, Winnipeg, operated by Max Schnier. The distributors said there was nothing they could do about refusing to supply film to Mr. Shnier.

It was revealed that other drive-ins followed the Shnier lead, then none made any money. Mr. Shnier had made money on the operation of his snack bar.

Exhibitors also asked distributors to have all film placed on nitrate, rather than acetate. Clare Appel, executive secretary of the Motion Picture Distributors Association of Canada, explained this was impossible as there were still some distributors who had an investment in acetate film. Most of the majors had eliminated their stock of acetate, he said.

On the social side, there were the Variety Club elections of Tent No. 28, and the Pioneer of the Year Awards. Two new canvasmen were elected. They were Chet Friedman and Ralph Dale. Reelected were Herb Allen, George Altman, Clare Appel, Joe Bermack, Jack Fitzgibbons Jr., Al Troyer, N. A. Taylor, Dan Krendel and Ernest Rawley.

Five persons were also inducted into the club during the meetings. They were J. Duane McKenzie, Harry Hurwitz, Andy Rouse, Bob Stern and F. Gordon Spencer.

Honor Oscar Hanson

Oscar Hanson was presented at a banquet with the Pioneer of the Year Award, top honor of the Canadian Picture Pioneers. He was honored for his work with the Pioneers' Benevolent Fund. Mr. Hanson is the only living founder of the Canadian Picture Pioneers. His award was presented by Premier Leslie Frost of Ontario.

First member of a craft in the industry to be honored was James A. Whitebone, a projectionist of Saint John, who received an ancillary award. His award, presented by John J. Fitzgibbons, was accepted by Gordon Spencer.

The Winnipeg branch was given a special award for its contribution to the work of the Pioneers. Hye Swartz, president of the Winnipeg Branch received the award on behalf of the branch before the 400 persons of the industry who attended the dinner.

Ritchey Plans Product Discussions in Europe

Discussions on new Allied Artists product with distribution outlets in England and on the Continent, and a review of expanded European operations instituted early this year, will comprise the agenda of Norton V. Ritchey, president of Allied Artists International Corp., who left New York this week by air for London. In the British capital, Mr. Ritchey will confer with Macgregor Scott, general sales manager of Associated British Pathe, Allied Artists International distributor in Great Britain. He also will meet with Edwin J. Smith, International vice-president in charge of European operations, and C. George Dickinson, the company's representative in Great Britain. Mr. Ritchey's European itinerary includes stops in Paris; Frankfurt, Germany; Rome, Zurich, The Hague and Brussels.

NOW FOR THE FIRST TIME FROM **U-I** THE "FIRST" COMPANY!

SEE HOLLYWOOD SNEAK PREVIEW AUDIENCE REACTIONS THROUGH *ON-THE-SPOT FILM COVERAGE!*

WE WANTED YOU TO SEE AND HEAR FOR YOURSELF THE ENTHUSIASM OF YOUNGSTERS AND ADULTS ALIKE

for...

ROCK, PRETTY BABY

ASK YOUR *U-I* BRANCH MANAGER TO SCREEN THIS SPECIAL FILM! *(Taken at the sneak preview, Encino Theatre, California, November 9th).*

P.S. **ASK, TOO, WHEN "ROCK, PRETTY BABY" WILL BE SNEAK-PREVIEWED IN YOUR EXCHANGE CITY!**

Universal International

Hopes for Tax Cut Rise in Britain

. . . Treasury Secretary reports to Commons that Chancellor of Exchequer Macmillan has begun review of entire tax structure

by PETER BURNUP

LONDON: Hopes have suddenly been raised for a substantial remission in entertainment tax in all sections of the industry here. Answering a series of questions in the House of Commons, the Financial Secretary to the Treasury gave an express assurance that Chancellor of the Exchequer Harold Macmillan's promised review of the whole structure of the tax had already begun.

Weigh Effect on Closings

The Financial Secretary stated also that the number of theatres already closed and those about to do so and the "connection between this and the incidence of the tax" was being taken into consideration in the review.

Informed trade executives, however, attach equal importance to certain behind-the-scenes proceedings on what is known as the Films Committee of the Conservative Party; i.e., the Government Party.

Government whips—men charged with keeping Cabinet Ministers informed of what their supporters are feeling—attended a meeting of the committee and were then told emphatically that its members could not support a statutory Eady levy unless it were accompanied by an appropriate tax reduction.

The intensive lobbying campaign by members of the Industry's Tax Campaign appears now to be bearing fruit. An alliance between Tory M.P.'s who support tax reduction and Labour Members is regarded as being in no way beyond the bounds of possibility. NATKE's Sir Tom O'Brien—it's his expressed belief that up to 1,000 theatres will be driven to close down failing tax remission — has been particularly industrious in pressing the trade's claim on his brother Labourites.

Meanwhile, the Industry's parlous condition was spectacularly highlighted by an unexpected announcement that the Rank Organisation will close down its Tower Cinema in the flourishing London working-class suburb of Peckham.

•

The Motion Picture Association of America is the latest participant in the publicly conducted controversy over the British Film Producers Association's refusal to permit American-producers of British films membership of the Association.

In a 700-word press statement the MPAA says that Sir Henry French, director-general of the BFPA, has cleft the British film producing industry from top to bottom but MPAA companies and their numerous British associates are trying to close this breach. Under the heading "The Other BFPA" the statement gives the following facts:

(1) MPA companies have distributed 24 per cent of all British first-features registered since April 1, 1948. 49 of these were produced by the majority of the members of the BFPA itself.

(2) Since 1948, MPA companies have spent more than £22 million on British films.

(3) These films, distributed by MPA companies in the U.K. now earn 20 per cent of all rentals earned here by British films, and consequently receive 20 per cent of the Film Production Fund.

(4) The MPA companies return 62 per cent of this to the British producers and co-producers whose films they distribute.

"This, therefore," continues the statement, "is where the MPA companies' British films come from, and where they go. It is not a matter of 'films that the American companies make here' and hasn't been for the past eight years. It is a vast, growing and profitable partnership between British producers on the one hand and the production-distribution units of the MPA companies on the other, through which British producers utilise the resources and distribution facilities of the MPA companies to put British films on the screens of the world, where they belong."

"But the director general of the BFPA," concludes the statement, "continues to deny this important section of British film production a place in the organised film producing industry, that is, the BFPA. It is the MPA's hope that the two BFPA's can become one and that the organisation which claims to represent British film producers as a whole will, at long last, actually do so, thus uniting the industry and making it strong."

SIR HENRY ANSWERS AD TAKEN BY WARWICK

Meanwhile, the Warwick-BFPA controversy takes on daily a more embittered complexion. Sir Henry French has been moved to issue an exceedingly curt and acid retort to the advertisement which the Irving Allen-Cubby Broccoli firm took in trade sheets here to denounce their exclusion from the BFPA.

Declaring that he is "not going to be drawn into an argument with the two American gentlemen," Sir Henry proceeds as follows:

"I did not say that Warwick was not a British company. Of course it is. But like many other companies it is American controlled. Nor did I say that films made by Warwick in this country are not legally British films. What the person who drafted the Warwick letter does not appear to know is that in France, Italy and elsewhere they are not regarded as British films and my letter was not concerned with legal technicalities in Britain but with facts, as I know them, about other countries.

"One of these facts is that the numbers of licences available for British films have hitherto been fewer than they would have been because of the fear that a large proportion of films made by American controlled companies might be included as well as genuine British films."

Sir Henry French is accepted as a doughty and subtle controversialist. His exchanges with Warwick are known to be watched and carefully canvassed in Board of Trade enclaves which may well be not distasteful to Sir Henry. The leaders of his Association have long wanted to be ventilated in official circles the very matters which Irving Allen and Cubby Broccoli have now so eagerly brought forward to general attention.

RANK'S U.S. SUBSIDIARY REVIEWS MPAA ROLE

On his return from New York, Kenneth Hargreaves, president of the newly-formed Rank American Distribution subsidiary, stated that the possibility of his company joining the Motion Picture Association would come under review between now and his return to New York in January.

Mr. Hargreaves stated that until he reached New York he had not appreciated that his company might be eligible for MPA membership. He added that during his American visit he had been greatly impressed by the measure of goodwill extended to the Organisation.

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Following J. Arthur Rank's announcement that he will close 79 of the Group's 550 cinemas comes news of the closing of nine Associated British Cinema houses. They include the Public Hall, Carlisle; Ritz, Erith; Coliseum, Liverpool; County, Lancaster; Picture House, Birmingham; Hippodrome, Nuneaton.

ABC are expected to close another 20 houses in the near future. In the ten months up to October 31, 142 cinemas were closed in Great Britain.

•

The Essoldo Circuit has bought the 1,800-seater Garrick theatre, Southport, bringing the circuit to over 176 houses. At the company's head office in Newcastle, it was stated that the theatre would continue to present live shows for the time being but it would be equipped to show films. Essoldo is the biggest independent cinema circuit operating in Britain.

Columbia Year Gross Ahead, Holders Told

The gross income of Columbia Pictures and its subsidiary companies for the fiscal year ending June 30, 1957 "will be substantially ahead of the previous 12-month volume of $91,145,571," it was announced this week by Jack Cohn and A. Schneider, executive vice-president and first vice-president and treasurer, respectively.

The Columbia executives, presiding over the company's 33rd annual stockholder's meeting in New York in the absence of Harry Cohn, president, said that in the 13-week period of the current fiscal year ended September 29, 1956, the company's net profit was $843,000, or 71 cents per share. This compares with $899,000 and 77 cents per share earned in last year's first fiscal quarter.

Mr. Schneider said that the profit before income taxes during the 13-week 1956-57 first quarter was $2,003,000 in comparison to $1,763,000. Estimated Federal, state and foreign income taxes totaled $1,160,000 in comparison to $864,000. The earnings per share are based on the 1,095,411 shares outstanding as of September 29, 1956.

At the same time Mr. Schneider revealed that Screen Gems, the wholly-owned subsidiary of Columbia Pictures, may acquire 52 more features from its parent company's pre-1948 films for distribution to television. Mr. Schneider added that the subsidiary released 104 Columbia features to TV in 1955 and a package of 52 so far this year. He added that the company's pre-1948 film library still contains 686 features "suitable for television exhibition." He said the library also has 304 post-1948 films. Columbia, said Mr. Schneider, has retained the services of H. M. Gartley & Associates, public relations agency, "to tell the Columbia story to the public and attempt to make the company more attractive to stockholders."

At the stockholders meeting, the present board of directors was reelected. The board consists of Harry Cohn, Jack Cohn, N. B. Spingold, A. Montague, A. Schneider, L. M. Blancke, Donald S. Stralem, A. M. Sonnabend and Alfred Hart. The stockholders ratified a new contract with Mr. Schneider until 1962 and approved an option of 35,000 shares of stock to Mr. Schneider.

German Heads Polio Drive

W. J. German, of W. J. German, Inc., has been appointed chairman of the Motion Pictures Division of the 1957 National Foundation for Infantile Paralysis campaign, it is announced by Harris A. Dunn, general chairman of the drive.

New York Variety Club Elects Harold Klein

International Variety Clubs will launch a three-month membership drive, beginning December 1, in honor of international chief barker John H. Rowley, it is announced by Harold J. Klein, chief barker of Variety Club Tent No. 35, New York. Mr. Klein was reelected chief barker of Tent No. 35 to serve for 1957. Other officers elected for the coming year are Richard Brandt, first assistant; Larry Morris, second assistant; William Bower, property master; Jack H. Hoffberg, dough guy; George Brandt, Charles Alicoate, Irving Dollinger, Sherwin Kane, Martin Kornbluth, Jack Levin, Martin Levine, Ira Meinhardt, Charles Okun, David Picker, Harold Rinzler, Jack Rosenfeld, Burt Robbins, Ernest Sands, Cy Seymour, Robert Shapiro, Spyros S. Skouras, Charles Smakwitz, Morton Sunshine, Saul Trauner and George Waldman, canvasmen. David A. Levy and Morris Sanders are lifetime honorary canvasmen.

"Hymn" Opens February 14 In Home Town of Hero

The world premiere of Universal's "Battle Hymn," starring Rock Hudson as Colonel Dean E. Hess, USAF, celebrated flying ace, will take place February 14 in Marietta, Ohio, birthplace of Colonel Hess, it has been announced by the company. Plans are now being made for the Governor of Ohio, also a native of Marietta, to proclaim a statewide celebration the day of the opening. Among those scheduled to be present for the opening ceremonies are the Colonel and his family, Rock Hudson, Martha Hyer, producer Ross Hunter, the Governor of Ohio and a large contingent of Air Force officials from Washington. The premiere of the film will take place in all three theatres in Marietta—the Colony, Ohio and Putnam.

Mexico-Hungary Film Pact Is Discussed

MEXICO CITY: A cinematographic pact between Mexico and Hungary is in the making, according to trade figures here. Congressman Jorge Ferritis, chairman of the National Cinematographic Board, reportedly has been talking with an unnamed representative of the Hungarian film industry. The local trade understands that if the deal is consummated, it will be patterned after the Franco-Mexican co-production program.

Davis RKO Art Head

HOLLYWOOD: George Davis, president of the Society of Motion Picture Art Directors, has been named head of the RKO Studio Art Department, it is announced by Raymond A. Klune, executive manager of studio operations.

Legion Hits "Baby Doll" And Code

The National Legion of Decency has placed the film, "Baby Doll," in its C or condemned classification and also has attacked the picture as a violation of the Production Code. Immediately following the decision, Warner Bros., the film's distributor, and Elia Kazan, its producer-director, issued statements in defense of the new motion picture.

Statement by Legion

In its statement, the Legion said, "The subject matter of this film is morally repellent both in theme and treatment. It dwells almost without variation or relief upon carnal suggestiveness in action, dialogue and costuming. Its unmitigated emphasis on lust and the various scenes of cruelty are degrading and corruptive. As such it is grievously offensive to Christian and traditional standards of morality and decency."

The Warner statement said, "Our agreement with Newton Productions called for the delivery to us of the motion picture, 'Baby Doll,' produced and directed by Elia Kazan, from an original screenplay by Tennessee Williams, respected and experienced craftsmen whose artistic talents and integrity are well known.

"'Baby Doll' has been given the customary Code Seal of Approval by the Motion Picture Association. It has been shown at special previews to leading creative talent of theatre and screen, to exhibitors and to representative members of the press and various organizations eliciting highly favorable reaction.

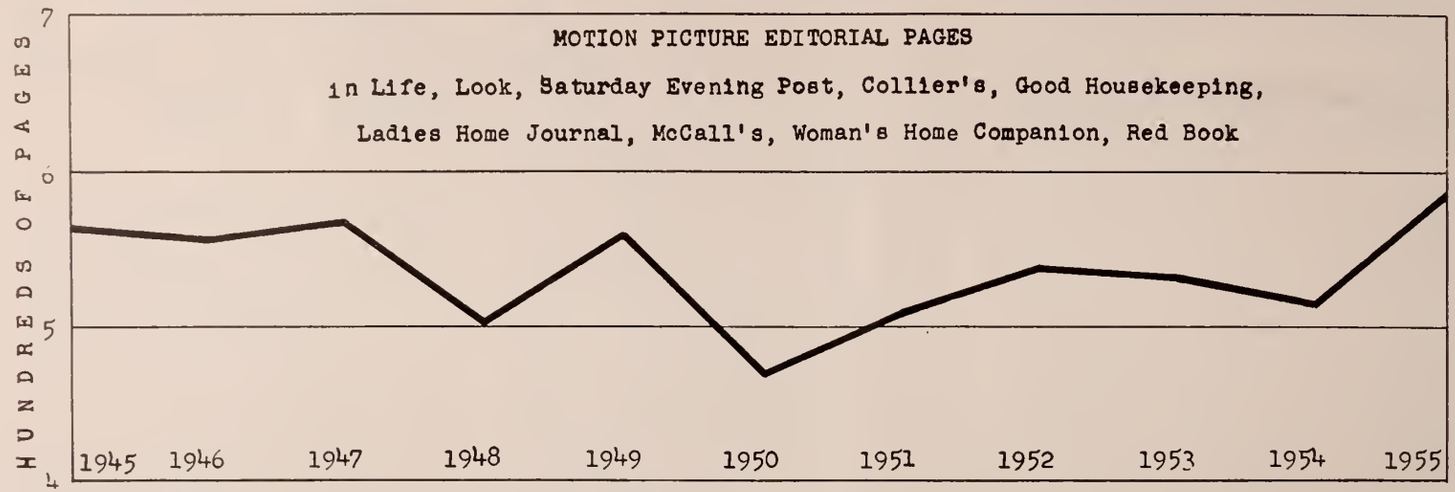
Expect Public Agreement

"These advance comments acclaim 'Baby Doll" as a motion picture which in story, direction and acting provides superior adult entertainment. We expect that the public will concur with these authoritative opinions."

The Legion also said the film "is an obvious violation of the spirit and purposes of the Motion Picture Code," but nevertheless bears its Seal of Approval. "The subject matter of the film indicates an open disregard of the Code by its administrators," the organization added.

Taylor Mills, public information director for the MPAA in New York, issued the following statement on the Legion's announcement: "The Production Code Administration obviously feels that 'Baby Doll' meets the requirements of the Code or it would not have issued a seal to the picture." Geoffrey Shurlock, Code Administrator on the coast, declined comment.

Film Publicity and the National Magazines



This graph, prepared by Life magazine, shows the number of editorial pages devoted to motion picture copy by the national magazines in the years from 1945 to 1955. According to the data, pages devoted to motion picture news in all the magazines hit a low point of 475 pages in 1950, about the time television was achieving full national growth. Since then, however, there has been a steady increase, including a sharp rise in 1954. The total for 1955 was almost 600 pages, more than the total in 1945.

Kastner To Be Honored by ColumbiaDrive

A new Columbia Pictures International sales drive honoring the international company's president, Lacy W. Kastner, was announced last week. Called the "Lacy Kastner Leadership Drive," the campaign will run from November 26, 1956, to May 25, 1957. The new competition will be judged on a newly-instituted point system which awards a specific number of points for specific categories. Separate quotas will be set up for each territory as regards billings and numbers of playdates. Sub-branches which reach their quotas will also participate in the awards, it is announced.

Commenting on the forthcoming drive, Columbia Pictures Corporation's executive vice-president Jack Cohn, in whose honor the last drive was conducted, urged the International sales organization to top last year's record-smashing results. "From one associate to another," he said in a message to the International organization, "I am sure that with honor to Mr. Kastner as your incentive, final results will show that 'Foreign' has once more turned in a great record!"

Bulletins, standings and all other pertinent news material on the sales drive will appear in a regular house organ which will be distributed regularly throughout the organization during the life of the campaign, which is the first international drive to honor Mr. Kastner.

Cleveland Holiday Business Is Good

CLEVELAND: Holiday business was good in the first run downtown theatres, operators here report. Neighborhood theatre business was spotty, but business in the territory was excellent wherever the program included a top attraction such as "Love Me Tender" or "Friendly Persuasion." Heavy attendance was reported for "This Is Cinerama" at the Palace, "The Ten Commandments" at Loew's Ohio, "Oklahoma!" at Loew's Stillman, and "Giant," in its third week at the Allen. Holiday evening business in the neighborhood houses was affected because of radio-TV announcements of heavy snowfall in the eastern part of the state in the Ashtabula area with predictions of spreading into Cleveland. Roads were reported hazardous and the public was advised to stay at home.

Skouras to Head March of Dimes

Spyros P. Skouras, president of 20th Century-Fox, will serve as national chairman of the Motion Picture and Theatre Industry Division of the 1957 March of Dimes, it was announced this week. Basil O'Connor, president of the National Foundation for Infantile Paralysis, described the appointment as "a major step forward towards what we of the March of Dimes hope and pray will be a decisive campaign to advance the protection of the people of this country now and henceforth against paralytic polio through the use of Salk vaccine and to extend the maximum benefit of our scientific knowledge to those who are stricken.

To Fight Red Union Abroad

The Hollywood AFL-Film Council recently announced a nationwide campaign to inform the American public that a number of motion pictures produced abroad by American interests or with American financing are employing Communist union members in preference to members of anti-Communist unions. The Council said that the titles of all such pictures made from now on will be widely publicized along with the names of the companies involved and the American interests therein.

Special targets at the outset of the drive will be pictures made in Italy and France where there are competing groups of unions in the entertainment industry, one group part of the Communist Party's apparatus, the other group being anti-Communist. The Free Trade Union Committee of the AFL-CIO, which has been trying to help democratic unions in Europe, brought the situation to the Council's attention.

Glaubinger Named U.A. Manager in Buffalo

Albert R. Glaubinger, sales manager for United Artists in Boston, has been elevated to the post of branch manager in Buffalo, it was announced by William J. Heineman, vice-president in charge of distribution. Mr. Glaubinger succeeds Stanley S. Kositsky, who has been named as branch manager in Philadelphia.

THIS WEEK in PRODUCTION

. . . Started—3

Allied Artists—Attack of the Crab Monster (Roger Corman Prod.).
Columbia—The Brothers Rico (William Goetz Prod.).
United Artists — Last Gun in Durango (Peerless Prod.).

. . . Completed—12

American International—Voodoo Woman (Carmel Prods.).
Columbia — The Night the World Exploded; The Young Rebels; The Bewitched.
Independent—West of Suez (Amalgamated Prod.); One Man's Secret (Amalgamated Prod.).
RKO Radio—The Violators (Gallahad Prod.).
United Artists—Jungle Heat (Bel-Air Prods.); Cross-Up (Security Pictures); The Trial of Benjie Galt (Grand Prod.).
Warner Bros.—A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

. . . Shooting—28

Allied Artists—Daughter of Dr. Jekyll (Film Venturers, Inc.); Love in the Afternoon.
Columbia — The Haunted; Garment Center; The Bridge on the River Kwai (Horizon-American); The Admirable Crichton (London Films); The Golden Virgin (Valiant Films).
Independent—Il Crido (Robert Alexander Prod.).
Metro-Goldwyn-Mayer—Action of the Tiger (Blau-Meyer Prods.); This Could Be the Night; The Seventh Vow (CinemaScope); Gun Glory (CinemaScope, Metrocolor); Silk Stockings (CinemaScope, Metrocolor).
Paramount—The Tin Star (VistaVision); The Joker (VistaVision).
RKO Radio—Escapade in Japan (Color)
20th Century-Fox—Conquest (CinemaScope; DeLuxe Color); Oh, Men! Oh, Women! (CinemaScope, DeLuxe Color); Island in the Sun (Zanuck, CinemaScope, DeLuxe Color); Boy on a Dolphin (55mm, CinemaScope, Color); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Color).
United Artists—The Sweet Smell of Success (Hecht-Hill-Lancaster Prod.).
Universal-International — Joe Dakota (Color); The Man of a Thousand Faces (CinemaScope); Night Passage (Technirama).
Warner Bros.—The Story of Mankind; Shoot-out at Medicine Bend; Lafayette Escadrille.

HOLLYWOOD BUREAU

The production prospect, which got to looking pretty rosy along about August with as many as 50 features in camera stage here or elsewhere under American auspices, has been graying off slowly in recent weeks without conspicuous cause. This week, for instance, the shooting total stands at 31, due to completion of 12 films last week, offset by only three starts.

The happy advent of Thanksgiving possibly accounts in part for the small number of beginnings, and the imminence of Christmas and New Years may account for a further decrease in the production of major-schedule attractions. But if the total doesn't skyrocket in January, as appears probable, the fine momentum acquired in mid-Summer shall have been wasted.

William Goetz Productions, releasing through Columbia, started "The Brothers Rico," featuring Richard Conte and Diane Foster, with Lewis J. Rachmil as producer and with Phil Karlson directing.

"The Attack of the Crab Monsters" is a Roger Corman production for Allied Artists, with Corman also directing the cast, which includes Richard Carlson, Pamela Duncan, Russell Johnson, Leslie Bradley, Mel Welles, Dick Cutting and Ed Melson.

"The Last Gun in Durango," starring George Montgomery, is a Peerless production, for United Artists release, produced by Robert E. Kent and directed by Sidney Salkow.

Hollywood Scene

ALL-STATION SHOW ROUSES INTEREST

Hollywood, Monday

ESTEEMED EDITOR:

Folks in show business around here still are talking about the world's first all-station telecast conducted by a commercial sponsor, which occurred here and throughout Southern California on the night of November 10. On that night, from 11 o'clock to midnight, all 12 of the television stations that serve the six or seven million Californians resident in the lower half of this long state televised a Christmas Show sponsored by the Riviera Convertible Sofa Bed Company.

The seven Los Angeles stations, the two San Diego stations on the south and the three in the Santa Barbara latitude on the north, carried to an uncounted listening audience a top-calibre program—Art Linkletter, emcee; Gene Nelson, Hildegarde, Weire Brothers, Paul Gilbert, David Rose and Orchestra, others of this stature—performed on the biggest stage in Columbia Broadcasting System's great Television City.

Several Reasons Cited

The reasons why folks in show business around here still are talking about it are several, varying with the viewpoint of the individual doing the talking, and perhaps uppermost among them is the quality, the kind and the potentialities of the production. In point of quality, it was strictly network. In kind it followed the variety pattern, keeping the Christmas theme in touch but by-passing Santa Claus costuming, jingle bells, the usual trappings of a program built for children (which this one wasn't) and pitching the material and the commercials at the mature consumer of grown-up merchandise. In potentialities it was as many-sided as show business itself.

The Riviera Convertible Sofa Bed Company, a two-year-old fast-growing concern, spent about $100,000 on the project, with the George Patton Agency handling the whole matter. About $75,000 of the $100,000 went for time and talent. The remaining $25,000 went for billboards, newspaper ads, television and radio spot announcements, and other promotion. The expenditure gave the Riviera Convertible Sofa Bed Company an absolute monopoly on the attention of everybody in Southern California, who turned on his television set and tuned in any channel on the dial during that hour.

See Potentiality

Most of the folks in show business around here are talking, of course, about the potentialities of the program within the television industry. Actors ponder on its effect on employment if the example is followed by other advertisers. Station staffs foresee both good and bad consequences, as possible emulation may affect them. Station managers, confronted with a dozen diversified considerations, are at sixes and sevens about it. Conceivably, it could alter materially the whole world of television, or it could run into Federal Communications Commission trouble and just fade away.

But the motion picture exhibitors in the area regard the all-station telecast with kindly eye. They think it would be nice if more advertisers—even *all* advertisers—would follow the example of the Riviera Convertible Sofa Bed Company, especially if they would buy up those hours around 7, 8 and 9 P.M., when a potential theatregoer, turning to his television log to see what he can find for free, now has a choice of as many productions as there are stations in his town (in Los Angeles, seven).

An Even Chance

The exhibitors figure it is seven times as easy to drag a set-owner away from one program as it is from seven, and if all stations were offering the same program at the same time, the theatre box office would have an even chance of winning the typical citizen's time. Although nobody expects this ideal state of affairs actually to come about, it's a pleasant thought. And in view of the enormous sales response to the company's telecast—so tremendous that the ocmpany is preparing to open two new stores in San Francisco, and will do an all-station telecast for northern California when they're ready—the thing could happen. That would be, exhibitors say, the day.

—*William R. Weaver*

20th CENTURY-FOX

The Man In The Gray Flannel Suit | *T*

Love Me Tender | *now brings you*

ITS CROWNING ACHIEVEMENT

for selected engagements at Christmas 1956 and New Year's 1957...

The latest and the greatest from 20th the productive company!

which brought you this year ***Carousel*** |

he King and I | ***Bus Stop*** | ***Oklahoma!*** |

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

ANASTASIA

with AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

PRODUCED BY BUDDY ADLER · DIRECTED BY ANATOLE LITVAK · SCREENPLAY BY ARTHUR LAURENTS

Film Leaders At Services For Sears

Many prominent industry members attended funeral services in New Rochelle for Gradwell L. Sears, former president of United Artists, who died Thanksgiving Day at his home in Harrison, N. Y. Mr. Sears headed United Artists from 1946 to 1950, and at the time of his death was a vice-president of the corporation.

Gradwell Sears

Mr. Sears began his career in the industry as salesman for the World Film Company in New York, after which he was associated with various distributing companies. In 1920 he joined First National Pictures and was southern and western division sales manager for Warner Brothers from 1931 to 1937. He was a vice-president of Vitagraph (Warner) from 1935, and general sales manager from 1937 to 1941, and president of Vitagraph from 1938.

He joined United Artists in 1941 and was elected to the board of directors of the company in 1944.

He had been with the film industry actually since his school days in Hannibal, Mo. where he was born in 1897. There he worked as a film projectionist while attending high school. Later he studied for a year at the University of Missouri, worked briefly for the Wells Fargo Express Company, then saw active service in France as a first lieutenant in the Army in World War I.

A member of the Westchester Country Club and the Philadelphia Gun Club, he had won many prizes in trap and skeet shooting. He was also a member of the Motion Picture Pioneers Club. Mr. Sears is survived by his widow, a son, a daughter, his mother, a half-brother, and six grandchildren.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ending November 24 were:

Albany: Giant (W.B.).

Atlanta: Giant (W.B.); Love Me Tender (20th-Fox); The Opposite Sex (MGM); You Can't Run Away From It (Col.).

Boston: Curucu and The Mole People (Univ.) (double bill); Giant (W.B.) third week; Oklahoma! (Magna) 10th week; Rififi (UMPO) 2nd week; Richard III (Lopert) 2nd week.

Buffalo: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 3rd week; Love Me Tender (20th-Fox); The Opposite Sex (MGM); War and Peace (Para.) 4th week.

Chicago: Attack (U.A.); Bullfight (Janus) 4th week; Cha-Cha-Cha Boom! (Col.) 2nd week; Friendly Persuasion (A.A.) 5th week; Giant (W.B.) 5th week; Love Me Tender (20th-Fox); Secrets of Life (B.V.) 3rd week; The Sharkfighters (U.A.); The Teahouse of the August Moon (MGM).

Cleveland: Giant (W.B.) 3rd week; Oklahoma! (20th-Fox) 3rd week; The Opposite Sex (MGM); The Ten Commandments (Para.) 2nd week.

Columbus: Giant (W.B.); You Can't Run Away From It (Col.).

Denver: Friendly Persuasion (A.A.); Giant (W.B.) 2nd week; Oklahoma! (Magna) 5th week; Secrets of Life (B.V.) 2nd week; War and Peace (Par.) 4th week.

Des Moines: Giant (W.B.) 2nd week; Love Me Tender (20th-Fox); Oklahoma! (Magna).

Detroit: Giant (W.B.) 3rd week; The Opposite Sex (MGM); You Can't Run Away From It (Col.).

Hartford: Friendly Persuasion (A.A.); Giant (W.B.) 2nd week; Love Me Tender (20th-Fox); Lust for Life (MGM); Reprisal! (Col.); Rififi (UMPO); Secrets of Life (B.V.).

Indianapolis: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 2nd week; Love Me Tender (20th-Fox); Oklahoma! (Magna) 13th week; The Opposite Sex (MGM).

Jacksonville: Everything But the Truth (Univ.); Friendly Persuasion (A.A.) 2nd week; Love Me Tender (20th-Fox); The Sharkfighters (U.A.).

Kansas City: Giant (W.B.) 3rd week; Julie (MGM) 2nd week; 1984 (Col.) 2nd week; Oklahoma! (Magna) 6th week; Secrets of Life (B.V.) 2nd week.

Memphis: Giant (W.B.); Love Me Tender (20th-Fox); Teenage Rebel (20th-Fox).

Milwaukee: Giant (W.B.) 2nd week; Julie (MGM).

Minneapolis: Giant (W.B.) 2nd week; Lust for Life (MGM); Runaway Daughters (AIP) and Shake, Rattle and Rock (AIP).

New Orleans: Giant (W.B.) 3rd week; Huk (U.A.); Oklahoma! (Magna); The Opposite Sex (MGM); You Can't Run Away From It (Col.).

Oklahoma City: Friendly Persuasion (A.A.); Giant (W.B.) 2nd week; Love Me Tender (20th-Fox); Oklahoma! (Magna) 15th week; Teenage Rebel (20th-Fox) 2nd week.

Philadelphia: Between Heaven and Hell (20th-Fox); Giant (W.B.); The Opposite Sex (MGM) 2nd week.

Pittsburgh: Fantasia (B.V.) (Reissue); Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 3rd week; Love Me Tender (20th-Fox); Samurai (Fine Arts); Wages of Fear (DCA) 2nd week.

Portland: Friendly Persuasion (A.A.); The Girl He Left Behind (W.B.); Giant (W.B.); Oklahoma! (Magna) 2nd week; War and Peace (Par.) 4th week.

Providence: Giant (W.B.); Runaway Daughters (AIP) and Shake, Rattle and Rock (AIP).

San Francisco: Friendly Persuasion (A.A.) 3rd week; Giant (W.B.) 3rd week; Love Me Tender (20th-Fox); The Opposite Sex (MGM) 2nd week; You Can't Run Away From It (Col.).

Toronto: Lust for Life ((MGM) 3rd week; Oklahoma! (Magna) 31st week; The Opposite Sex (MGM); The Ten Commandments (Par.).

Vancouver: The Bad Seed (W.B.) 2nd week; Giant (W.B.); The Gold Rush (U.A.) (Reissue).

Washington: Fantasia (B.V.) (Reissue); Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 3rd week; Oklahoma! (Magna) 3rd week; The Opposite Sex (MGM); The Power and the Prize (MGM); Secrets of Life (B.V.) 2nd week; The Sharkfighters (U.A.); The Solid Gold Cadillac (Col.) 6th week.

Larry Golob Dies at 52

Larry Golob, 52, national publicity director of Warner Bros. Pictures, Inc., died in New York November 25. He died in his sleep. He joined First National Pictures in 1923, at the age of 19. When that company merged with Warner Brothers, Mr. Golob joined the latter company where he worked for 28 years as successively, director of fan magazine publicity, director of field exploitation, eastern publicity director and, recently, national publicity director.

Surviving are his widow, Henrietta; his mother, Fannie, both of New York City, and a sister, Rose Golob, of Washington, D.C.

Harry N. Stone

TACOMA, WASH.: Harry N. Stone, manager of John Hamrick's Temple theatre and for many years a familiar figure in the theatre business here, died November 13 at his home. In 1928, after several years doing contract work for local theatres, he became district manager for Fox Intermountain theatres. Later he moved to California and the employ of National Screen Service Corporation, most recently in the Los Angeles branch.

John Howard Grainger

NEW ORLEANS: John Howard Grainger, 56, assistant manager for Columbia Pictures here since 1944, died November 21 at Baptist Hospital following several years of poor health. He had been in the business since 1920, and served with the old Goldwyn company, Metro-Goldwyn-Mayer and Monogram Southern Exchange, all in New Orleans.

Says Showmen Interested in Story Content

HOLLYWOOD: Completion of a personal poll of exhibitors by James H. Nicholson, president of both Sunset Productions and American International Pictures, reveals a significant departure from the long-established booker's query of "Who's In It?" to "What's It About?" and "Let's see the pressbook and ads."

Mr. Nicholson, meeting with circuit heads and independent exhibitors on a recent eastern trip, reports that exhibitors told him they were less interested in estabished star names than in the story content and the exploitability of the product with which they must woo the audience in in these days of intense competition for exploitable product.

"The modern exhibitor is no longer impressed by promises," Mr. Nicholson said, "He likes proofs, particularly ad proofs, so he can gauge the possibilities on the basis of his audience experience. He wants to have the selling angles pin-pointed. He insists on knowing the story angles. He asks for the selling tools and buys pictures because of the ads. If the ads have sellability and the picture has unusual ingredients, he'll set a date fast."

"The star system isn't dead," he continued. "It is just very sick. This does not minimize the importance of good actors. It only means that the public now buys on a combination of factors instead of on basis of affections for a star."

Ontario MPTA Opposed To Toll Television

TORONTO: Exception to toll TV in Canada was taken by the Motion Picture Theatres Association of Ontario in a letter to R. M. Fowler, chairman of the Royal Commission on Broadcasting. The association, of which Famous Player Canadian Corporation is a member, followed the lead set earlier by the Theatre Owners' Association of Quebec. Famous Players, which has the Telemeter franchise, supported toll TV before the Royal Commission. Among the points of exception listed: toll TV will provide little opportunity for Canadian talent; it will concentrate feature exhibition in a few hands; it will eliminate service to minority audiences; because of toll TV's failure to make headway in the United States, Canada will be the ground of demonstration for the dollar potential; it will "destroy the relationship between talent and audience" by eliminating studio guests. There is a lack of demand for toll TV, cites the sixth objection. And lastly, toll TV would eventually accept advertising and thus affect the CBC and other non-fee operations adversely, it was indicated.

United Artists Circuit Reelects George Skouras

BALTIMORE: George P. Skouras was relected president of United Artists Theatre Circuit at an abbreviated stockholders meeting here this week. All the board of directors and other officers of the company were reelected during the short session. Questioned regarding a proposal put forth early last summer for the consolidation of the circuit with other theatre interests, Mr. Skouras declared there was "nothing new" but that plans are still pending. Last July it was announced that the circuit and Skouras Theatres, headed by Spyros S. Skouras, were discussing plans to merge their theatre and industry affiliations. Rowley United Theatres of Texas was also reported involved in the merger plans, which, if materialized, would create a single operation totalling close to 400 theatres. United Artists Theatres Circuit currently operates 20 theatres; Skouras, 41 theatres; Rowley, 47, and the other interests reported in the proposal, Randforce, 31 theatres; Metropolitan, five; United California, 95, and Prudential, 55. "A committee is engaged with research into the details," a spokesman for the stockholders announced after the meeting. Mr. Skouras mentioned no date for future announcements about the merger plans, he said.

Cites Advantages of Technirama Process

"A splendid future" is foreseen for Technirama, new Technicolor wide-screen process, by Marcello Girosi, executive producer of Titanus Films' "The Monte Carlo Story," which United Artists will release here in 1957. Marlene Dietrich and Vittorio De Sica star. Mr. Girosi describes the new process, which employs film traveling horizontally through the camera as "two-fold in its benefits." The first of these, he said is "the wonderful detail, the superb focus, which catches natural beauties, and details as much as a thousand feet away." The second, he added, was "the possibility of printing in any format required, such as CinemaScope, VistaVision, regular 35mm etc." He also told a trade press conference at Hampshire House in New York last week that the process is being studied currently by several American producers with a view to its use in the near future.

Longview, Wash. Repeals Theatre Admissions Tax

LONGVIEW, WASH.: The five per cent tax on theatre admissions has been repealed by the City Council here. The move is expected to cost the city $7,000 per year in revenues. Longview's four theatres, all owned by Sperling Theatres of Seattle, had made repeated requests for tax relief to offset declining attendance at the respective houses.

ABC, Warner In Studio Deal

BURBANK, CALIF: Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and Jack L. Warner, president of Warner Bros. Pictures, Inc., have announced that arrangements have been concluded whereby the full facilities of Warner Bros. Studios will be made available to producers of filmed programs for the ABC Television network. New cutting rooms, offices and projection rooms will be constructed to accommodate the production of the television programs, it was announced.

Mr. Goldenson further stated that ABC-TV live programs will continue to emanate from the ABC-TV Center in Hollywood, which will remain the site of the company's west coast main offices. The newly-consummated deal is expected to bring many of ABC's independently produced programs to the Warner Studios for filming, according to Mr. Goldenson and Mr. Warner.

The deal with ABC is on a non-exclusive basis permitting filming by Warner Bros. as producers for other networks and sponsors. Mr. Warner also announced that in line with the stepped-up television activity on the Warner lot, Warners have completed arrangements to produce an additional weekly one-hour show, plus two half-hour shows for ABC presentation. The hour-long show is planned as a new-type Western, while the half-hour shows will be a mystery story and an adventure drama. The new Warner shows will be produced under the supervision of Robert Lewine, ABC's vice-president in charge of programming, and William T. Orr, executive producer of the "Cheyenne" and "Conflict" dramas for ABC.

Illinois Variety Club Elects New Officers

The following officers and crew for 1957 were elected by members of Variety Club of Illinois Tent 26, at their annual meeting last week: Louis Reinheimer, chief barker; Nat Nathanson, first assistant chief barker; Harry Balaban, dough boy Sam Levinsohn, properly master; Jack Kirsch, international canvasman. Canvasmen elected include: Robert Cohn, Charles Cooper, E. L. Goldberg, Jack Rose, Ralph Smitha and David Wallerstein. Five past chief barkers who will automatically serve with the crew are: Joseph Berenson, John J. Jones, Jack Kirsch, Irving Mack and Manuel Smerling. Elected as delegates and alternates to the 1957 Variety International Convenion in New Orleans in April are: delegates: Jack Kirsch and Louis Reinheimer; Alternates: Sam Levinsohn, Irving Mack, Dick Sachsel and Mayer Stern.

All officers are elected for a twelve-month period.

START THE NEW YEAR WITH PARAM

THE STORY...
...a giant adventure of the Southwest's most exciting days...

Three Vio

Paramount Pictures

also co-starring
FORREST TUCKER · BRUCE BENNETT
with ELAINE STRITCH · HUGH BROWN · RUDOLPH MATÉ · JAMES EDWARD GRANT

Produced by
Directed by
Screenplay by

OUNT'S FAST-PACED FIRST FOR '57!

The National Spotlight

Albany

"Love Me Tender" was previewed in the 20th-Fox offices for disc jockeys, record dealers and others, prior to the Palace opening. . . . **John Billia** took over and relighted the Orvis in Massena, which **Joseph C. Agresta** had closed some months ago. Billia leased the Palace in Fort Covington to projectionist **Kenneth Therrien.** . . . **Attorney Lewis A. Sumberg,** a Variety Cub crewman, was chairman at a meeting to launch the Big Brother part of the Denial Drive for Camp Thacher. Public collections will be made in January. This is Tent 9's 14th annual money-raising campaign for the boys' camp. . . . Erly Realty Development, Inc., in which **Donald L. Lynch,** county clerk, and **Julian** B. Erway, former district attorney, are associates, submitted an application to **Mayor Erastus Corning** for an indoor-outdoor theatre project on business-zoned land near an entrance to the Thruway and in the neighborhood of a motel which **Neil Hellman,** veteran drive-in operator, is building.

Atlanta

Mr. and **Mrs. Bernie Shapiro,** owners of the Southern Poster and Printing Co., left Atlanta for Chicago and then went to Hollywood on a pleasure trip. . . . **R. V. Graber,** Allied Artists special representative, has returned to New York after spending several weeks in the local office. . . . The City Commission of Anniston, Ala., has adopted an ordinance reducing the 10 per cent municipal tax on motion picture theatres to five per cent. The new legislation continues the 10 per cent tax on sport attractions and visiting shows. . . . Two Wilby-Kincey theatre managers in Birmingham, Ala., are being promoted effective Jan. 1. **Norris Hadaway,** manager of the Alabama theatre, will come to Atlanta as district manager for Alabama, Georgia and Tennessee, and also to be assistant to **James Harrison. William Coury** will take over manager theatres in Columbus, Ga. . . . **B. J. Henn** has reopened his Henn theatre, Andrews, N. C. **Charles Iverton** was appointed manager. . . . **Tom Lucy,** Exhibitor Service Co., has taken over the buying and booking for the Belmont Hill, Smyrna, Ga. . . . **Herman Rhodes** is back in Atlanta after visiting his drive-ins in Columbus and Montgomery.

Boston

Al Glaubinger, former sales manager at UA, has been promoted to branch manager in the Albany and Buffalo branches with headquarters in Buffalo. . . . A daughter to **Mr.** and **Mrs. William Rose** at the Barton, Vermont Hospital. The parents operate the Starlite drive-in, Orford, N. H. . . . **Don McNally** has closed his conventional house, the Memorial theatre, Barton, Vt. . . . **Henry Stone** of Manchester, N. H., has purchased the property housing the Opera House, Suncook, N. H. It is rumored that he will reopen the theatre and operate it. . . . **Irving .''Mac'' Farber** has closed the Church St., Boston, office of Royal Pictures Corp. He has not announced further plans. . . . Beacon Hill theatre is playing the French version of "Rififi" after beginning the engagement with the dubbed version. . . . A fourth child was born to the wife of **Abraham Grabose,** owner of the York theatre, Athol, Mass. . . . **Norman Glassman** put on a party at his Rialto, Lowell, Mass., for the Disabled Veterans of America—1,100 children attended. . . . A bomb scare emptied the Palace theatre, Cranston, R. I., of 200 patrons. . . . The Colonial theatre, Haverhill, sold two weeks ago by the New England Theatres, Inc., will be operated by the Haverhill Operating Co., who also operate the Paramount, same city. **Frank Colburn,** manager at the Paramount, will supervise the Colonial.

Buffalo

The 11 new directors of Tent 7, Variety Club of Buffalo, will meet sometime before the first of the new year to select officers for 1957. Here are the new directors selected at the recent election: **V. Spencer Balser, Harold Bennett, Ike Erlichman, Samuel Geffen, Myron Gross, Marvin Jacobs, George H. Mackenna, Charles B. Kosco, Francis Maxwell, Jack Mundstuk** and **Murray Whiteman.** . . . **Robert T. Murphy,** manager of the Century theatre, announces that "War and Peace" has been selected by the Buffalo Scholastic Legion of Decency to receive the organization's film citation award. . . . **Edward F. Meade,** manager, Shea's Buffalo, announces the start of the sale of gift books of theatre tickets in all the Shea theatres here and in Niagara Falls. . . . Shea's North Park is showing a series of "art" films every Friday night. Theatre supervisor **Carl J. Rindcen** is selling block tickets for the series of four performances and these are obtainable at all Shea box offices.

Charlotte

Charlie Trexler is the new chief barker of the Charlotte Variety Club. **Ray Ervi** is the first assistant; **Ho Hi Holston,** second assistant; **Bob Simril,** property master, and **John Vickers, Sr.,** dough guy. . . . Republic manager **Cy Dillon** just returned from a trip to Florida. . . . **Scott Lett,** Howco sales manager, made a swing through southern exchanges. . . . **Phil Conway,** Buena Vista exploitation man, came here to plant publicity material on new Disney releases with Charlotte newspapers. . . . **Frank Beddingfield,** of Consolidated Theatres, announced plans for building a new drive-in on the Monroe Rd., about seven miles from the center of the city. However, plans to build are pending, dependent upon the approval of the zoning commission.

Chicago

Between the Thanksgiving holiday and a series of new films in Loop houses, theatre business took a noticeable turn for the better. "Love Me Tender" had a big opening at the Oriental. "The Teahouse of the August Moon" opened very strong at the Woods. "Attack" did $10,000 at its opening at the State Lake theatre on Thanksgiving Day. . . . **Edward H. Seguin** has been appointed director of advertising and publicity for Balaban & Katz theatres. Seguin has been with the organization for more than 20 years. . . . The Variety Club of Illinois has announced that a Xmas party for children of members will be held in the clubrooms in the Congress Hotel, Saturday afternoon, December 22. Chief barker **Jack Kirsch** has appointed **William Margolis** and **Dick Sachsel** co-chairmen in charge of arrangements. . . . **Ray Thompson,** manager of the Chicago theatre, is vacationing in Florida. . . . The Villa theatre, operated by **Henry Eirenberg** as a Spanish theatre, has been completely remodeled inside and out. . . . American-International Pictures held a meeting of its midwest franchise holders in the Conrad Hilton Hotel, November 29-30. . . . **"Doc" Banford** is still in the hospital following surgery six weeks ago, but he is recovering rapidly now and hopes to be up and about soon. . . . **Peggy Gates** of MGM was married November 24 to **Charles Jones,** a member of the Chicago police force.

Cleveland

Downtown holiday business was generally very good and better than last Thanksgiving Day business in spite of radio and TV warnings that the crippling snowstorm of the northeast part of the state was moving to Cleveland. Neighborhood business was reported spotty, depending upon the picture shown. And in towns west of Cleveland where there was no storm threat, business generally was reportedly good. . . . Most Greater Cleveland subrun houses have boosted admissions 10 cents to a 70 cent top from 60 cents, and to a 60 cent top from 50 cents. . . . The Salesmen's Club of Cleveland announces a pre-Christmas party to be held December 15 with an 8:30 P.M. screening in the 20th-Fox screening room, followed by a late dinner at Harvey's Barbecue. In charge of arrangements are club president **Aaron Wayne, Irwin Marcus** of NSS and **Jim Levitt** of U-I. . . . Cleveland Motion Picture Exhibitors Association announced a general meeting to be held January 8 for election of officers. **Henry Greenberger** of Community Circuit has been president for two years. . . . **Mrs. Elizabeth Reiff,** mother of **Howard Reiff,** one of the owners of Modern Theatre Circuit, will celebrate her 90th birthday December 4 at her winter home, 9116 Carlisle Ave., Miami Beach, Fla. Flying down for the

(*Continued on page* 38)

SUBJECT: COLUMBIA's
THE SILENT WORLD

THE TEST: Determine box-office appeal of THE SILENT WORLD by booking it into the top house of the Butterfield Circuit...

THE STATE in KALAMAZOO, MICHIGAN!

THE RESULT: Tremendous Crowds Brought Record Business...

TOPPING THE CAINE MUTINY!

THE EFFECT: THE SILENT WORLD has been booked into these big Butterfield houses:

TEMPLE – Saginaw
MICHIGAN – Battle Creek
PALACE – Flint
GLADMERE – Lansing
FAMILY – Port Huron
MICHIGAN – Muskegon
MICHIGAN – Ann Arbor
MICHIGAN – Jackson

PLUS

PALMS STATE – Detroit
WASHINGTON – Bay City

PLUS

LOS ANGELES SATURATION!

Columbia's
THE SILENT WORLD

(*Continued from page* 36)
event will be Howard and her son-in-law and daughter. **Mr.** and **Mrs. Jim Watson.** . . . **Mrs. Tillie Kaplan**, 75, mother of **Betty Kaplan,** secretary to MGM branch manager **Jack Sogg**, died this week after a month's illness.

Columbus

The Ohio Federation of Child Conservation Leagues has begun an active campaign for more family movies. The project is spreading throughout the state. . . . **Donald Hooten,** manager of RKO Grand, has inaugurated a series of Saturday morning cartoon shows with five cartoons per show. . . . Manager **Robert Sokol** of Loew's Broad reported good business for the Tom and Jerry cartoon shows held Friday and Saturday morning during the Thanksgiving holidays. . . . Special students' price was in effect for the showing of MGM's "Lust for Life" at Loew's Ohio. . . . **Clyde Moore,** theatre editor of the *Ohio State Journal,* is recuperating following a week's hospitalization with a back ailment. . . . "Giant" proved such a strong attraction in its first week at RKO Palace that manager **Ed McGlone** held the Warner Brothers' attraction for a second week.

Des Moines

Numbers of Film Rowers have been attending Iowa football games this fall at Iowa City and are now making plans to attend the Rose Bowl game January 1. . . . **Evelyn Tellis** of Universal is back at the office following an illness. . . . It took two screening rooms to hold the exhibitors who came to see **Dave Gold's** advance showing of "Love Me Tender." . . . **Chuck Iles**, Variety's assistant chief barker, has taken over the club duties of **Frank Rubel** during Rubel's absence. Rubel is vacationing in Florida. With his customary perception, Frank chose the beginning of real winter in Iowa to leave the place. . . . **Dorothy Pobst** has announced the date for the WOMPI Christmas party—December 12—at the Polk Federal Savings & Loan banquet room. . . . **Joleen Ingram** of Paramount was absent from her desk during the week because of illness. . . . The Iowa theatre at Buffalo Center has been closed by **Charles Recker,** who operated the house for the last 25 years. Recker said lack of patronage and support has made it impossible for him to continue in the theatre business. . . . Stock sale in Greater Marcus, Inc., which operates the Marland theatre in Marcus, was a great success—the issue was oversubscribed by almost $500. The theatre equipment is now said to be debt free.

Detroit

Opening of "The Ten Commandments" at the Madison was attended by **Charlton Heston** and son **Fraser.** . . . Helping to improve one of Detroit's blighted downtown streets, **Saul Korman's** National theatre has been refurbished and will carry first run features. . . . "Fantasia" will re-run at the Krim with four-track sound as in the original presentation. . . . **Mr.** and **Mrs. James Koslow** have added a CinemaScope screen to their Petoskey Northland drive-in. . . . Impending family life will take **Thelma Korts** from Paramount after 11 years. . . . The Star in Brooklyn is being operated by **Richard Spangle.** . . . Republic salesman **Bert Holmes** has been in Art Centre Hospital following an operation. . . . Another convalescent is **Rex Kinnie,** of Whitmore Lake. . . . **William Green,** Cinerama, is reported doing better at New Grace Hospital.

Hartford

Erwin Neumann's plans to build an outdoor theatre at Dayville, eastern Connecticut community, continue to hit opposition. Latest development finds a group of objecting Dayville residents filing a protest with the State Police Commissioner at Hartford. . . . Upswing in regional theatre business has apparently encouraged two independent operators to resume performances in several houses. The Carberry, Bristol, Conn., has been reopened by **Joseph Faith,** while **Edward Berube** has reopened his Strand, Willimantic, Conn. Both theatres are on a subsequent run policy. . . . Two small-town situations, the Rialto, Winsor Locks, and the Colonial, Southington, both in Connecticut, are now screening three major attractions on Sunday matinees. The move is first of its kind in this exchange territory. . . . **Irving Mendelsohn,** UA Connecticut manager, and **Mrs. Mendelsohn** are marking their 25th wedding anniversary. . . . **Margaret McKinnon,** secretary to **Henry Germaine,** Paramount manager, has returned to her desk after a two-month illness.

Indianapolis

Thanksgiving helped first run theatres here to the best all-around week they've had this fall. "Giant" is still big in its second week at the Indiana and the Circle is doing a great business with "Love Me Tender" at regular prices. . . . **Dale McFarland,** general manager of Greater Indianapolis, and **Fred Waring,** who is playing the Circle Friday night, both celebrate their wedding anniversaries Dec. 2 but will preview the event while Waring is in town. Waring was married in Indianapolis on his last visit here. . . . **Al Hendricks,** manager of the Indiana, was called to Amarillo, Texas, last week by the death of his father there. . . . **Bill Coxer**, assistant manager of Loew's, is vacationing in Dayton, his home town . . . **Dr. Marvin Sandorf,** owner of the Twin drive-ins, became the father of twin boys Nov. 18. . . . **Roy Kalver, Hugh McLachlan, Trueman Rembusch** and **Wm. A. Carroll** were representing Indiana exhibitors at the National Allied convention this week in Dallas.

Jacksonville

"Love Me Tender" smashed all local box office records during its first few days at the Florida theatre. . . . **Tim Crawford** closed the Arcade theatre for three days while hundreds of Hot Point dealers in the Southeast used it for an annual sales meeting and stage show. . . . **Jim Carey,** manager of Loew's Normandy, began the pre-Christmas sale of gift ticket books to drive-in theatre patrons. . . . **Joe Gatrell,** manager, Colony, Winter Park, was on crutches temporarily following successful leg surgery. . . . **Lorraine Jackson,** former manager of the Victoria theatre, New Smyrna Beach, has shifted to the Beacham theatre, Orlando. . . . Show people from all parts of Florida attended funeral services in Daytona Beach on November 25 for **James L. Cartwright,** 51, senior supervisor for Florida State Theatres, who died of a heart attack in a Daytona Beach hospital November 23.

Kansas City

Dates for the Kansas-Missouri Allied Theatre Owners convention have been set for Jan. 29-30 at the Hotel Phillips in Kansas City, Mo. . . . **Val** and **Bud Mercier** plan to build a drive-in near Ste. Genevieve, Mo., where the town's only theatre recently closed. **Val Mercier** operates the Mercier theatre in Perryville, Mo., and the Hilltop drive-in at St. Mary's, Mo., and his brother operates the Mercier at Fredricktown, Mo. . . . The Paola theatre, Paola, Kans., reopened after remodeling. . . . It is reported that the Gypsum theatre at Gypsum, Kans, is to be reopened by **Clement Anderes** of Elmo, Kans., for three-shows-a-week operation. . . . Lyric theatre at Boonville, Mo., will be 100 years old in 1957. A new sign for the front includes the name, Thespian Hall, the original title of the theatre, which served as a hospital during the Civil War. **Clyde Patton** is manager.

Los Angeles

Herb Jack, seating equipment vendor, and **Bundy Smith,** theatre supply representative, have both moved their offices to 1977 South Vermont Ave. . . . **Manny Feldstein** of the Dietrich-Feldstein Theatres, was back from a trip to Manhattan. . . . Representatives from this area to the Colosseum of Motion Picture Salesmen's national convention in St. Louis were **Wayne Bateman,** U.I.; **Jerry Persell,** Kranz-Levin.; **Jules Gerelick,** U.I., and **Jules Needleman,** Columbia. . . . Kranz-Levin Pictures have sold their exchange here to D.C.A., which assumed control Nov. 19. . . . Over 950 persons on Film Row received free chest x-rays from the L.A. Tuberculosis Mobile Unit which was stationed on the Row from Nov. 19 through the 21. Project was sponsored by the Film Row Club. . . . Burglars broke into the Metropolitan Theatres office and made off with quite a bit of money from the safe. The thieves then proceeded to the Pacific drive-in headquarters across the street and robbed that office as well. . . . Booking and buying on the Row were **Ernest Martini,** Bakersfield; **Joe Markowitz,** Encinitas; **Bill Alford,** Palm Springs, and **Joe Hernandez,** Guadalupe.

Memphis

Police reported thieves stole a large number of speakers and light bulbs from the 61 drive-in at Memphis. Theft was reported by manager **James E. Shane.** . . . **Scott Lett,** southern manager, Howco, was a Memphis visitor. . . . **W. D. Mitchell** bought the Bailey theatre at Cabot, Ark., from **J. C. Speer.** . . . **Louie** and **Henry Haven,** brothers, who operate theatres at Forrest City, Wynne, Brinkley and Marianna, Ark., were in Memphis on business. . . . **W. F. Ruffin, Jr.,** Ruffin Amusements

(*Continued on page* 40)

ONLY 35 DAYS (and nights)
till MATURE starts
carrying the torch
for EKBERG!
"ZARAK"
CINEMASCOPE
COLOR BY
TECHNICOLOR
A WARWICK PRODUCTION
Reserve It Now for New Year's Eve...from Columbia!

(*Continued from page 38*)

Co., Covington, Tenn., chain operator, was a Memphis visitor. . . . **Lyle Richmond**, Richmond. Senath. Mo.; **M. E. Rice**, Rice, Brownsville; **Amelia Ellis**, Ellis at Millington; and **Aubrey Webb**, Webb, Ripley, were among visiting exhibitors.

Milwaukee

A premiere showing of Elvis Presley's first movie, "Love Me Tender," was held at the Fox-Wisconsin theatre here this week with a contest as the highlight. . . . **Russell Leddy**, operator of the Orpheum theatre, Green Bay, will retire from the business as of December 1. . . . **Ben Marcus** is taking over the operation of the Orpheum, Green Bay, this month. . . . **Rance Mason**, new circuit head of the Michigan Copper country, was in the city this week doing his booking and buying. . . . **Morey Anderson**, branch manager at RKO, is back to work after his recent check-up. . . . "Giant," in its second week at the Warner, is still doing very big business.

LUNCHEON IN ATLANTA, for national officers of Women of the Motion Picture Industry, Mrs. Stella Poulnot, president, and Mildred Castleberry, corresponding secretary, both seated. Speaking to them, Mrs. Jackie Cowart, president of the Atlanta unit.

Minneapolis

Albert H. Rosen, formerly of this city, was in briefly for the opening of "The Chalk Garden" with **Ruth Chatterton** and **Judith Anderson** at the Lyceum. He is the brother of **Eph Rosen**, assistant branch manager of MGM. . . . "War and Peace" will break in 11 28-day houses in the Twin Cities on Christmas day. . . . **Hy Chapman**, branch manager of Columbia, spent the Thanksgiving weekend in Des Moines. . . . Volk Brothers are spending $1,100 for refacing of the canopy at the neighborhood Nile theatre. . . . "Teahouse of the August Moon" will be the Christmas attraction at the Loop Gopher. . . . **Gen Kudzia**, booker at Republic, vacationed in Chicago. . . . **Peter Ildved** and **George Severn** have purchased land for a drive-in at Baudette, Minn. They also operate the conventional Grand theatre in Baudettte. . . . **Mrs. Arlys Wagner** has leased the Majestic theatre at Clear Lake, S. D., from **J. E. Wilson.**

New Orleans

John F. Saunders, Manley's district manager of southeast zone, after a two week's visit here, departed for a visit in Dallas, to be followed by a trip through northeastern Texas into Shreveport, then back home to Memphis. He is accompanied by **Mrs. Saunders.** . . . Republic Pictures held a special screening of "Above Us the Waves" at the 20th-Fox screening room. . . . The business men's clubs in Homer, La., which has a population of very near 5,000, were so eager for the reopening of one of the town's two closed theatres—the Pelican and the Paula, that they joined **W. P. Florence** in a drive to sell season tickets which resulted in the reopening of the Paula. . . . A small fire which started in the janitor's closet on the third floor of the Saenger theatre building in Mobile, Ala., touched off the automatic sprinkler system, water soaked the walls, loosened the plaster and gathered in the orchestra pit in the auditorium. Damage by the fire was of little consequence. . . . A group of 85 San Antonio civic and business leaders were here to visit MPA's remodeled studios headed by **C. J. Mabry.**

Oklahoma City

The Moonlite drive-in at Stillwater, Okla., closed for the season November 17. Children under 12 were admitted free on that day. In addition, all adults received a free pass which is good at the Leachman or Aggie theatres in Stillwater. . . . The Ritz theatre at Tulsa, Okla., has opened a full-time free nursery for its patrons. The new service was announced by **Warren Patton**, general manager of Tulsa's Downtown Theatres, who said the nursery facilities could accommodate children under five years old. If the nursery proves successful, similar facilities will be established at the Orpheum, Patton said. . . . The Airline drive-in held a dusk-to-dawn holiday show November 21. No film was shown twice.

Philadelphia

Mrs. Beatrice Z. Miller, former member of the State Board of Motion Picture Censors, became the first woman State Representative to Harrisburg and will take her seat in January. . . . **Kerry Cronin**, son of Comerford Theatres comptroller **Tom Cronin** in Scranton, Pa., won scholastic honors at the Scranton Preparatory School. . . . Tri-State Buying and Booking Service here is now servicing **Don Mowery's** Cumberland drive-in, Newville, Pa. . . . A drive-in theatre with a capacity of 1,000 cars will be constructed immediately on the new Causeway at West Beach Haven, N. J. It was leased for a long term of years by Beach Haven Drive-In Theatres Co. from **Jerome** and **Herbert L. Shapiro.** . . . The Variety Club Camp for Handicapped Children will be one of the beneficiaries of the newly-founded **Buss Feuerstein** Memorial Fund of which Variety Club Barker-elect **Sylvan M. Cohen** is the secretary, and theatre architect **David Sumowitz** the treasurer. Other industry members on the sponsoring committee for the Fund in memory of a prominent Philadelphian who died last month, are **Jack Beresin**, former international chief barker of the Variety Clubs, and **Norman Silverman**, Republic branch manager.

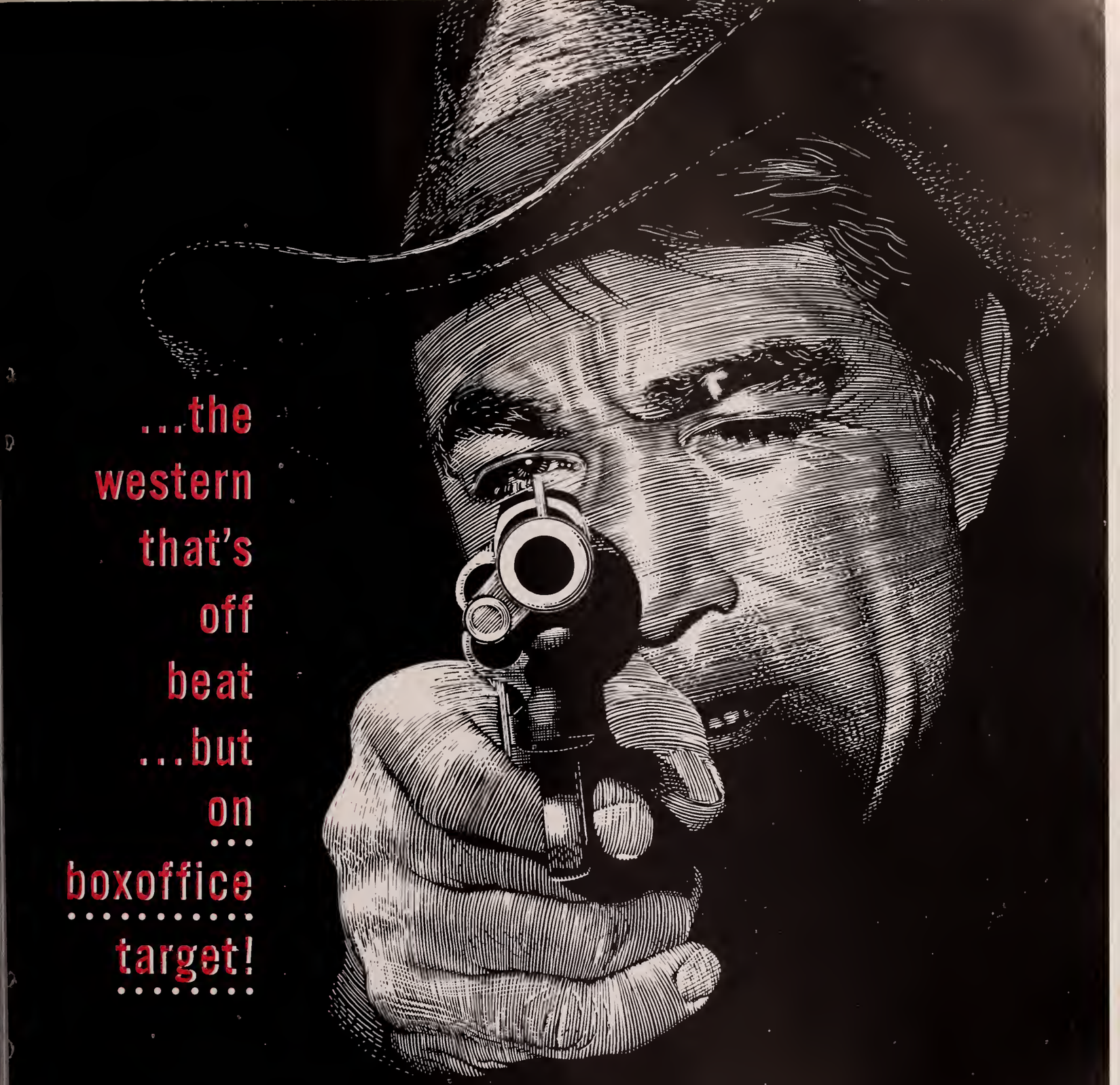
Pittsburgh

The Harris has set "Anastasia" as its Christmas picture. . . . "Hollywood or Bust" gets the nod at Christmas for the Stanley to be followed by "Baby Doll." . . . **Bob O'Hare** is the new Studio theatre manager, replacing **Jack Kiefer**, who went to Florida to look over the film situation there. . . . "Inherit the Wind" returned the Nixon to its legitimate stage show policy after six months with "Oklahoma!" . . . The Fulton gets "Written on the Wind" for the holidays. . . . "Fantasia" is a surprise click in the Squirrel Hill. . . . Thieves carted away a safe containing between $300 and $500 from the Shadyside theatre. . . . Starlet **Betty Creech** spent a day here plugging the forthcoming Penn film, "A King and Four Queens." . . . The city's two major deluxe houses, the Stanley and Penn, are both doing well with their held-over hits, "Giant" and "Friendly Persuasion." . . . **Harold Cohen**, *Post-Gazette* movie critic, and his wife **Stephanie**, now appear Monday, Wednesday and Friday nights over KDKA-TV in a "man and wife" program.

Portland

Good films will get the customers out of their homes and into the theatres. This was proven again here last week and looks like a duplication this week. The town is loaded with big films and good campaigns by house managers. All first runs did terrific business despite the single billing, wind-blown rain, and transient attractions. . . . "Oklahoma," "Giant," "War and Peace," "Friendly Persuasion," "Love Me Tender" and "Lust for Life" are bowling over anything that stands in their way with big takes. . . . Hamrick Theatres city

(*Continued on page 42*)



...the western that's off beat ...but on ... boxoffice ..... target! .....

ROBERT L. JACKS presents

ANTHONY QUINN

as the

"MAN FROM DEL RIO"

also starring

KATY JURADO

featuring PETER WHITNEY · DOUGLAS FOWLEY · JOHN LARCH · WHIT BISSELL · DOUGLAS SPENCER · GUINN "BIG BOY" WILLIAMS

Story and Screenplay by RICHARD CARR · Produced by ROBERT L. JACKS

Associate Producer RICHARD CARRUTH · Directed by HARRY HORNER

THRU UA

(Continued from page 40)

manager **Will Hudson** and other exhibitors have recovered from the shock of learning of the death of **Harry N. Stone,** Hamrick's Temple theatre manager in Tacoma, Wash. Stone had many friends here and will be missed by the industry.

Providence

The Avon Cinema was the site of a twin-premiere, when "The Red Inn" and George Orwell's "Animal Farm" were screened for the first time in this state. . . . The Uptown recently inaugurated a new give-away featuring Dunbar's stainless steel flatware. . . . In conjunction with the screening of "Giant" at the Majestic, the management is exploiting a special "early-bird" matinee, with doors opening at 10 A.M. . . . The Veterans' Day holiday, a full holiday in Rhode Island, plus a warm spell following a record-breaking cold wave, brought hundreds of motorists out on the highways over the weekend. Attendance at in-town houses proved somewhat disappointing while drive-ins benefited. . . **Joseph Jarvis,** owner-manager of the Gilbert Stuart, Riverside neighborhood house, recently elected to the East Providence School Committee by an overwhelming majority, was literally swamped with personal and written messages, telephone calls and telegrams, congratulating him on his victory.

San Francisco

Bob Palmer, formerly with the Paramount, is now publicist for the American Broadcasting Company in Hollywood. . . . "Giant" continues to break house records at the Paramount. . . . "Oklahoma!' is in its final three weeks at the Coronet; "Around the World in 80 Days" is next. . . . **Mac Cooley,** former manager of the Laurel in Oakland, has been transferred to the Fruitvale theatre. He is replaced by **Ray Maginot.** . . . A **Betty Gamble** shorts drive is underway at Universal-International. . . . **Barney Ross,** Universal-International district manager, has been visiting the YMCA, presumably to lose a few pounds. . . . The Christmas plum at Loew's Warfield is "The Teahouse of the August Moon." . . . Visitors on the Row included **Ward Stoopes,** Cortland theatre, and **Pete De Cenzie,** El Rey in Oakland.

St. Louis

Mario Odorizzi of Staunton, Ill., has been appointed assistant manager of the Canna theatre at Gillespie, Ill., of which his brother, **Louis Odorizzi** is the manager. The theatre, which was opened recently, still needs some improvements before it is entirely complete. It features a modern and attractive concession stand. . . . The Phil-Kron theatre Bloomington, Ill., has adopted the plan of admitting a carload of patrons for $1. . . . The Lincoln and Empress theatres at Decatur, Ill., are following the pattern of a number of other motion picture houses in central Illinois by printing a theatre clock in the Decatur newspapers. . . . A big new screen has been installed at the Heart drive-in, Kansas City, Mo. . . . **Louis Lepovitz, 43,** a former manager of the Eastown theatre in Des Moines, died recently at McAllen, Tex. . . . The Civic Club at Lancaster, Mo., has been conducting a financial campaign to raise money for the purchase of equipment and for opening the movie theatre in that city.

Toronto

Odeon's Mercier, Montreal, is carrying a policy of vaudeville along with its regular film program. . . . The Globe, Ottawa, owned by **Hyman Bessin,** is closed for renovations. . . . **James Cameron,** Lakehead supervisor for Famous Players, speaking to the Saskatoon Kiwanis Club, said that a movie theatre is an essential part of the business life of a community. . . . Annual meeting of the Quebec division of the Canadian Picture Pioneers was held Tuesday, the day before the annual meeting of the Quebec Allied Theatrical Industries. . . . Baby boys were born recently to the **Irving Hermans,** Toronto, and the **Tom Clearys,** Montreal. Herman is publicity director for Warner Bros. in Canada, while Cleary handles like chores for Consolidated Theatres, Montreal. . . . **Roy Tash** of Associated Screen News, which supplies 80 per cent of Canadian newsreel content, is photographing the goodwill tour around the world being made by the **Hon. Paul Martin,** Minister of Health and Welfare. . . . **J. Kent Craig,** operator of three houses in Hamilton, Ont., has leased the Capitol, Paris.

Vancouver

"Giant" is just that at the Orpheum, a real blockbuster, which is making it tough for everything else downtown. It looks for a new house record. . . . **Charlie Chaplin** gave the small Studio its best week's business in a year on the reissue of "The Gold Rush." . . . **George Brewerton,** Cambie owner, is making a success of his foreign film policy. He uses extra space in newspapers and makes use of all foreign language papers, both here and in the Fraser Valley area. . . . **Orin Jacobson,** vice-president of IATSE, was a local visitor, his object being to merge the two projectionist unions in Vancouver and Victoria. . . . **Beverly Parker** replaced **Shirley Bowie,** who is getting married, as secretary at Theatre Confections, Ltd. . . . **Dorice Santich** resigned as secretary at the Orpheum and was succeeded by **Norma Smith.** . . . **Fred Steffin,** operator of the Century at Bonnyville, Alberta, will open his new Pen-Mar theatre, a 700-seat house in Penticton, this month.

Washington

Jack Foxe, Loew's Theatres, shared honors in United Artists' showmanship sweepstakes award on "Alexander the Great". . . . **Sam Galanty,** Columbia Pictures mideast division manager, recently presented a $500 check to **Samuel H.** Northington, manager of the Century theatre, Petersburg, Va., for a winning entry on the campaign on "The Harder They Fall". . . . **Jack Susman,** salesman at Columbia Pictures, has transferred to the Variety Club of Washington, from the Albany Tent. . . . **Frank G. Helmick,** 62, a motion picture projectionist for almost 40 years, died last week. He had been an operator for Gem Theatres since 1918. . . . Approved for Variety Club membership are: regular: **Gilbert F. Newman;** and associate: **Jack Kay** and **Harold K. Melnicove.**

Presley Sets House Record

Elvis Presley reportedly took San Francisco by storm with the 20th Century-Fox film "Love Me Tender" with an army of teen-agers lined up in front of the Fox theatre long before opening time Thanksgiving Eve. Approximately 200 teens lined up at the Fox window at 10 A.M., the day before Thanksgiving despite the fact classes were not excused until 3 P.M., at which time the rush began.

The box office parade continued up to the last show and the stampede resumed the next morning in spite of the fact that more than 50,000 persons were at Kezar Stadium for the city's high school football championships. The 4,651-seat Fox reported a gross of $22,500 with business continuing excellent into the second week. Fox officials reported the picture was doing 50 per cent better than any other film with a comparable budget exhibited at the theatre in the last five years.

In Memphis, Presley's home town, the film broke all known theatre attendance records. The first day there was three times average attendance; the second day, six times the average, and the third day, five times average. Tom Young, 20th-Fox branch manager, reported that the reaction was the same in such communities as Columbus, Ga.; Sardis, Miss.; Atlanta, Ga.; Charleston, S. C., and Trenton, Tenn.

Official Urges Tight Drive-in Licensing

ATLANTIC CITY, N. J.: A top Federal highway official suggested tight licensing of drive-in theatres might be necessary to control screen placement if the drive-ins "don't police themselves better." The warning came from C. D. Curtiss, Federal Commissioner of Public Roads, in an address here before the annual meeting of the American Association of State Highway officials. He did not make clear whether he was talking about Federal or state licensing, but presumably he was referring to state licensing since he was addressing a group of state officials.

Reade Files Anti-Trust Suit Against Loew's

An anti-trust suit asking damages totaling $1,200,000 was filed by Walter Reade Theatres this week in Federal court in New York against Loew's and Loew's Theatres and Realty Corp. The suit charges that the defendants violated anti-trust laws by imposing "unreasonable clearances" on product for Reade's Woodbridge Drive-In, Woodbridge, N. J. Other exhibitors were named as "co-conspirators" in the suit but not as defendants.

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Will Rogers Hospital gratefully acknowledges the contribution of advertising production by Paramount Pictures, and of space by this Publisher

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

FRIENDLY PERSUASION—Good Selling Approach

ALLIED ARTISTS have a good picture, with a provocative title, in "Friendly Persuasion"—which is the Thanksgiving attraction in 250 first-run theatres across the country, including the Radio City Music Hall. The new Gary Cooper picture, directed by William Wyler, will not only make friends and influence people to "go out to the movies"—and like it, but the inference in the title is conducive to good sponsorship with co-operative advertisers.

There are a lot of things you can do with "friendly persuasion"—including the selling of theatre tickets at the box office wicket, and convincing local merchants and organizations of the wisdom and necessity of tieups in which they participate with your theatre. Gimbel's have already led the way with their array of cooperative newspaper pages in the metropolitan press—all aimed at "friendly persuasion" in seeing their point of view.

The pressbook and sales kit at hand show that the policy of "friendly persuasion" began with the notion of persuading Gary Cooper to sing—and he does! And then, more seriously, there are suggestions for cooperative newspaper pages and for merchant tieups that will click in any community. "Friendly Persuasion Week" can be the most unique business week your town has ever had. There is much to be gained in proving that your town is a friendly town—which will be reflected in sales personnel and even your cashier, or that man who stands in the lobby, supervising everything, can be equally friendly, in keeping with a nice ocassion.

Product, as a problem, is being solved by processes now under way, with big and little pictures more numerous and the lists growing from hundreds of independent sources. Plant, which includes the physical theatre, is improving, of necessity, for the grim fact is that the public won't go for outmoded presentations—which date back twenty or thirty years. And, the one way in which the manager can be secure in his situation is to cultivate exactly those community relations which are won by "friendly persuasion."

As we contemplate our mail, and the reports of good showmanship from 7429 active members of this Round Table, we grow more certain that it is the personality of the manager, in contact with people, that will keep the theatre above board and operating profitably.

NEW ENTERPRISE

Something new in the "Friendly Persuasion" pressbook from Allied Artists, which attracts special attention in this corner. They engaged the services of a national promotion organization, Ruder and Fink, who maintain 35 publicity and merchandising representatives in as many key cities, for public relations and tieins at the local level. We recall that these partners came out of picture business.

By signing up a complete national organization with their first motion, Allied Artists gained a lot of ground in obtaining this kind of coverage from scratch, which is now augmented by their own field men, engaged in exploitation for current playdates on a national basis. We glance over the list of 35 representatives for Ruder and Fink, and many of them seem familiar names—such as, for instance, Mr. Nathan Wise, in Cincinnati, who is a Quigley Grand Award winner—and there are others.

We've always believed that there should be a national affiliation of thoroughly experienced publicity and public relations people, who know our business and are proper showmen, that could take assignments such as this, and also be able to convey our skills, to other lines, for proper fees. We have the know-how, and we need the way to broaden out, and to provide a backlog for post graduates in our school of experience. As we grow up, we have old grads looking beyond their horizons.

VIRGINIA Motion Picture Theatre Association, meeting in convention in Richmond on January 16th, will have "Why the Picture Did Business for Me" as a topic of discussion—and that is of interest here, because the HERALD, since 1916, has had a department of exhibitor comments—the original—entitled "What the Picture Did for Me." And the Round Table, in its entirety, five pages a week, fifty-two weeks in the year, is a description of "What I Did for the Picture." We compliment another exhibitor group for putting showmanship front and center in their annual meetings.

■ ■ ■

HERE'S a happy gift for children, advertised in national magazines. It's "TV Joe"—a coin bank that sits on the television set at home, so the kiddies can come along and drop in their pennies, probably to pay the installments on the set, when they fall due. Perhaps Father won't tell them all the story—but he may tap Joe's bank when it's time to dig down—and the whole idea is a foot in the door towards Toll-TV, which will require another slot, when the youngsters have the habit, and you can convince them about the price of tickets. We're in favor of "TV Joe" because he may also prove to the small-fry that even the home movies aren't free.

■ ■ ■

OUR FAVORITE children's charity—the Foster Parents' Plan, which Bing Crosby and others embraced during the promotion of "Little Boy Lost"—has received an urgent cable from Hungary, asking "Please airship 1,000 diapers sorely needed by Hungarian refugee babies. Others need blankets, towels, sheets, but diaper situation is desperate." And so, with the active cooperation of Jack and Jill Diaper Service, and Eliscu Pins—the needed diapers were delivered in Hungary *the very next day*, and even that was none too soon, but wonderful response to an urgent cable, from little ones in need.—*Walter Brooks.*

Loew's Theatres had ballyhoo floating around town for the opening of "The Opposite Sex" at the Capitol theatre, on Broadway. Above, you see the center of interest, with Jeff Richards, leading man in the picture, ready to hand the towel to a beautiful model, who is bathing in bubbles of publicity. And below, a full-length view of the spectacular display that toured Times Square.

In Des Moines, the Iowa Light & Power Company pointed up promotion for "The Opposite Sex" at the Des Moines theatre, with this excellent exploitation in a cooperative window display, to put across the idea of making life easier.

In Buffalo, the Lafayette theatre had this display in the lobby to prove how friendly local sponsors were in providing prizes for early patrons and a lucky youngster, for the premiere in town of Allied's "Friendly Persuasion."

Playing Opposite

This Jeff Richards gets around—here he is in Charlotte, N. C., with A. B. Craver, manager of the Plaza theatre, where "The Opposite Sex" opened—and the girl in the car is Karen Stevens, Tom Baldridge's secretary.

Howard Rutherford, manager of Loew's, Indianapolis, is proud of this gimmick, which he used for Columbia's "You Can't Run Away From It"—and which was plenty provocative for publicity purposes—with the right girl to ride herd.

Pushing "Man From Del Rio" with one of San Francisco's famous turn-table cars as background. The "Sheriff" and the "Lady Poke" turn one of the cars around at the end of the line—as a news picture for the United Artists theatre.

Showmen in Action

A new magazine of much interest to theatre managers is "Catholic Preview"—published by Stephan L. Saunders, owner of the Carmel theatre, Carmel, N. Y., and member of this Round Table. He formerly published the pocket-size "Prevue" for movie fans, and intended for distribution through theatres, but this was discontinued. Now, the new issue is planned as constructive information for the Catholic audience for motion pictures and other entertainment, and will have intensive and extensive circulation on a paid subscription basis. We believe it will help to consolidate a potential audience of thirty-five million Catholics—which, incidentally, is just about the round number which Sindlinger estimates as the total attendance at motion picture theatres, last week.

▼

MGM is mailing direct from Toyko a 1957 "Teahouse" calendar to exhibitors and newspaper people all over the world. It is very handsome and can be posted as a year long reminder of the star-power, beauty and rich humor of "Teahouse of the August Moon." The cover is very Japanese, and each of the twelve monthly leaves features a beautiful color scene from the picture.

▼

Fruita, Colorado, celebrated the building of a tower for their organization of "ground observers" and Mr. and Mrs. Bob Walker of the Uintah theatre, entertained fifty of the "observers" at a picture show, according to the *Fruita Times*, at hand. But we can't figure out from the news story what is it they "observe"—unless it is the program at the Uintah.

▼

Sonny Shepherd, managing director of the Carib theatre, in Miami, is having fun with the run of "Love Me Tender," and some of the publicity is springing from local columnists, who are running a contest to find a rhyming word for "Yelserp" which is part of the lyrics in one of Elvis' songs, with the winners getting movie passes. Very large front page stories in the Miami *Daily News* devoted to the Elvis pelvis and the wiggler's debut.

▼

P. H. Bontessa, manager of the Orpheum theatre, Mitchell, Indiana, installs a special Christmas display on the lawn of his home each year, which attracts attention from the whole town. He has 23 Christmas characters, mostly Walt Disney types, and the display rated a four-column write-up and picture in the *Indianapolis Star* and another in the *Louisville Times*. This has been an annual feature of his Christmas season for several years.

Eric H. Rose, manager of the Trans-Lux Colony theatre, on New York's East side, keeps up with the construction of many new apartment houses in his neighborhood by sending out complimentary tickets, which are sponsored by Flatiron Maid Service, who also have a reason to be interested. It's a fine reciprocal deal, with everybody happy with the results obtained.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, sent Elvis Presley charm bracelets to loyal newspaper men, with news of "Love Me Tender" as a coming attraction. "Charmed, I'm sure," was the response from each so favored.

▼

Sam Fried, manager of the Walker theatre, Brooklyn, submits his campaign on "Towards the Unknown" as an entry for the Quigley Awards, and photographs for an upcoming picture page. He started flight operations at Floyd Bennett Field, and zoomed to good business, with the cooperation of the Air Force.

▼

George H. Mackenna, general manager of Basil's Lafayette theatre, in Buffalo, had particularly strong window displays in a string of seven local music shops, as part of his promotion for "Friendly Persuasion"—featuring the sound-track albums, in which Gary Cooper sings!

▼

Sol Sorkin's showing for "Giant" at the RKO Keith's theatre, Syracuse, was giant in stature, even in comparison with the average of Sol's showmanship on these premises. He gets tear sheets from local papers, and lots of record and disc-jockey tieups as his regular routine—this time building on the James Dean lead.

Another picture from Toronto, where John McKim received his Quigley Grand Award plaque last week, and here he shows it to Frank Fisher and Ted Forsyth, Odeon circuit executives, at the presentation.

▼

Murray Spector, always in the mail with examples of good showmanship at the Stanley Warner Central theatre, Jersey City, where he contrives cooperative deals with eager sponsors, and piles up publicity resulting from local tieups, for which he is justly famous in these Round Table pages.

▼

The Towne theatre in Milwaukee worked out a radio deal with Bill Bramhall, popular announcer on station WISN, and featured a contest as promotion for "Tea and Sympathy" which resulted in finding local members of the family of Tom Laughlin, one of the stars of the picture, who live in Milwaukee.

▼

Woody Sherrill, salesman for 20th Century-Fox films in Kansas City, gets out his own mimeographed letter to potential contract signers, which is the first such example we've seen, and deserving of the praise it gets from Alex Harrison, in the home office. Very pertinent and personal selling approach.

HERALD picture

Helen Bortz, manager of the Stanley Warner theatre in Reading, Pa., devised this clever stunt, using a two-part, life-size cut-out of Tab Hunter and Natalie Wood, as good promotion for "The Girl He Left Behind." Girls and boys posed with their counterparts, as the above pictures indicate, and a tie-in with a local photography store provided more than 50 pictures and created a lot of talk about town. One of these pictures isn't very clear—but you get the idea. One of the characters is local—the other is cut-out, in each pose.

"War and Peace" In Push Across Canada

Famous Players Canadian Corporation had an exceptionally successful campaign on "War and Peace," reported in a letter which Jerry Pickman, Paramount advertising-publicity-exploitation vice-president, has received from James R. Nairn, FPC director of public relations and advertising, in Toronto, who lined up a special crew to handle exploitation and brought them to New York to attend the world premiere of the Ponti-DeLaurentiis production and to sit in on a special meeting Pickman held with field men.

It Started in New York

"We have covered all our key dates and, at the Eastern and Western Division meetings recently held in Niagara Falls and Edmonton, managers from the smaller cities came forward to urge us to send the field men to them. We contacted Advance Patterns in New York and received a list of Canadian outlets for their patterns inspired by Audrey Hepburn's costumes in 'War and Peace.' We also contacted the Bantam book distributors and the distributors of the Bernard Geis book. Our art department made the silk screened cards for the pattern tieup and the truck banners. The Natasha haircut has become quite the rage here and we actually have hairdressers competing to advertise it. We produced our own art on this tieup. Our field men first contact the manager of the theatre playing 'War and Peace' and arrange a screening for opinion makers. Accompanied by the managers, they visit the publishers of the newspapers and owners of radio stations. They try to keep their visits on this level. They also visit editors, disc jockeys, etc., presenting them with copies of 'War and Peace.' Visits to department and book stores have resulted in many windows, store interior displays, stories, pictorial layouts in the press and radio and TV cooperation. We now have a supply of the Columbia LP record, copies of which are given to all important disc jockeys as well as the '45' record, which they are constantly playing. We are also having successful showings of the costumes you sent us.

Continued Across Canada

"We find that our managers are most happy to have one of our own people come in to assist them, and everywhere our men have been most cordially received. Arrangements were made in advance for Bert Brown and Jimmy Cameron to speak at service club luncheons. Both are fluent speakers and in their talk they manage to get in generous plugs for 'War and Peace' without being too obvious about it. In our theatres we have a special student price for all performances. In most situations we are able to go through the local boards of education and get the cooperation of teachers of English and history.

"Attached is a copy of a recent issue of the Toronto Telegram, which gave us the front page of the second section. This is one of Canada's largest newspapers. The paper has written a letter to all high school principals in Ontario offering them free study guides for 'War and Peace' in any quantity. The paper pays for the entire promotion! We felt that those wonderful clips from 'War and Peace' recently sent us should be on TV. Our men visited the stations and screened the clips which were very well received.

"Our full page ad in color on 'War and Peace,' was well worthwhile. Not only did we get a paid circulation of 1,500,000 as an insert in 28 Canadian newspapers but we had a follow-up in a later edition which not only boosted 'War and Peace' but 'The Ten Commandments.'"

▼

James C. Cartledge, city manager for Georgia Theatres in Augusta, sends a full copy of the teen-age supplement in the *Augusta Chronicle and Herald*, with an excellent front page titled, "Go Modern, Go Movies"—which we'll try to reproduce as a small cut, to show you the good design. Wonderful how Georgia papers so often lead in the publication of special movie sections.

Small City Campaign At Small Cost

J. C. Baumgardt, manager of Jamestown Amusement Co. Lyric theatre in Lancaster, Ohio, reports a fine campaign on "The Opposite Sex" in his town of 25,000 population, for a total cost of only $15 cash. That's pretty unusual, but he used extra ingenuity and initiative to obtain the result. In the first place, he asked for and got three dresses and one suit, original costumes from the picture, which were flown to him by the MGM studio in Hollywood, by courtesy of MGM's field exploitation staff, under the direction of Emery Austin, in New York.

"Fashions for the Opposite Sex" was the theme of the merchandising promotion with the local hospital cooperating in their drive for funds. Radio spots and newspaper publicity supported the fact that June Allyson's gowns and Ann Sheridan's suit would be worn by local models. Then, the gowns and the suit were taken to the high school sewing group, for their study and admiration, all with suitable plugs for the picture. He estimates they had about 90% coverage in the town, that day, with Hollywood fashions as a topic.

We especially like the stage setting provided for the fashion show, and will use a picture of it to show you how it was done. Men's Fashions were shown and sponsored by the American Legion Post, just to keep the promotion from going entirely to "The Opposite Sex"—and that rated a news picture in the local paper. A total of 150 fashions and costumes were worn and displayed.

United Artists' contest pays off—Lige Brien, special events director for the company, hands steamship tickets to Mr. and Mrs. A. E. Neininger, of Ellwood City, Pa., who won a trip to Paris in a letter-writing contest as promoion for "Gentlemen Marry Brunettes." The lucky couple sailed on the S.S. United States, for an all-expense vacation, as the guests of the producers.

Selling Approach

FRIENDLY PERSUASION — Allied Artists. Color by DeLuxe. William Wyler's production starring Gary Cooper, "will pleasure you in a hundred ways." One of the most enjoyable family films ever made. Co-starring Dorothy McGuire and introducing Anthony Perkins, the best boy of the year, with an all star cast, including Marjorie Main, as "the Widow Hudspeth." From the best selling book by Jessamyn West, which has been twice reprinted in "Reader's Digest." Powerfully presold with over 200,000,000 readers in national magazines alone. The plush publicity carpet has been rolled out for the friendliest motion picture. "Friendly Persuasion" does it, because Gary Cooper sings! You'll be delighted with "Samantha," the goose, who steals the picture. 24-sheet sells Cooper and the idea that this is a "friendly picture." Other posters also have all the pictorial art to create lobby and marquee display, on your own premises and policy. An Indiana farm, created in California's San Fernando valley, is a delight to the eye, and the heart. Your audience will marvel at the beauty of these scenes, and will thank you. William Wyler is the director who gave you "Roman Holiday," "Best Years of Our Lives," "Mrs. Miniver," and other Award winners. Even Dimitri Tiomkin, who composed the music for the picture, has won three Academy Awards in his own right, and has been nominated ten times. We don't have to tell you anything about Gary Cooper, because your audience knows the answers. Newspaper ad mats have been supplied in very generous style, and reduced to the best selling approach with the experience in the early runs. You can get all you want in any size or shape, mostly too big for small situations, and there's no composite mat at 35c, which there should be for a family picture. Lots of merchandising tieups, including a line of hats for the ladies from John Frederics, foremost creator of millinery. You can create these styles yourself, for they follow Quaker fashions. There are nine recordings from the picture, three fine albums from Coral, Unique and Dot, and sheet music, for tieups. A friendly public relations firm has been hired to help you in 35 key cities. A study guide for schools is available in the usual manner from Publication Press. You can key the campaign by making yours a friendly town and setting up cooperative ad pages on this theme, as explained in the pressbook. A movie edition of the original book is available for your public library. Slogans, service clubs, opinion makers, will go all the way to boost the picture that has this exceptionally friendly approach. 4-H and farm clubs are highly important. There is no herald, and should be one. So you can use oversized ad-mats and print your own with the help of a cooperative advertiser.

WAR AND PEACE — Paramount. Vista-Vision, in color by Technicolor. The greatest novel ever written, magnificently produced on the screen. One of the two or three best pictures of all time, to our everlasting credit. Produced entirely in Italy, with a cast including more than fifty speaking parts. Audrey Hepburn has never been seen to better advantage; Henry Fonda, Mel Ferrer and many others crowd the marquee with names. Based on the famous novel by Leo Tolstoy, which will have a greater audience than in its one hundred years. For the first time, the public can see and visualize the impact of this great piece of writing. Color as you have never seen it; spectacle as it is often attempted and seldom achieved; acting that will stand out in your mind and memory for years to come. 24-sheet and all of the posters and accessories are calculated to sell a great property. Make sure that you see it the same way, and don't spare your efforts. Tabloid herald, in two colors on two sides, from Cato Show Print. Giant cut-out standee from National Screen. Poster art can be made dramatic in your own lobby and marquee displays, using your ingenuity. Newspaper advertising is extravagant, extensive and assorted for size, shape and style. Plenty to choose from, and lots of opportunity for you to make your own selection, based on what you want to make a real smash with the year's hit picture. There are so many newspaper mats that we ask you to study the whole group, and do it conscientiously. The complete campaign mat, selling for 35c at National Screen, has eight ad mats and slugs, three publicity mats, sufficient for small theatres, but this isn't a small picture, so don't treat it that way. Every book dealer is your friend, for there are eight editions of the famous book, including a "picture story book" and the Bantam pocket book, which sells for 75c instead of a quarter, and worth the difference. Suggestions for public library tieups and schools are included in the giant pressbook.

Seventeen magazines, in their school editions, have enrolled 17,000 high school teachers in their campaign for "War and Peace." Special school bulletin board displays are recommended, and displayed for teachers. The picture is a natural for school "co-ops," and will get unusual attention. A pattern tieup sells fashions such as are worn by Audrey Hepburn in the early Russian sequences, an era of luxury. LIFE magazine and other publications have given "War and Peace" about the biggest pre-selling in film history, with many pages of color to illustrate the story. You'll find that fine color on your big screen, and television will never have it. Get out your special work and careful study departments to properly handle anything as big as this attraction.

Walter Reade Managers Are Contenders

Paul Raisc, assistant advertising manager for Walter Reade Theatres, writes from Mayfair House in Oakhurst, where Reade Theatres have a baronial estate, to say that they are stirred by our comment concerning diminished exploitation effort, and to prove the contrary, he submits some recent campaigns from their managers, that show conclusively these showmen are in there, fighting.

In the lot, are good exhibits from George Kemble, of the Community theatre, Hudson, N.Y., where we visited one summer day, on the occasion of a world premiere. He has a fine house, that really looks right in the role of a Community Theatre. His campaign on "Walk the Proud Land" —which had the world premiere there— is one the judges will contemplate in the fourth quarter for the Quigley Awards. It's an exceedingly large exhibit, and we remember all the detail of it. George also submits his campaigns on "Eddie Duchin Story", "Bus Stop" and a local "fish story" staged as promotion for "Moby Dick."

John Balmer, manager of Mayfair theatre, Asbury Park, who was a winner in the Walter Reade managers' contest, shows his work with "The King and I"—very fine—as well as "Moby Dick", "Bus Stop" and other pictures. Michael Dorso, manager of the Community theatre, Kingston, N.Y., has some real evidence of his showmanship in half a dozen campaigns, and we've known this theatre to be noted for good stunts in the past. An old friend of the Round Table once built an imaginary bridge across the Hudson at this point, as a front page newspaper story for "Walter Mitty"—one to remember!

Charles Sutton, manager of the Park theatre, Morristown; Bert Greene, manager of the Strand theatre, Freehold; Julie Stern, manager of the Paramount, Asbury Park, and Bob Hynes, manager of the Strand theatre, Plainfield, are others whose work is included in this lot of good material, from Walter Reade's domain across and along the Hudson. The circuit can be celebrated for having founded the idea—and the architectural style.

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TEASERETTES
are catching on fast!
Use 'em for
• PREVUE TRAILERS
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These short, snappy talking trailerettes are just what you've been waiting for.
No contracts, no returns. Write for information!
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SEATING

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Loew Theatre Opens In Milan, Italy

MILAN, ITALY: MGM's Metro-Astra theatre here had a gala opening November 30. The event will increase Loew's International's worldwide circuit of showcases to 55. This is the company's fourth theatre opening in the past few weeks and is part of its theatre expansion program designed to meet the requirements of the overseas market. Arthur M. Loew, president of Loew's International, will fly to Milan to attend the opening ceremonies. The theatre has been completely refurbished.

Legion Approves 7 of 13 New Productions

The National Legion of Decency this week reviewed 13 pictures, putting two in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults; five in Class B, morally objectionable in part for all; and one in Class C, condemned. In Section I are "Revolt at Fort Laramie," and "Secrets of Life." In Section II are "Guilty," "The Last Man to Hang," "Running Target," "Three Violent People" and "A Woman's Devotion." In Class B are "Blonde Sinner" because of "suggestive costuming and sequence"; "Love Me Tender," because of "suggestive actions and sadistic sequence"; "Rumble on the Docks" because it "tends to glamorize criminal activities and to lower respect for established law and order"; "The Wild Party" because an aura of low moral tone surrounds this film which contains offensive treatment by reason of unnecessary brutality and suggestiveness in costuming and situations. This rating is predicated on an amended version of the picture," and 'Zarak" because "despite substantial changes made by the producers, the version presently exhibited still retains grossly suggestive costuming, dancing and situations." In Class C. Condemned, is "The Snow Was Black" as "completely morally unacceptable."

Toronto Variety Club Elects 11 to Crew

At a regular meeting of Variety Club, Tent 28, Toronto, the following were elected to serve as crew for the coming year: Herbert Allen, George Altman, Clare Appel, Joe Bermack, Ralph Dale, Jack Fitzgibbons, Chester Friedman, Dan Krendel, Ernest Rawley, N. A. Taylor and Al Troyer. Installation of new officers takes place December 13.

Boston Garage Set

BOSTON: The promoters of the garage under Boston Common are preparing to go ahead with plans for the delayed project after many months of litigation and opposition, it was learned here. Theatre men here have long desired the 6,000-car garage, which would relieve parking problems and serve as a boon to business.

Westinghouse Buys 650 Britannica Films

Purchase of the entire library of 650 Encyclopaedia Britannica Films by Westinghouse Broadcasting Co. was announced at the weekend by Donald H. McGannon, president of the broadcasting company. The library was acquired for $200,000 from the Trans-Lux Television Corp. for a term of five years, Mr. McGannon reported. The contract stipulates that new subjects produced by EB Films during that period be included in the purchase, as well as revisions of current reels. Each of the four television stations owned by Westinghouse will obtain a complete set of the films for use in special programming, tied in with local affairs of importance, he said. The films of the library average 11 minutes in length.

Modern Art Museum Issues Booklet

"A Report on the Film Library, 1941-1956" is the latest booklet published by the Museum of Modern Art. In it Richard Griffith, curator of the Museum's Film Library, describes "the twin battles of preservation and circulation fought during the past five years." Included are a list of films acquired since 1951, an outline of the circulating film program, and a list of donors to the collection, contributors to the film preservation funds and Museum film exhibitions since 1935, among other pertinent information.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 104 attractions, 3,321 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Ambassador's Daughter, The (U.A.)	—	7	11	10	10
Animal World, The (W.B.)	—	5	9	18	3
Attack (U.A.)	—	4	B	2	—
Autumn Leaves (Col.)	—	7	11	11	5
Away All Boats (U-I)	25	30	23	6	2
Back from Eternity (RKO)	—	1	7	21	—
Bad Seed, The (W.B.)	12	13	8	—	11
Bandido (U.A.)	—	—	12	3	5
Best Things in Life Are Free, The (Fox)	—	—	3	7	2
Between Heaven and Hell (Fox)	4	9	4	—	—
Beyond a Reasonable Doubt (RKO)	—	—	1	12	4
Bhowani Junction (MGM)	1	B	6	15	6
Bigger Than Life (Fox)	—	1	1	5	14
Birds and the Bees (Par.)	2	13	19	5	14
†Boss, The (U.A.)	—	—	1	2	2
Burning Hills, The (W.B.)	—	10	27	15	18
Bus Stop (Fox)	43	20	24	4	—
Catered Affair, The (MGM)	—	3	13	13	13
Cockleshell Heroes (Col.)	—	1	10	B	1
Congo Crossing (U-I)	—	1	15	7	7
Creeping Unknown, The (U.A.)	—	1	4	1	—
Crime in the Streets (A.A.)	—	5	15	8	1
†Cry in the Night (W.B.)	—	1	2	1	1
D-Day the Sixth of June (Fox)	—	9	35	3	3
Dakota Incident (Rep.)	1	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	14
Day of Fury (U-I)	—	—	5	11	5
Earth vs. Flying Saucers (Col.)	—	17	12	3	1
Eddy Duchin Story, The (Col.)	2	35	31	6	2
Fastest Gun Alive (MGM)	4	29	27	5	2
First Texan, The (A.A.)	—	2	7	12	B
First Traveling Saleslady (RKO)	—	—	3	7	1
Foreign Intrigue (U.A.)	—	1	5	6	3
Francis in the Haunted House (U-I)	—	14	21	5	2
Gaby (MGM)	—	1	13	17	6
Girls in Prison (A.I.P.)	—	10	2	1	—
Goodbye, My Lady (W.B.)	—	4	13	11	B
Great Day in the Morning (RKO)	—	1	9	9	3
Great Locomotive Chase, The (B.V.)	—	14	16	15	9
Guys and Dolls (MGM)	20	12	10	7	10
†He Laughed Last (Col.)	—	—	2	2	1
High Society (MGM)	19	24	5	2	—
Hold Back the Night (A.A.)	—	1	4	1	5
Hot Rod Girl (A.I.P.)	—	13	3	1	14
I'll Cry Tomorrow (MGM)	11	39	11	1	1
It Conquered the World (A.I.P.)	1	5	1	—	—
Johnny Concho (U.A.)	1	4	6	22	3
Jubal (Col.)	1	25	3	34	2
King and I, The (Fox)	30	24	24	17	3
Kiss Before Dying (U.A.)	—	1	12	2	—
Last Wagon, The (Fox)	—	9	21	4	1
Leather Saint (Par.)	—	3	3	6	6
Lisbon (Rep.)	—	3	—	30	10
Magnificent Roughnecks (A.A.)	—	—	6	1	1
Man in the Gray Flannel Suit (Fox)	22	30	14	8	B
Man Who Knew Too Much (Par.)	2	17	26	8	2
Miami Expose (Col.)	—	—	—	4	4
Moby Dick (W.B.)	7	21	20	11	4
†Mountain, The (Par.)	—	1	1	2	1
Opposite Sex, The (MGM)	—	—	6	2	—
Over Exposed (Col.)	—	4	—	1	—
Pardners (Par.)	7	30	14	3	—
Pillars of the Sky (U-I)	—	2	13	21	3
Power and the Prize, The (MGM)	—	1	1	4	4
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	22	21	10	4
Proud Ones, The (Fox)	—	28	20	15	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Raw Edge (U-I)	—	1	6	3	3
Rawhide Years, The (U-I)	—	5	22	8	7
Rebel in Town (U.A.)	—	3	1	2	—
Reprisal (Col.)	—	1	3	1	—
Rififi (UMPO)	—	16	—	—	—
Rock Around the Clock (Col.)	22	22	14	1	1
Run for the Sun (U.A.)	—	4	13	3	3
Safari (Col.)	—	6	19	17	6
Santiago (W.B.)	—	2	25	11	14
Satellite in the Sky (W.B.)	—	—	3	7	4
Screaming Eagles (A.A.)	—	3	6	7	3
Search for Bridey Murphy (Par.)	—	—	—	1	5
Searchers, The (W.B.)	6	24	18	5	—
Secret of Treasure Mountain (Col.)	—	1	—	6	—
Seven Men From Now (W.B.)	—	9	18	3	1
Showdown at Abilene (U-I)	—	1	15	2	1
Solid Gold Cadillac, The (Col.)	—	6	8	5	2
Somebody Up There Likes Me (MGM)	2	3	23	29	4
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U-I)	—	1	7	16	—
Storm Center (Col.)	—	—	—	1	5
Storm Over the Nile (Col.)	—	—	2	5	4
Tea and Sympathy (MGM)	—	9	4	4	—
Tension at Table Rock (RKO)	—	—	2	3	—
That Certain Feeling (Par.)	—	11	15	25	18
These Wilder Years (MGM)	—	3	4	11	5
Toward the Unknown (W.B.)	—	1	5	4	1
Toy Tiger (U-I)	11	12	22	12	3
Trapeze (U.A.)	9	33	36	3	—
23 Paces to Baker Street (Fox)	1	3	14	11	20
Unguarded Moment (U-I)	—	2	B	7	2
Vagabond King (Par.)	—	—	4	3	7
Walk the Proud Land (U-I)	—	9	24	9	—
†War and Peace (Par.)	—	1	6	1	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	10	19	6

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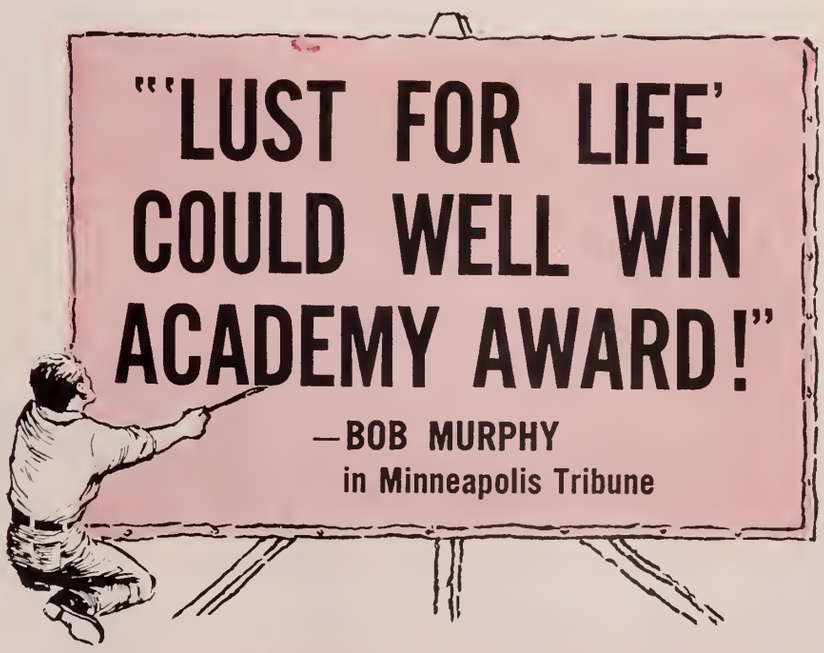

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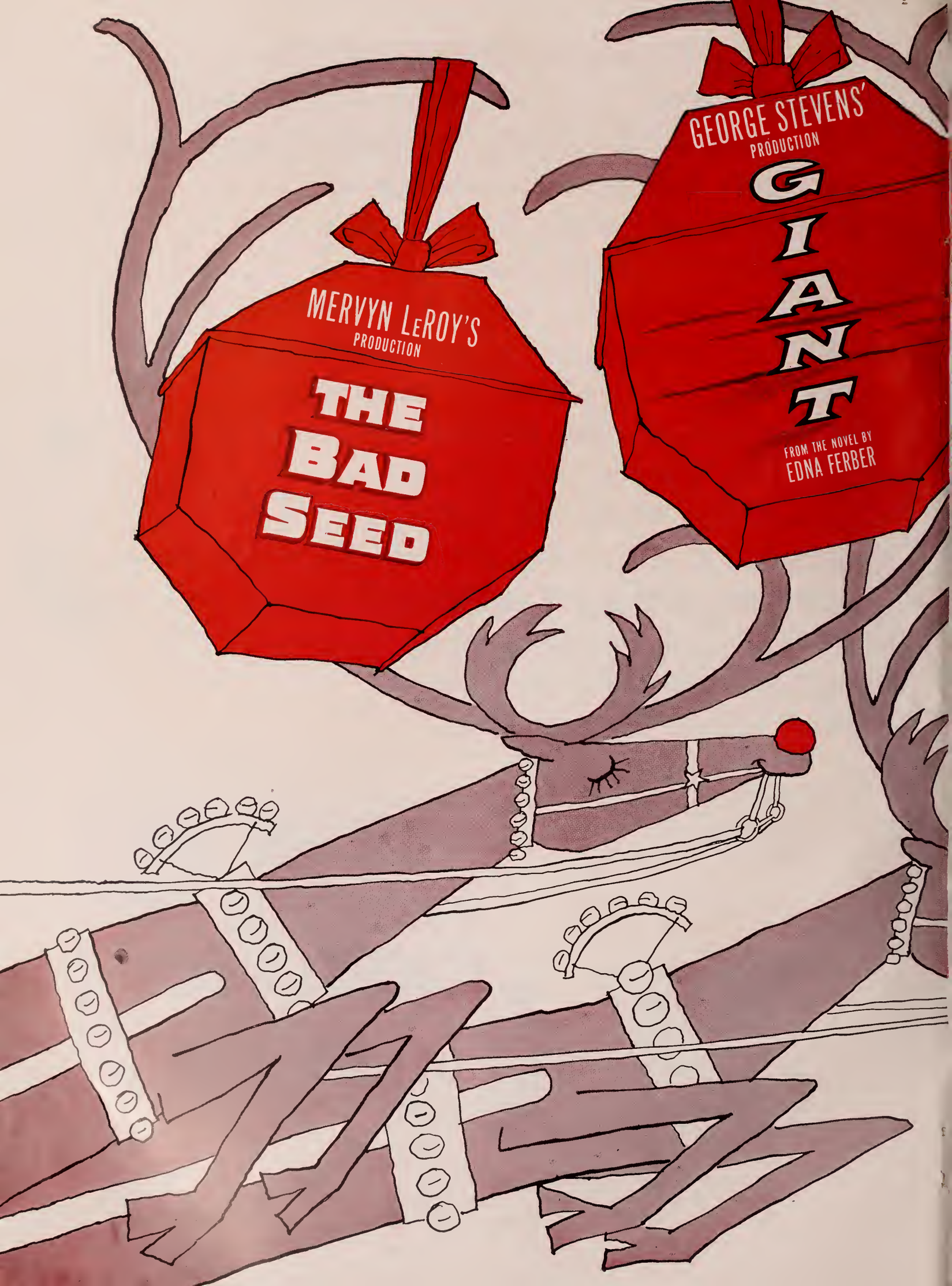
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 205, No. 10

December 8, 1956

Allied in Transition

THIS is a time of change in the industry. Changes are taking place in production, distribution and exhibition. So it is not surprising that changes also should be apparent in exhibition organizations.

Allied—judging from the action of its board and resolutions passed at the Dallas conventon last week—has "a new look." Naturally, at this time it is impossible to know how long the "new look" will prevail. Allied has made no sharp break with its past traditions or policies. Now there is what seems to be a new approach.

Some may believe that the tone of the Dallas meeting, contrasting as it did with many other Allied sessions, may be due only to the remoteness of Texas from Allied strongholds, to the fact that a high percent of the exhibitor delegates were officers, directors or old-time "stalwarts," to the southern hospitality or to other reasons unconnected with policy of the organization.

On the other hand many believe nothing Allied says or does—be it agreeable or not to outsiders—is done without a reason.

One possible explanation is that, at least for the present, Allied leaders believe that what is sometimes called "the statesmanlike approach" should be utilized. No one knows how long Allied will keep this outlook. However, full advantage should be taken of what seems a propitious time for achieving all-industry benefits and possibly a new or at least different era of exhibitor-distributor relations.

First and foremost, ways and means of cooperating with Allied and other exhibitor groups to the end of building box office attendance should be worked out.

Next, distributors should listen with a receptive and open mind to a proposal for the establishment of an industry arbitration system which probably will be made jointly by Allied and TOA before the tulips bloom again in New York. So much time has been spent in the past on arbitration negotiations, any new discussions should be brief, with prior agreement that approval or rejection will be made within precise time limits. Moreover, if exhibitors want a full share in drafting the program for arbitration they should be willing to bear a proper proportion of the costs of any system. This might be a wise guarantee that the system would be kept simple and inexpensive. As often noted here, the existence of an arbitration system will not eliminate trade frictions but it should lessen them. The time, money and energies now taken up with trade disputes might better be spent by exhibitors and distributors alike in merchandising pictures to the public.

Allied's convention resolutions covered a variety of topics, as reported elsewhere in this issue. Points taken, even where agreement by all may not be anticipated, were understandable. That could not be said of all Allied resolutions in the past.

One effect of Allied's "new look" is certain to be closer liaison with TOA. Other effects will depend on the attitude of the leaders in exhibition and distribution about improving trade relations. Both sides might well try adopting a more conciliatory attitude. It might prove constructive and it might make business relationships more pleasant.

■ ■ ■

MPAA Credit Report

THE report prepared for the Motion Picture Association by A. J. Wood & Company of a survey in Marion County, Indiana, confirms the prevailing industry opinion that granting admissons on credit would not materially boost attendance. Whether the research methods used have complete validity or not is something for the pollsters to debate. The MPAA survey throws no light on the movie attendance habits of the 14 per cent of the people polled who indicated an interest in a credit card plan or the 28 per cent interested in a ticket book. Nor was there any weighing of the psychological factor of having a card or a book as a reminder to attend pictures more often. This factor is of marked importance according to the circuits which use movie ticket books sold in advance at discount prices. The MPAA survey seems weak in its arguments for rejection of ticket books, paid for at time of sale. Famous Players Canadian and the Odeon circuit, to cite two examples, have long established and successful ticket book plans in operation. Those circuits value such books as a stimulus to attendance, or a means of providing patrons with something they can buy for gift purposes and as a means of taking in, especially at Christmas time, a not insignificant amount of cash.

■ ■ ■

Music Makers

IN ANY consideration of the assets of the motion picture industry today it would be a mistake to overlook or minimize the significance of the effects of films on music and record sales.

Despite all the hullabaloo about millions glued nightly hour after hour to TV sets the mounting sales of records are influenced much more by films and film personalities than by television.

Although producers, distributors and exhibitors are making an increasing use of film music for exploitation purposes much more could and should be done in this regard. That does not mean that necessarily every film title should be turned into a popular song. However, when practical this has proved to be an effective publicity instrument. There are in addition many ways in which film music can be turned into an advantage in building ticket sales at the box office.

—Martin Quigley, Jr.

Unfair Critics

To The Editor:

Motion picture exhibiting is a new phase in my life. I have been in the business for only six years and have been reading the trade journals and letters to the editor with a great deal of interest. It seems that everyone is trying to find something that may help our present deplorable situation. May I add the thoughts which have come to me lately?

Motion picture exhibitors and film companies spend a great deal of money advertising their products in the Metropolitan newspapers and national magazines, but the motion picture editors and critics employed by these big publications seem to delight in picking a picture apart and very seldom have words to give a picture a boost. This attitude apparently has caught on with the public, because some patrons seem to look for faults in the picture they see instead of going to movies for entertainment.

The production of most pictures is good but never has been technically perfect and a critic or patron who is looking for something to criticize in a picture can usually find it. Why don't critics evaluate and report the entertainment value of the picture and write a few kind words once in a while? When a picture is of poor entertainment quality no one wants to know it more then the exhibitor himself, but when almost every new picture is panned by the critics and it becomes a popular habit to pick technical faults in a picture instead of going to the movies for entertainment there is something wrong. It seems like many of the "oldies" that are being shown on elevision receive better notices than our new and much better pictures do today.

My theatre is in a small town about 200 miles from the metropolitan area where the daily newspapers are published which cover this area. Recently the movie critic of one of its papers, who very seldom has a kind word to say about any picture, went with his children to see a picture the second time and reported that he enjoyed the picture. His first notice on the picture was a comment that it was too long and he had a hard time keeping awake. After seeing it a second time he admitted it was a whale of a picture. That's the kind of critics we have in this territory, which doesn't help business one bit.

If COMPO wants a project which could help the exhibitors I don't think it could do better than start criticizing the critics and bringing unreasonable notices to the attention of the publisher of the papers or magazines in which they appear. If film critics would become film editors and just criticize and evaluate the entertainment qualities of a picture, I think it would give their reading public a different attitude toward pictures and would be giving us a helping hand, or is that oo much to ask?—*DONALD T. DAWSON, Orpheum Theatre, Ortonville, Minn.*

•

Service First

To the Editor:

An important consideration for exhibitors is the imperative need for the attainment of the highest possible standards of service in our theatres, and what is more important, to maintain these standards zealously. For there are still situations where service is apathetic, even negligible.

Oddly enough, many theatre men are aware of this, yet nothing concrete is ever done to rectify it. No attitude could be more myopic than this. Too many times patrons have been cold-shouldered in theatres, brushed off even when they presented a legitimate complaint, or could not find a member of the managerial staff in attendance. If we want to rebuild our attendance, we must go after it.

This is something we must do more than talk about; we must act! We must invoke a nationwide drive by circuits and independents alike, to convince our patrons and those we have lost that it is still preferable to relax in a theatre's clean, comfortable surroundings instead of remaining home to watch television or seeking entertainment elsewhere.

We must roll out the red carpet for the public and provide staffs that are attentive to their every whim. The underlying theme of courtesy and service should be drilled home to cashiers, doormen, ushers and sales attendants. Brusque employees who can't conform to our requisites of pleasantness and courtesy should be weeded out. Managers and assistants should make it a must to greet and talk to as many patrons as possible, a vital factor in establishing goodwill for the theatre and building up a steady following.

And we must provide many more patron services: check room facilities, a game or reading room where patrons can amuse themselves while waiting for a picture to end so they can see the show from the beginning.

Large first run theatres might improvise facilities for a nursery or playroom, where parents could leave the kiddies under the supervision of trained attendants while they enjoy the show. Properly exploited, this baby-sitter service could well be responsible for increased attendance during matinees.—*MELVIN AARONSON, New York, N. Y.*

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On the Horizon

ALLIED IN REVERSAL

Allied States Association's move to initiate industry talks for an arbitration system is a complete reversal of that organization's position and "an abandonment" of its long-established policy to have film rentals and sales policies included in any set of rules for the industry, according to an official of Allied. The exhibitor association, at its Dallas convention last week, voted to seek an arbitration system "in accordance with the recommendations contained in reports of the Senate Subcommittee on Small Business, dated August 2, 1953, and July 27, 1956." See pages 16 and 17 for more Allied news.

SEPARATE TALKS

John L. Dales, of the Screen Actors Guild, commented this week in Hollywood on published reports concerning talks between the talent guilds and Matthew Fox for a residual payment formula which would enable Mr. Fox to sell approximately 75 post-1948 RKO features to television. "Because SAG," he said, "with thousands of members involved in any such deal, has problems different from Screen Writers Guild and Screen Directors Guild, in the next round of negotiations will meet separately with Fox to discuss its own problems." He said the other guilds will hold joint meetings.

NO TODD TICKET LINES

Motion picture fans who buy tickets for "Around the World in 80 Days," which opens at the Cathay Circle theatre in Los Angeles next month, will be spared the crush and inconvenience of standing in the ticket lines. Michael Todd, producer of the film, which United Artists is releasing, is remodeling the theatre front in such a way that patrons can drive right up to the cashier's booth and order or pick up ticket reservations without leaving the car. If they come to see the performance, an attendant will whisk the automobile away to an adjacent parking lot. Believed to be an innovation for conventional "indoor" theatres, the new service is described as the "drive-in box office."

RKO TAX CREDIT

RKO Radio Pictures as of January 1, 1956, had a tax credit of $10,800,000, of which $3,800,000 will be used up this year and $5,000,000 next year, according to Thomas F. O'Neil, board chairman and president of RKO Teleradio Pictures, the parent company. Mr. O'Neil added that capital expenditures for RKO in 1957 will be "very small"; that the company amortizes its films at almost 80 per cent in the first year of release and the film is written off in two to two and a half years, and that production at RKO Radio next year may "go over 1956."

BALDWIN TO EGYPT

The board of directors of the MPEA has announced that it will send Charles Baldwin as its representative to Egypt to confer with the managers of the member companies' offices there on operational difficulties. The matter came up at this week's meeting of the MPEA board when a number of the directors pointed up the difficulties they were experiencing in Egypt as French, Jewish and British personnel were being deported. The MPEA also took up the matter of the Japanese self-regulation situation, but put off taking any action pending the arrival here next week of MPEA vice-president Irving A. Maas from Tokyo. Mr. Maas will make a personal report to the board next week.

TAKE-HOME BOXES

A Canadian theatre manager, unhappy over the monumental job of sweeping up empty popcorn boxes after every Saturday matinee, found a solution to the problem. "Take the empty boxes home," he told his young patrons, "write your name on the flap and bring it back the following week." He then awards prizes to the lucky names in a drawing held on the stage. The weekly lottery, reports the theatre manager, not only resulted in the virtual elimination of post-performance cardboard, but a remarkable increase in the consumption of popcorn.

CINEMA ON RAILS

India's first cinema-on-rails came into regular service recently with the Howrah-Delhi Janata express trains on the Eastern Railway. The cinema-on-rails is a specially-built, dual-purpose, integral coach fitted with a screen and projection equipment for the exhibition of 16mm films.

WHEN and WHERE

December 17: Annual Christmas party of the Des Moines Variety Club, Jewish Community Center, Des Moines, Ia.

December 22: Film Row Club's annual Christmas dance, Ambassador Hotel, Los Angeles.

January 8: Cleveland Motion Picture Exhibitors Association, general meeting to elect new officers, Cleveland, O.

January 29-30: Annual convention of the Kansas-Missouri Theatre Owners Association, Hotel Phillips, Kansas City, Mo.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 1-2: Allied States Association, annual winter board meeting, Terrace Plaza Hotel, Cincinnati.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 3-5: Theatre Owners of America, mid-winter board meeting, Blackstone, Hotel, Chicago.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

June 23-25: Annual convention of the Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

HERALD picture

THE ACCEPTANCE. It is by Harold Klein, last week reelected New York Variety chief barker.

With him on the dais, Martin Levine, Robert Shapiro, Phil Cohen, Larry Morris, Jack Hoffberg, and Richard Brandt.

This week in pictures

AL FISHER, of United Artists New York office, this week begins supervising field men as assistant exploitation manager, a new title.

HERALD picture

NATHANIEL LAPKIN, right, now is first vice-president for Stanley Warner Corporation. The board late last week elevated him. He helped the Cinerama, International Latex and other diversification negotiations.

HIS FIRST. Gene Kelly in New York tells of "The Happy Road," MGM-financed comedy he made in France in French and some English for children and he hopes for the family, starring him and Barbara Laage and two ten-year-olds, and without music or even dancing. On his own, he prefers straight comedy; musicals he will continue to make under MGM contract. He starts next week on Sol C. Siegel's "Les Girls".

HERALD picture

HERALD picture

EX-NEWSPAPERMAN and press agent: this helps in making pictures; it gives him the news peg, the topical slant needed these days as TV takes over routine entertainment, producer Lindsley Parsons said at Allied Artists in New York the other day, seconded by associate producer John Burrows, left. Mr. Parsons believes in shooting on location, in sequence, and in selling personally. The producer should tell the exhibitor *why* he made a picture, and show it to him. His probem is costs: "I don't mind that wages have increased four times but I do mind that the crew has increased four times."

THE BRIDGE: producer Sam Spiegel, in New York before leaving to make "The Bridge on the River Kwai" in Ceylon, shows a sketch to Columbia vice-president Paul N. Lazarus, Jr., left.

IN MEMORY OF Charles P. Skouras, who headed Fox West Coast, and National Theatres, and whose ebullient personality was known the industry over: the $600,000 Charles P. Skouras Memorial Center at Normandie Avenue and Pico Boulevard, adjacent to the Saint Sophia Greek Orthodox Cathedral (his project) in Los Angeles. Construction started this week.

All Hands

were old Hands

AT THE Motion Picture Pioneers 18th annual New York banquet November 30 at the Waldorf . . .

PIONEER OF THE YEAR was Texas circuit and Variety International executive Robert J. O'Donnell, and in the picture above Pioneers' president Jack Cohn hands him the award plaque, as dinner chairman Sol C. Schwartz looks on. Story on page 39.

IN THE BEST of spirits, some of the guests: upper left, Hermon Robbins, Milton Rockmil; left, Charles Reagan, Ed Rowley, E. V. Richards, George Skouras; left below Sam Dembow, Jr., George Dembow, Mr. Schwartz, Mr. Cohn; below, Gus Eyssell, Ned Depinet.

WILLIAM HOLDEN, Star of Stars

Vote William Holden Money-Making Star In Annual Exhibitor Selection for 'Fame'

by JAY REMER

Perhaps there are some startling changes taking place in the motion picture industry—perhaps 1956 is the exceptional year that proves the rule—perhaps the public is even more fickle than advertised. Whatever the reason, there are some stunning upsets in the latest Money-Making Stars poll conducted by the HERALD for "Fame."

Most important of all, there is a new Number One star, in addition to which five names were shaken loose from their illustrious positions and were replaced by four newcomers and one short-time absentee. As usual the men, for some inexplicable reason, dominated the winners by a huge majority, taking 18 of the top 25 spots.

And *the* man among men is Academy Award winner William Holden, who has been laboring fruitfully since way back in 1939 when he made his debut in the prophetically-titled "Golden Boy." In the 17 intervening years, he has not been exactly idle, but fate and fame finally caught up with each other. However, it should be consoling to all west coast luminaries that only 13 of their cohorts have made it to the top in the past quarter of a century. At any rate, Holden's coup this year was aided mainly by "Picnic" and "The Proud and Profane" and to some degree by "Toward the Unknown" which was just getting started when polling time came 'round.

The other exclusive nine in the Top Ten playing follow the leader are, in the usual order, **John Wayne, James Stewart, Burt Lancaster, Glenn Ford, Martin and Lewis, Gary Cooper, Marilyn Monroe, Kim Novak** and **Frank Sinatra.** Miss Novak and the Messrs. Lancaster, Ford and Sinatra are the newcomers while Miss Monroe is the returning member. They replaced Grace Kelly, Marlon Brando, Humphrey Bogart, June Allyson and Clark Gable. The two ladies and Brando still remain in the top 20, however.

The 25th annual *Herald-Fame* poll was conducted as were the previous ones—by direct mail ballot to all the exhibitors in the United States and Canada. The U.S. theatre men are split into circuit houses and independent houses and the final tally is the total of both. And although it would seem the choice of public and therefore exhibitor would have little to do with type of theatre, there is a definite difference of opinion between the two. The accompanying tables illustrate this graphically.

The exhibitor, of course, is the individual who would best know the box office value of any star, because not only does he count the receipts but also he comes in direct contact with the paying customer. And the latter is, after all, the ultimate judge and jury no matter how often it changes its collective mind.

However, there was unanimity on one subject and that was the selection of Bill Holden as the champion money-maker in the country. (Canada embraced the good-neighbor policy by voting the same way.) The recognition now coming his way from every direction took many years and a carload of pictures. The quality of these films kept fluctuating from year to year and even picture to picture until his most solid triumph as the Academy Award-winning meanie in "Stalag 17." Since that propitious event nothing has stopped the man. In his first appearance two years ago in this annual story he placed a comfortable seventh, last year he moved up three notches and this year another three. He cannot go any further so he'll try to stay where he is with "The Bridge on the River Kwai."

The eighth consecutive appearance of John Wayne keeps his record intact. He has never been lower than four and has been top dog three of these fruitful years. Primarily seen in topnotch Westerns, it was such a film that kept him rolling this year—"The Searchers," of course. "The Conqueror," too, was no slouch at the box

(*Continued on page* 14)

EXHIBITOR CHOICES

COMBINED	CIRCUIT	INDEPENDENT
William Holden	William Holden	William Holden
John Wayne	John Wayne	James Stewart
James Stewart	James Stewart	John Wayne
Burt Lancaster	Burt Lancaster	Glenn Ford
Glenn Ford	Glenn Ford	Burt Lancaster
Martin & Lewis	Kim Novak	Martin & Lewis
Gary Cooper	Gary Cooper	Marilyn Monroe
Marilyn Monroe	Marilyn Monroe	Gary Cooper
Kim Novak	Frank Sinatra	Rock Hudson
Frank Sinatra	Martin & Lewis	Kim Novak

THE PLAYER WINNERS

II. John Wayne

III. James Stewart

IV. Burt Lancaster

V. Glenn Ford

VI. Dean Martin & Jerry Lewis

VII. Gary Cooper

VIII. Marilyn Monroe

IX. Kim Novak

X. Frank Sinatra

MONEY MAKING STARS

(Continued from page 12)

office. A new venture, "The Wings of Eagles," with his favorite director, John Ford, is ready for release and certain to keep him in the upper strata.

James Stewart slipped a trifle from his stronghold last year as Number One but "The Man Who Knew Too Much" still remains in an enviable position. And he's got two sure winners waiting to be devoured. The first is another biography, the long-awaited version of Charles Lindbergh's "The Spirit of St. Louis," and the other is a thriller, "Night Passage."

First of the newcomers is Burt Lancaster who, this year, celebrated a decade as a Hollywood personality. Of course now he's more than just a star what with his own producing company in which he modestly gets last billing after Messrs. Hecht and Hill. The former circus acrobat apparently likes to mix up his roles as he moves sublimely from tongue-in-cheek adventure to off-beat drama and back again. This past year found him in two such diversifications—the happy-go-lucky oaf in "The Rose Tattoo" and the has-been aerialist in "Trapeze."

Directly behind him is another long-time favorite making his Top Ten debut. Glenn Ford made his first film in 1940 and thereafter appeared in a brace of good, fair and indifferent films, learning his trade in such varied items as the "Blondie" series, color Westerns, adventure yarns and an occasional "class" film. As the years progressed, so did his roles until he was getting a good deal of the cream. However, it was the sensational "Blackboard Jungle" last year which made this Ford a favorite with the public. "Interrupted Melody," "Trial," "Jubal" and "Ransom" also helped.

The country's favorite cutups, Dean Martin and Jerry Lewis, continue to weave their magic monkeyshines and were successful enough to move up one spot this year. This was through the courtesy of their two annual outings in "Artists and Models" and "Pardners." Unfortunately, for the public at least, the boys have definitely decided (so they say) to go their separate, professional ways and only one of their joint ventures is awaiting public reaction—"Hollywood or Bust." However, each has since made films on his own and next year's results should be most interesting.

Gary Cooper has the distinction of being a Top Ten winner more times than any other performer in the history of the poll —17 to be exact. And although he dropped two places this year, he can hardly be considered a casualty inasmuch as he's appeared in every position from one to 10 over the years. "The Court Martial of Billy Mitchell" was his main event for the year, with "Friendly Persuasion" just getting started. He also has a Billy Wilder film, "Love in the Afternoon" currently shooting in which he costars with Audrey Hepburn and Maurice Chevalier. It should help keep his status, at the very least, quo.

Marilyn Monroe, after a brief interlude in 11th position, returns for her third session among the elite. "Bus Stop," incidentally, was the lady's lucky candidate for the year and she'll be throwing her lovely weight around soon in "The Sleeping Prince."

Newcomer number three and the only other female capable of overcoming the male supremacy is Kim Novak, a comparative novice to films who wasn't even n the top 25 in any previous year. Her first film, "Pushover," was released in the summer of 1954, she was a Star of Tomorrow in 1955 and now places second only to The Monroe. Miss Novak had three blockbusters going for her this time out—"The Man with the Golden Arm," "Picnic" and "The Eddy Duchin Story." Her happy home studio, Columbia, has a one-two punch lined up that should keep everybody happy. They are "The Jeanne Eagels Story" and the adaptation of Rodgers and Hart's famed musical, "Pal Joey" with Frank Sinatra.

Caught Public Fancy

Speaking of Mr. Sinatra, the crooner-turned-actor-turned-producer has finally wended his way into the land of the illustrious. For a man who, four years ago, was practically living a life of professional solitary confinement, he has really caught the public's fancy to the point where some of his strongest scoffers in the days of his youth are now his biggest boosters. The Academy Award for "From Here to Eternity" was undoubtedly the turning point and he has taken advantage of this brilliantly. Among the reasons for his latest coup are the aforementioned "Arm," "Guys and Dolls," his own "Johnny Concho" and "High Society." The perpetually busy man recently completed "The Pride and the Passion"; is currently working on "The Joker," a biography of night club comedian Joe E. Lewis, and will soon play the charming scoundrel, "Pal Joey."

Our neighbors in Canada concurred with the foregoing selections in eight of the 10 cases (although not necessarily in the same position). Doris Day and Bing Crosby replaced John Wayne and Gary Cooper north of the border and the complete list of winners, chronologically, are: William Holden, Glenn Ford, Martin and Lewis, James Stewart, Miss Day, Burt Lancaster, Frank Sinatra, Crosby, Marilyn Monroe and Kim Novak.

TOP ACTRESS

The 25th annual Money-Making Stars poll was conducted in conjunction with Lustre-Creme's $35,000 Movie-Star Sweepstakes contest in which the public was invited to pick the "Top Screen Actress of the Year." All those who chose Marilyn Monroe are eligible for the drawing and the winner will be announced December 14 on the Colgate-Palmolive show, "Strike It Rich," over the CBS Television network. The contest was promoted heavily by Colgate with dealer displays and tieups and in theatres by circuits and several of the major companies.

THE NEXT FIFTEEN

COMBINED	CIRCUIT	INDEPENDENT
Rock Hudson	Rock Hudson	Audie Murphy
Doris Day	Doris Day	Frank Sinatra
Susan Hayward	Marlon Brando	Doris Day
Marlon Brando	Grace Kelly	Susan Hayward
June Allyson	Susan Hayward	June Allyson
Grace Kelly	Yul Brynner	Jeff Chandler
Audie Murphy	Bing Crosby	Marlon Brando
Jeff Chandler	June Allyson	Grace Kelly
Gregory Peck	Jeff Chandler	Gregory Peck
Bing Crosby	Gregory Peck	Jane Wyman
Yul Brynner	Deborah Kerr	Bing Crosby
Ernest Borgnine	Audie Murphy	Randolph Scott
Jane Wyman	Ernest Borgnine	Ernest Borgnine
Randolph Scott	Kirk Douglas	Alan Ladd
Alan Ladd	Jennifer Jones	Yul Brynner

NEWCOMER KENNETH MORE TOP STAR IN BRITISH FILM HOUSES

by PETER BURNUP

LONDON: In an overwhelming plurality of their votes, Britain's exhibitors have named **Kenneth More**—star of J. Arthur Rank's record-breaking and breath-taking "Reach for the Sky"—the world's finest money-maker at their booths. No fewer than 4,162 theatre men—namely, 96 per cent of the country's total—contributed to the Poll.

They elected More leader not only in the exclusively British department of the Poll, but in the International field, in which he led by many lengths notabilities like James Stewart, Burt Lancaster, Audie Murphy and Jeff Chandler.

Result Unquestioned

The pre-eminence of Kenneth More not only in popularity but in money-making potentialities cannot be questioned. Comment is also made that his triumph at the Poll reflects the continuing box office appeal of British-made films, in spite of the launching here during the past 12 months of a considerable barrage of spectacular and multi-million-dollar Hollywood ventures. For Kenneth More was not alone in the nod of Fame accorded him by theatre men.

By only exceedingly narrow margins other Britons, in the persons of Jack Hawkins, Dirk Bogarde, Virginia McKenna and Norman Wisdom, missed inclusion with the elite of the Top Ten International Stars. British film-makers claim that on the Poll's showing their outgivings have successfully sustained Hollywood's recent mammoth assault on the country's screens.

At the age of 37, More—in each of the two immediately preceding years he stood at fifth place in the British Poll—is a breezy, brash person given occasionally (in the view of the uninformed) to disturbing boisterousness. Certainly, he is possessed of unquenchable vitality. Certainly also, he began his professional career as a fifty-shilling-a-week comic at London's little Windmill Theatre, which is approximately this town's equivalent of a Minsky burlesque show. But that is only a fraction of the truth of the man More.

Future Assured

His starry future as a screen-actor is assured. He has revealed himself as possessed of the infallible, though undefinable, quality of heartwarming appeal and charged as occasion demands with tenderness. He has just finished, as the star, a picture of J. M. Barrie's "The Admirable Crichton." He is committed to a number of other films. But the pattern of his future remains his own secret.

A sturdy air of stability marks most

KENNETH MORE

of the rest of the British nominations. Jack Hawkins comes back in second place, following his return in "Touch and Go" and "The Long Arm" from filming in America.

Dirk Bogarde—last year's Number One—has spent most of the year on the London stage, but remains in screen box office favor on the strength of his appearances in reissues of "Doctor in the House" and "Doctor at Sea."

The country's so-called Clown Prince and the acknowledged leader in the slapstick business — Norman Wisdom — together with dependables like Anthony Steel, Alec Guinness and John Mills—remains in high esteem.

Newcomer to the List John Gregson, an established Rank employee who never seems to have found a vehicle apt to his merits despite a worthwhile novitiate in North Country repertory, comes in noteworthily.

The most notable newcomer, without question, is Australian-born Peter Finch in the seventh place. "The Battle of the River Plate" is his newest success.

Comment has been made frequently in this place of the disturbing scarcity of feminine pulchritude in the elite nominations by the country's exhibitors. In the International list theatre men could find room only for Doris Day on this occasion. In their list of British nominees, Virginia McKenna ousts the redoubtable Diana Dors and is the only woman found worthy of inclusion therein.

Miss McKenna owes her status in the roster clearly to her performance in the well received "A Town Like Alice." At the age of 25 she has become an actress of distinction. There are those who speak of her as the typical English girl, which (in view of many), commendable though it be, is no warranty of success on the screen. She made her film debut in a not-so-successful version of "The Second Mrs. Tanqueray"; followed that up with parts in "The Cruel Sea" and the Dirk Bogarde Mau-Mau picture, "Simba." She had a part in a memorable stage production of "A Winter's Tale" alongside Diana Wynyard and John Gielgud, and later won for herself the dubious honor of being hailed as Britain's TV actress of the year for her appearance in "Romeo and Juliet."

THE MONEY MAKERS

British exhibitors participating in the "Motion Picture Herald"-"Fame" poll vote for three groups: the top ten British players, the top ten international players, including both American and British stars, and Western stars. The vote:

BRITISH	INTERNATIONAL	WESTERN
Kenneth More	Kenneth More	James Stewart
Jack Hawkins	James Stewart	John Wayne
Dirk Bogarde	Burt Lancaster	Audie Murphy
Virginia McKenna	Audie Murphy	Jeff Chandler
Norman Wisdom	Jeff Chandler	Kirk Douglas
Anthony Steel	Doris Day	Randolph Scott
Peter Finch	Danny Kaye	Robert Mitchum
Alec Guinness	Martin & Lewis	Joel McCrea
John Gregson	Frank Sinatra	Frank Sinatra
John Mills	Robert Mitchum	Glenn Ford

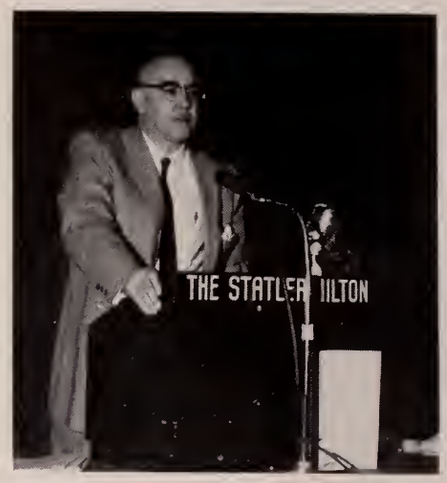
Allied Convention Notable for Its Constructive Work

by MARTIN QUIGLEY, JR.

DALLAS: The 1957 Allied States Association annual convention at the Statler Hilton Hotel here ended last Thursday with —in the words of Abram F. Myers, board chairman and general counsel—"the passage of more resolutions and more constructive ones" than at any previous occasion in the organization's history.

It was a notable convention from several standpoints, not the least of which is the fact that it honored—on his home ground —prominent Allied leader, industry veteran and Brooklyn-born Texan, Colonel H. A. Cole, "for his 40 years' devotion to the motion picture industry and Allied States." The five-day meeting, although dominated by many well-known Allied names, also witnessed the emergence of a number of new names from the ranks of the younger members—keynoter Roy L. Kalver and Hugh McLachlan, among others.

And, as was noted by Mr. Myers, it was notable for its resolutions, especially the one which proposed, with or without the cooperation of Theatre Owners of America, to seek initiation of negotiations with the film companies on an arbitration system. This resolution, although it made no mention of Allied's long-held stand for inclusion of film rentals as an arbitrable item, was so worded as to indicate an abandonment of that principle. If the more than 200 delegates had accomplished nothing else in Dallas—which they did—this resolution alone would have insured the meeting a prominent place in Allied history.



An Important Speaker:

Albert Sindlinger, whose thesis, as a research man, was that there should and will be more theatres. In the right locations.

A Man Who Knows

Colonel Cole is Abe Berenson, who set the pattern for the evening dedicated to Allied's "first exhibitor of Texas".

The Honored Guest

was Colonel H. A. Cole, seen above acknowledging the plaudits of the final banquet, held to honor his long years of devotion to exhibition. With him, Abram F. Myers and Julius Gordon, who introduced him.

The Keynote Speaker

was Roy L. Kalver; and his portention was that this is the maximum assault; there will be casualties; we must fight back and we will survive.

SPEAKERS, among the many: Beverly Miller and William Carroll at the upper left; Benjamin Berger with Jack Kirsch upper right; Abram F. Myers, left; and, at the right, Irving Dollinger, whom many believed the board, meeting January in Cincinnati, might well elect president.

(All pictures by the Herald)

ALLIED RESOLUTIONS

The following is a resume of each of the 11 resolutions passed by the delegates at the annual convention of Allied States Association last week in Dallas:

Resolution No. 1. Commended Ruben Shor, Allied president, for "his persistence in the face of much discouragement in working for a top level conference" while "respectfully" reminding the film companies that "theatres are the industry's immediate points of contact with the public" and called upon them "to consult and work out a joint long-range program of recovery with the exhibitors through their established organizations."

Resolution No. 2. Authorized Allied States—with the cooperation of Theatre Owners of America, if possible, "or by itself if need be"—to initiate new negotiations with the film companies "looking to the establishment of an arbitration system . . . in accordance with the recommendations contained in the reports of the Senate Select Committee on Small Business." The latter did not find that film rentals were an arbitrable item.

Resolution No. 3. Cited the "no review" film rental terms of MGM's "I'll Cry Tomorrow" and "High Society" which have been "imitated by certain other distributors with respect to top pictures," and called upon "the film companies to abandon rigid national policies in the licensing of films and to clothe their branch managers with authority, and issue to them specific instructions to base film rentals upon the ability of exhibitors to pay."

Resoluton No. 4. Condemned the alleged practice of distributors of failing to make pictures available to some exhibitors "on their accustomed availabilities" and called for more prints where needed and a discontinuance of shipping prints from one exchange to another "for a temporary financial gain."

Resolution No. 5. Empowered the Allied board to "explore the feasibility of establishing legal clearances for theaters over television . . . bearing in mind that the four-year time lag in supplying pictures to television may not always prevail. . . ."

Resolution No. 6. Urged the film companies to consult with exhibitor organizations before consolidating film exchanges, reducing sales forces or curtailing services so that the exhibitors' minimum requirements would be taken care of.

Resolution No. 7. Commended the work of the Joint Committee Against Pay TV, especially the part played by Allied's Trueman T. Rembusch, and the part played by the late Alfred Starr, as TOA representative, and asked TOA to name a new representative so that the committee might continue to function "expeditiously and efficiently."

Resolution No. 8. Deplored those few exhibitors who for temporary financial gain have "risked the good will and lowered the standards of the business" by running so called "sex" pictures and called upon them "to mend their ways before they do irreparable harm to our business."

Resolution No. 9. Called upon MGM and Warner Brothers to set the example for the rest of the companies by making two types of trailers for each picture, one for sophisticated metropolitan audiences and one for small town theatres specializing in action pictures.

Resolution No. 10. Reaffirmed the previously taken stand in favor of production by formerly affiliated circuits "under proper safeguards."

Resolution No. 11. Called upon the Federal Government and Congress to reduce the excess profits tax from 30 to 20 per cent; to tax corporations with less than 10 stockholders as partnerships; to liberalize depreciation allowance, and to allow estates of small business men to pay estate taxes over a period of 10 years.

Universal to Release 12 in Four Months

. . . Feldman announces list at executive sales conference at studio; to offer 33 films in full year, meeting is advised

HOLLYWOOD: Universal Pictures will release 12 pictures during the first four months of 1957, representing the strongest group of box office attractions ever assembled by the company, Charles J. Feldman, vice-president and general sales manager, announced this week at the opening sessions of Universal's sales executive conference, held this week here.

Seven in Color

Of these 12 pictures, seven are in color and seven are in CinemaScope with the company's first black-and-white CinemaScope production scheduled for release in April. Mr. Feldman said that a total of 33 pictures would be released during 1957 and that the first four months period "will make manifest what the continued growth of our company during these recent years means in terms of our customers' business."

The schedule for the first four months is as follows:

"Written on the Wind," Technicolor, starring Rock Hudson, Lauren Bacall, Robert Stack and Dorothy Malone. January.

"Four Girls in Town," CinemaScope, Technicolor, starring George Nader and Julie Adams. January.

"Rock, Pretty Baby," with Sal Mineo, John Saxon and Luana Patten. January

"The Great Man," starring Jose Ferrer, Dean Jagger and Keenan Wynn. February.

"Istanbul," CinemaScope, Technicolor, starring Errol Flynn and Cornell Borchers. February.

"The Night Runner," with Ray Danton and Colleen Miller. February.

"Battle Hymn," CinemaScope, Technicolor, based on the life of Col. Dean E. Hess, starring Rock Hudson, Martha Hyer and Dan Duryea. March.

"Gun for a Coward," CinemaScope, Eastman Color, starring Fred MacMurray, Jeff Hunter and Janice Rule. March.

"Mister Cory," CinemaScope, Eastman Color, with Tony Curtis and Martha Hyer. March.

"The Incredible Shrinking Man," starring Grant Williams and Randy Stuart. April.

"Kelly and Me," CinemaScope, Technicolor, starring Van Johnson, Piper Laurie and Martha Hyer. April.

"The Tattered Dress," CinemaScope, starring Jeff Chandler, Jeanne Crain and Jack Carson. April.

Edward Muhl, vice-president in charge of production, announced during the meeting that the diversified number of story properties in various stages of preparation will enable studio executives to put into production a well-rounded program of pictures designed to appeal to all types of audiences. Augmenting the story properties, the company will emphasize name personalities for its 1957 program, two-thirds of which will be filmed in CinemaScope or color or both, it was announced.

Among the properties in preparation are several biographies including "Ataturk," "Bojangles," "The Col. Everest Story," "The Charles Russell Story," "The Man Who Rocked the Boat," story of William J. Keating, former district attorney in New York, and "The Way Back," story of Audie Murphy's readjustment to civilian life.

Novels and plays on the schedule are William Faulkner's "Pylon," Erich Maria Remarque's "A Time to Love and a Time to Die," F. Hugh Herbert's "For Love or Money," Robert Wilder's "Ride a Tiger," Eugene O'Neill's "Emperor Jones," "Song of Norway," and many others.

Universal will mark the beginning of its 45th anniversary year in 1957 with its "Seventh Annual Charles J. Feldman Drive," starting December 30, 1956, and running for 18 weeks to May 4, 1957, it was announced by Alfred E. Daff, executive vice-president, at the conference.

Aware of Responsibility

Mr. Daff said, "We at Universal are keenly aware of our responsibilities to our exhibitor customers from coast to coast to provide them with a steady flow of top box office pictures which can be translated into important grosses. Everything will be done to help our exhibitor customers meet the challenge of the competing media for the entertainment dollar, and special efforts will be made to achieve the maximum potential audience available to each release offered in the coming year.

"We have a mutual stake in the future of our great industry and we recognize our part of the responsibility in providing the continuous flow of popular product that attracts the regular moviegoer as well as appeals to the great potential audience. The product offered in the seventh annual Feldman Drive and the campaign plans developed to sell these pictures to the mass movie going audience will serve as a great demonstration of the great faith that the entire Universal Pictures organization had in the future of our great motion picture industry."

In the forthcoming sales drive, more than $50,000 will be distributed to the company's division, district, branch and office managers, salesmen and bookers for the best billing results achieved during the drive period, it was announced. In addition to the overall prize money, the branch managers will vie for 18 different "Man of the Week" awards in the form of special gifts and prizes.

Stellings Is "Enthusiastic" About Talks

Ernest G. Stellings, TOA president, who recently completed conferences with the presidents and general sales managers of most of the distribution companies, this week expressed himself as "enthusiastic about their willingness to cooperate" in the fulfillment of those aims which Mr. Stellings announced at his election.

Mr. Stellings said: "I found that they are as concerned with the troubled state of distributor-exhibitor relations and general industry problems as we exhibitors are, and that they are willing to do more than their share to improve those conditions."

He added: "I conveyed to the people with whom I talked that TOA is willing to dedicate itself completely to industry efforts aimed at promoting the selling of more tickets at our box office and that we will aid in any sound way to accomplish that objective. We are appreciative of this opportunity to bring our thoughts to the company heads and general sales managers, and we shall follow up these conferences with what we feel are good, constructive and definite industry programs.

"We of TOA greet with enthusiasm the resolution we have read in the trade press, adopted at the National Allied Convention in Dallas, that Allied is to take proper and necessary steps in cooperating with TOA to initiate negotiations with the film companies looking to the establishment of an arbitration system in the motion picture industry."

Mr. Stellings was referring to the recommendations contained in the reports of the Senate Select Committee on Small Business dated August 2, 1953, and July 27, 1956. This parallels the action taken by the TOA board and by the general body at its last convention.

Mr. Stellings described these as "statesmanlike moves aimed at bettering industry conditions by way of affording to all exhibitors the benefits of a sound system of conciliation, and, where conciliation failed, an easily available tribunal where all exhibitors may air their grievances and have them adjudicated in an effective, speedy and inexpensive manner."

MANY, MANY BIG PICTURES

WITH IMPORTANT AND EXCITING

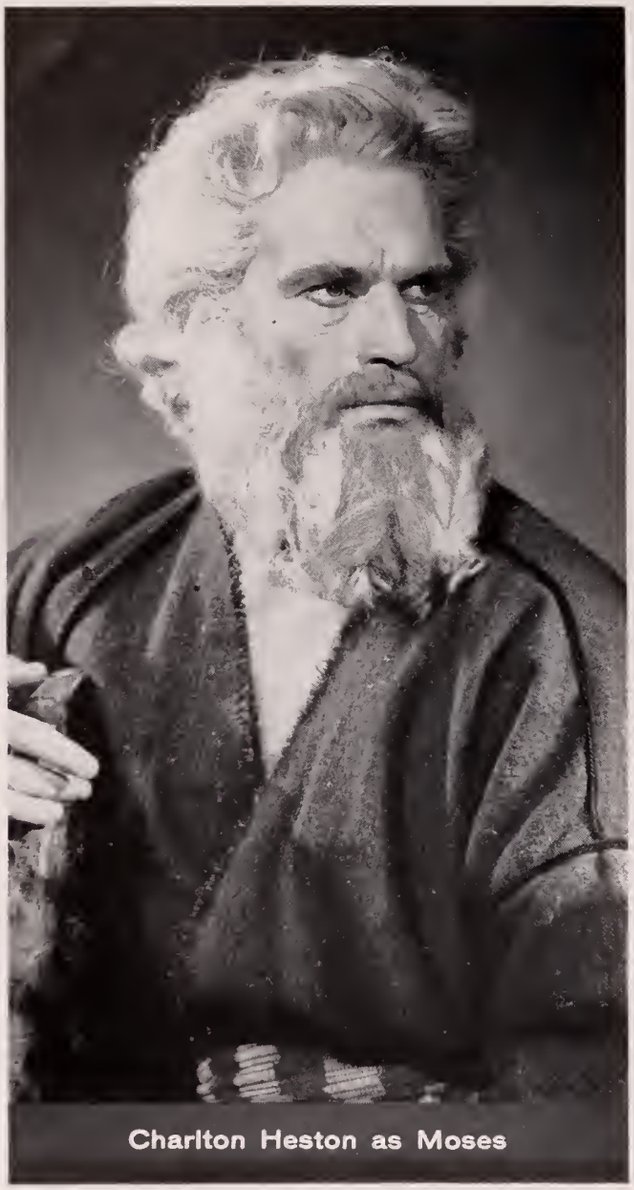
ENTERTAINMENT VALUES TO

INSURE THE BRIGHTEST OF

BOXOFFICE FUTURES FOR

THEATRES THE WORLD ROUND

THROUGH THESE GATES -
The Most Important Attraction In



Charlton Heston as Moses

Three thousand and two hundred years ago on Mount Sinai THE TEN COMMANDMENTS were engraved on stone. Today they are engraved on film.

Scene upon scene now exists in permanent VistaVision record to dramatize the most vital human story that I have directed in 41 years of picture-making and 20 years on the stage. The scenes made in Egypt are big — big in idea, big in movement, big in massed humanity, warm in color.

In Hollywood, we have brought to life the personal struggle between the very human people who were swept along on this great tide of history. This struggle has never stopped — the struggle between Moses, the man, and Rameses, the king. Moses, played by Charlton Heston, stands as the symbol of individual freedom under God. Rameses, played by Yul Brynner, stands as the symbol of the dictator who owns everything, including the souls and bodies of those he rules. Theirs was the

Cecil B.
PROD
The Ten Co

starring

CHARLTON HESTON · YUL BRYNNER · ANNE BAXTER · EDWARD G.
SIR CEDRIC HARDWICKE · NINA FOCH · MARTHA

DIRECTED BY CECIL B. DeMILLE · WRITTEN FOR THE SCREEN BY AENEAS MacKENZIE, JESSE L. LASKY, JR., JACK GARISS, FREDRIC M.

TECHNICOLOR®

Photographs by Karsh, Ottawa

The History Of Motion Pictures...

first great clash between these two giant concepts. And they are still fighting in the world today, just as they fought their first engagement 3,200 years ago on the very ground where our cameras turned.

The collision of these giant forces forms a story which sees spiritual power arrayed against earthly power, devotion facing passion, love against hate, the inspired opposed to the ruthless—showing the weakness and the glory of man and the wonder of God.

On film is traced the events that brought about the giving of the tablets of stone. In them is formed the deep meaning, the enduring inspiration of the words that came flaming from Mount Sinai—THE TEN COMMANDMENTS. For they are the foundation of freedom's triumph over the forces of darkness.

The Ten Commandments are not laws. They are the law.

Cecil B. DeMille

Yul Brynner as Pharaoh Rameses II

DeMille's

UCTION

mmandments

ROBINSON · YVONNE DE CARLO · DEBRA PAGET · JOHN DEREK

SCOTT · JUDITH ANDERSON · VINCENT PRICE

FRANK BASED UPON THE HOLY SCRIPTURES AND OTHER ANCIENT AND MODERN WRITINGS · PRODUCED BY MOTION PICTURE ASSOCIATES, INC.

VISTAVISION

THROUGH THESE GATES - The Biggest Pictures From

DEAN JERRY
MARTIN · LEWIS
IN A HAL WALLIS
PRODUCTION

HOLLYWOOD OR BUST

co-starring
PAT CROWLEY · MAXIE ROSENBLOOM
Guest Star ANITA EKBERG
Directed by FRANK TASHLIN • Written by ERNA LAZARUS
New Songs by Sammy Fain and Paul Francis Webster
TECHNICOLOR®

BURT KATHARINE
LANCASTER · HEPBURN
IN A HAL WALLIS
PRODUCTION

THE RAINMAKER

co-starring
WENDELL COREY · LLOYD BRIDGES
EARL HOLLIMAN · CAMERON PRUD'HOMME
Directed by JOSEPH ANTHONY • Screenplay by N. RICHARD NASH
Based on his play produced on the New York stage
Music score by Alex North • TECHNICOLOR®

BURT KIRK
LANCASTER · DOUGLAS
IN A HAL WALLIS
PRODUCTION

GUNFIGHT AT THE O.K. CORRAL

co-starring
RHONDA FLEMING · JO VAN FLEET
JOHN IRELAND
Directed by JOHN STURGES • Screenplay by LEON URIS
Music Composed and Conducted by Dimitri Tiomkin
TECHNICOLOR®

Hollywood's Greatest Talents...

AUDREY HEPBURN and FRED ASTAIRE IN

FUNNY FACE

co-starring

KAY THOMPSON

with MICHEL AUCLAIR • ROBERT FLEMYNG
Choreography by EUGENE LORING and FRED ASTAIRE
Music and Lyrics by GEORGE and IRA GERSHWIN
Additional music and lyrics by Roger Edens
and Leonard Gershe • Produced by ROGER EDENS
Directed by STANLEY DONEN • Written by LEONARD GERSHE
Songs staged by Stanley Donen
TECHNICOLOR®

CORNEL WILDE · MICHAEL RENNIE
DEBRA PAGET · JOHN DEREK
RAYMOND MASSEY IN

OMAR KHAYYAM

co-starring YMA SUMAC
MARGARET HAYES · JOAN TAYLOR
Produced by FRANK FREEMAN, Jr. • Directed by WILLIAM DIETERLE
Written by BARRE LYNDON • TECHNICOLOR®

JACK PALANCE
ANTHONY PERKINS IN

THE LONELY MAN

co-starring

NEVILLE BRAND · ROBERT MIDDLETON
Introducing ELAINE AIKEN
Produced by PAT DUGGAN • Directed by HENRY LEVIN
Written by HARRY ESSEX and ROBERT SMITH

THROUGH THESE GATES—
Boxoffice Attractions With Every

BOB HOPE · VERA MILES
PAUL DOUGLAS

IN **BEAU JAMES**

The Life and Times of Jimmy Walker

co-starring

ALEXIS SMITH · DARREN McGAVIN

From the best-seller by GENE FOWLER

Produced by JACK ROSE • Directed by MELVILLE SHAVELSON

Screenplay by JACK ROSE and MELVILLE SHAVELSON

TECHNICOLOR®

RICHARD KILEY and the famous Spanish actress CARMEN SEVILLA

IN **FLAMENCA**

Produced by BRUCE ODLUM

Directed by DONALD SIEGEL

Written by RICHARD COLLINS

TECHNICOLOR®

ANTHONY PERKINS · KARL MALDEN

IN **FEAR STRIKES OUT**

Based on a story by James A. Piersall and Albert S. Hirschberg

Produced by ALAN PAKULA • Directed by ROBERT MULLIGAN

Screenplay by TED BERKMAN and RAPHAEL BLAU

Timely Boxoffice Ingredient...

JERRY LEWIS AS

THE DELICATE DELINQUENT

co-starring

DARREN McGAVIN • MARTHA HYER

Written and Directed by DON McGUIRE

Produced by JERRY LEWIS

DONALD O'CONNOR
ANN BLYTH
RHONDA FLEMING IN

THE BUSTER KEATON STORY

co-starring PETER LORRE

Written by SIDNEY SHELDON and ROBERT SMITH

Produced by ROBERT SMITH and SIDNEY SHELDON

Directed by SIDNEY SHELDON

BUSTER KEATON, Technical Advisor

CHARLTON HESTON • ANNE BAXTER
GILBERT ROLAND IN

THREE VIOLENT PEOPLE

co-starring

TOM TRYON

FORREST TUCKER • BRUCE BENNETT

with ELAINE STRITCH • Produced by HUGH BROWN

Directed by RUDOLPH MATÉ

Screenplay by JAMES EDWARD GRANT

Based on a Story by Leonard Praskins and Barney Slater

TECHNICOLOR®

INSIDE THESE GATES

in addition to all the foregoing attractions which are finished or in final stages of production, these outstanding pictures are rolling:

HENRY FONDA · ANTHONY PERKINS
BETSY PALMER · MICHEL RAY
In a Perlberg-Seaton Production

THE TIN STAR

co-starring
Neville Brand · John McIntire

Produced by William Perlberg and George Seaton. Directed by Anthony Mann.
Screenplay by Dudley Nichols. From a story by Barney Slater and Joel Kane. VistaVision.

FRANK SINATRA
MITZI GAYNOR · JEANNE CRAIN in

THE JOKER

co-starring Eddie Albert

From Art Cohn's best-selling biography of Joe E. Lewis.
Produced by Samuel Briskin. Directed by Charles Vidor. Screenplay by
Oscar Saul. Music by Sammy Kahn and James Van Heusen. VistaVision.

JAMES STEWART · VERA MILES
in Alfred Hitchcock's

FROM AMONGST THE DEAD

(Tentative Title)

Produced and directed by Alfred Hitchcock.
Screenplay by Maxwell Anderson. VistaVision. Technicolor®.

CLARK GABLE · DORIS DAY
In a Perlberg-Seaton Production

TEACHER'S PET

Produced by William Perlberg. Directed by George Seaton.
Written by Fay and Michael Kanin. VistaVision.

The Don Hartman Production of Eugene O'Neill's

DESIRE UNDER THE ELMS

Produced by Don Hartman. Directed by Delbert Mann.
Screenplay by Irwin Shaw. VistaVision.

SHIRLEY BOOTH · ANTHONY PERKINS
SHIRLEY MacLAINE in
The Don Hartman Production of

THE MATCHMAKER

Produced by Don Hartman.
Based on Thornton Wilder's Broadway play. VistaVision.

YUL BRYNNER
in the colorful musical

THE BUCCANEER

VistaVision. Technicolor®.
Produced under the Supervision of CECIL B. DeMILLE.

Paramount Pictures

PRINTED IN U.S.A.

Benjamin Thau Named MGM Studio Head

Benjamin Thau, vice-president and an executive of MGM since 1932, was appointed administrative head of the studio this week by Joseph R. Vogel, president of Loew's, Inc. Mr. Vogel also announced that E. J. Mannix, general manager, will work in close association with Mr. Thau, as will J. J. Cohn, Lawrence Weingarten, Marvin Schenck, Kenneth MacKenna and Saul Rittenberg, who will function as executive staff.

In confirming the selection of Mr. Thau as head of the studio, Mr. Vogel said, "Mr. Thau is one of the best known executives in the motion picture industry and perhaps one of the least known to the public."

Mr. Thau originally was brought to the studio by L. B. Mayer and he worked closely with the late Irving Thalberg and Mr. Mayer, who later made him his executive assistant. Prior to his new appointment, he was in charge of contractual negotiations and the studio's relations in various other ways with the stars and other personalities.

Before coming to Loew's, Inc., Mr. Thau was with the Keith Vaudeville Booking Office and later with the Orpheum Circuit Booking Agency.

Wilby Honored at Dinner in Atlanta

ATLANTA: R. B. Wilby, president of Wilby-Kincey Theatres and a director of American Broadcasting-Paramount Theatres, was honored at a dinner at the Capital City Country Club here Tuesday. He will retire January 1. Among the friends and associates attending the dinner were Leonard Goldenson, president of AB-PT; Mike Kincey of Wilby-Kincey Theatres, Charlotte, and E. V. Richards, New Orleans.

Hutner Named Warner National Publicity Head

Meyer M. Hutner has been appointed national publicity manager for Warners and Charles S. Steinberg has been advanced to home office publicity manager, it was announced this week by Robert S. Taplinger, Warner vice-president and director of advertising and public relations. Mr. Steinberg will assume many of the duties of the late Larry Golob. Mr. Hutner recently joined Warners as a special assistant for liaison with leading independent producers associated with the company. A successor to Mr. Hutner will be announced by Warner Brothers in the very near future.

BENJAMIN THAU

Fox 39-Week Is $3,182,099

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries have reported consolidated earnings of $3,182,099 for the 39 weeks ended September 29, 1956. This amounted to $1.20 per share on the 2,644,486 shares of common stock outstanding, as compared with earnings for the 39 weeks of 1955 at $4,446,851, or $1.68 per share on the same number of shares. Total income for the period ending September 29, 1956, was $87,157,860. This compares with income of $86,832,411 for the same period in 1955.

The earnings for the third quarter ended September 29, 1956, amounted to $1,025,429, equal to 38 cents per share, compared with $1,656,051 for the third quarter of 1955, equal to 62 cents per share. The earnings for the second quarter ended June 30, 1956, amounted to $1,695,931, equal to 65 cents per share.

Felix Variety Club Barker in Denver

DENVER: Jack R. Felix, branch manager for Allied Artists, has been elected chief barker of Variety Tent 37 here for the coming year. Others named include James R. Ricketts, Paramount branch manager, first assistant chief barker; Robert G. Sweeten, Centre manager, second assistant chief barker; Joe B. Stone, National Theatre Supply branch manager, dough guy; Bruce Marshall, Columbia salesman, property master. Rounding out the crew will be Duke Dunbar, attorney general of Coloradio; Marvin Goldfarb, Buena Vista district supervisor; Fred Knill, office manager Gilbraltar Enterprises; Phil Isaacs, Paramount division manager; Robert Lotito, publicity man.

MPAA Told Credit System Unacceptable

A survey conducted by the A. J. Wood research organization of the Marion County-Indianapolis area to find the public's reaction to a credit card plan for theatres has indicated that a system of charge account admissions does not offer "promise of appreciably increasing movie attendance," Eric Johnston, president of the Motion Picture Association of America, informed the board of directors yesterday.

In view of what he called "the disappointing result," Mr. Johnston recommended to the board that no further action be taken on a credit card plan.

The MPAA head, in his report to the MPAA directors, which was presented by Ralph Hetzel, vice-president, as Mr. Johnston was delayed, said that two plans of credit were studied: a charge plan similiar to that in department stores whereby the patron would receive a credit card good for any theatre and be billed monthly by some central agency: a plan whereby a patron could be issued a "movie scrip" book for $10.00 containing $12.50 worth of admissions, with the original purchase price being paid for by cash or by charge as in the other plan.

The company sales managers were also appraised of the Wood survey results in a meeting at MPAA headquarters in New York to hear an analysis of the report from the distribution sub-committee that supervised the survey. The subcommittee included William C. Gehring, chairman; Charles M. Reagan and Charles Feldman.

Mr. Gehring will shortly leave for Indianapolis and Marion County to meet with exhibitors there to report on the survey results. The study was initiated and financed by the MPAA after consultation and in cooperation with these exhibitors. A total of nearly 1,400 personal interviews were held, with key questions asked of those 18 years old and over.

Ohio Manager Aids In Veto of Tax

PORTSMOUTH, OHIO: Phil Zeller, city manager for the Columbia and Garden theatres, here, is said to have been instrumental in getting the City Council to pass an ordinance eliminating the three per cent admission tax as of January 1, 1957. Mr. Zeller said of this: "I have been trying for the past three years to get this tax removed and have been putting a lot of hard work and long hours in doing so. I appeared before the City Council on a number of occasions, and had Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, at one time appear before the City Council."

UA Charts Promotion Program for 1957

. . . New York meeting of field men hears stress on company's very vigorous merchandising policy as responsible for grosses

Max E. Youngstein, vice-president of United Artists, stating that there is no limit to his company's potential growth, said the goal of U.A. was "to maintain the rate of expansion achieved since 1951 under the Arthur Krim-Robert Benjamin executive group."

Mr. Youngstein offered an optimistic picture at the company's first national field men's convention at the Warwick Hotel, New York, November 29-December 1. The conclave, taking the general form of a workshop seminar, was aimed at blueprinting a 1957 promotional program that "will rank as the best and most comprehensive in the company's 37-year history," he said.

Stress Merchandising

Stressing the importance of the company's vigorous merchandising policy in its successful operations over the past five years, Mr. Youngstein added that he is confident that the next 12 months will demonstrate more clearly than ever the ability of United Artists to sell and pre-sell its product. "Over the past few years," he told the field men, "we have developed a series of multiple-picture agreements with the top stars and producers and directors. As of today, we have 96 pictures completed, in production, or being prepared for production. The ace-in-the-hole that has helped us attract so many of the best people is our proven ability to merchandise a picture."

Appraising U.A.'s position as it faces the future, Mr. Youngstein declared that the company is uniquely equipped to meet changing market conditions and new problems. "We have the flexibility, the manpower, and the credit," he said. "Today we are a valued customer, not only of the banks, but of the big talent agencies as well. Our ability to achieve this kind of a position is a wholesome sign for the entire industry."

Staff Faces Challenge

Mr. Youngstein paid tribute to the work done by the company's exploitation men. "Today, more than ever," he said, "the emphasis in selling and pre-selling must be on the local level. The best creative efforts of our home office staff are meaningless unless they are intelligently and aggressively carried into the field. The work of you field men in translating ideas into action has been a vital factor in U.A.'s performance as the Number One merchandising company."

Mr. Youngstein declared that the 48 features indicated for release during 1957, represent an investment of $42,000,000. "The development of the widest possible market for this superb product lineup is the challenge that we face in the next 12 months. This convention will create the tools that will help you get the job done."

During the three-day conclave, field men saw screenings of forthcoming United Artists releases, and a number of TV featurettes. They also examined ads, posters and special accessories that will pre-sell upcoming product.

EXECUTIVE array: the speaker, Max E. Youngstein, vice-president; with him, sales chief William Heineman, and advertising-publicity-exploitation director Roger Lewis.

Ad Policies Are Defended By Youngstein

Max E. Youngstein, replying to recently published charges that motion picture advertising is "lurid," told a convention of the company's field men in New York last week that the yardstick for film advertising should be the same as that applied to other industries. Attacking the " holier-than-thou-compounded-by-stupidity attitude of the film industry's critics," Mr. Youngstein declared that "we are the direct descendants of the circus and we will continue in that vein. The policy at U.A.," he said, "is that ads must meet our own standards of good taste, which we feel are equal to anyone's. But it is our decision to make and our's alone.

"We are a circus business, a ballyhoo business that depends on excitement and vitality. It is absurd to compare our advertising to the Cadillac ads and the dainty displays in *Vogue*. Sustaining this vitality and excitement is the key to our whole promotional plan. We don't intend to be deflected by prissy and irrelevant considerations of elegance or tone.

"The proper gauge of an ad," Mr. Youngstein said, "is how many tickets it sells. We and we alone are the authorities on this. We don't condone or employ vulgarity, but on the other hand we don't expect to become defensive, humble, weak or furtive. When there are decent sex elements in our pictures, we intend to say so in our ads. If there's rough action, our ads will tell about that, too."

Thomas Heads Rank London Distributors

LONDON: Frederick L. Thomas, managing editor of *The Cinema*, has been named general manager of the J. Arthur Rank Film Distributors, it was announced here. Mr. Thomas was in professional stage management and worked for Lloyd's insurance prior to his appointment in 1930 as publicity manager of Western Electric Company. In September, 1935, he was named director of advertising and publicity of Paramount Film Service, Ltd., later becoming general manager of Cinema Press.

ROCK, PRETTY BABY!

U-I HELPS YOU

at the PREVIEWS...
after the previews...

ADULTS acclaimed its warm understanding of family-teenager relationships!

TEENAGERS praised the sympathetic treatment of "their story"

EVERYBODY simply flipped over the wonderful combination of Rock 'n' Roll and Ballad music!

IS THE RAGE OF EVERY AGE! Here's the one picture that's got something for everybody... and BOX OFFICE... especially for YOU!

TAKE ADVANTAGE OF THE MASS APPEAL of the PICTURE!

SPECIAL ADS, RADIO SPOTS, TV MATERIAL AND SPECIAL TRAILERS ARE NOW AVAILABLE!

Use what's best for YOUR market ...to do the best job for YOUR Box Office!

(Contact your U.I. Branch manager...he'll gladly show you these powerful Box Office boosters)

Universal International

ROCK, PRETTY BABY!

starring

SAL MINEO
JOHN SAXON
LUANA PATTEN

with EDWARD C. PLATT · FAY WRAY · ROD McKUEN

Directed by RICHARD BARTLETT · Written by HERBERT MARGOLIS and WILLIAM RAYNOR · Produced by EDMOND CHEVIE · A UNIVERSAL-INTERNATIONAL PICTURE

British Trades Face Petrol Rationing

. . . Industry fears chaos in present physical distribution pattern unless special supplementary allowances are authorized

by PETER BURNUP

LONDON: Grave anxiety is shown in the distribution and exhibition sides of the industry here following the announcement of the Government's plans for petrol rationing. Fears are expressed that the present pattern of the distribution of prints by road will be thrown into chaos, with many theatres not in the immediate vicinity of main key centres compelled to close, unless special petrol allowances are accorded the leading transport services.

Need Supplementary Ration

Up to 2,600 theatres are serviced direct by the concern known as Film Transport Company, with around 1,400 others covered by local carriers operating from a variety of provincial centres. They are all agreed that without special supplementary petrol allowances their services will inevitably break down.

Emergency action has been taken by KRS which has asked for talks on the problem, as a matter of urgency, with the Ministry of Transport and the Ministry of Fuel and Power. Rationing starts officially on December 17. An informal system of rationing, nevertheless, has already been instituted at several oil centres with supplies being cut by 10 per cent or more.

In previous crises—a petrol strike in 1953, subsequent railways strikes, and, notably, the early days of World War II —emergency arrangements were swiftly improvised with at least the benevolent if not active interest of the Government. It is hoped that similar interest will be evinced on this occasion. The leading carriers believe that if they are vouchsafed the amount of petrol they were accorded in the worst periods of the War they will be able to maintain a satisfactory though, it may be, skeleton service.

CEA-KRS JOINT COMMITTEE REVIEWS "KING" RELEASE

Bitter remonstrances from many exhibitors following 20th-Fox's revolutionary departure from the established London release pattern in regard to "The King and I" came under review at the meeting of the CEA-KRS joint committee.

20th-Fox argued that the acknowledged merits of the picture in question demanded special treatment and it is now generally admitted that the experiment was justified in the event. The film has played profitably in those general release houses which played it subsequently to pre-release theatres. But run-of-the-mill theatremen fear that "The King and I" plan may be a practice-run only as a prelude to a general unsnarling of release arrangements which 20th-Fox notoriously have had in mind ever since its break with the Rank Organisation.

CEA's representatives on the joint committee, without conceding their point generally, agree that a picture of outstanding merit may demand special treatment on release. That practice indeed already obtains in a number of provincial centres where certain films are given special pre-release runs. They agree also that conditions are swiftly changing throughout the industry.

The joint committee will institute an enquiry into the whole release pattern as soon as it can be suitably arranged.

ADVISES "NEW" APPROACH IN TAX RELIEF FIGHT

"The CEA must be prepared to use 'a new and different approach' in its entertainment tax relief campaign and not be satisfied with presenting a similar case to the one submitted to the Government last year." That is the view of the CEA Leeds and District Branch.

Chairman Jack X. Prendergast urged the use of cinema screens to tell the public about the tax and the efforts to create an export industry for British films. He referred to the Rank Organisation's "commercial enterprise" in opening up distribution in America. That should be the essence of our propaganda for tax reduction to present to the public, he said.

Plan Sneak Preview of Picture in England

HOLLYWOOD: Reported as the first time an American film will be sneak previewed abroad, "The Little Hut," produced by Herbson Productions for MGM release, will be tested for audience reaction in mid-January, in either London or Manchester, England, it was disclosed by F. Hugh Herbert and Mark Robson, partners in the production. Mr. Robson, who directed the film starring Ava Gardner, Stewart Granger, David Niven and Walter Chiari, the Italian star, said he felt special consideration should be accorded an important market like England for preview audience reaction, which could serve also as a barometer of the film's international box office appeal.

MPEA Not To Seek Dollars

The member companies of the Motion Picture Export Association will not seek additional dollar transfers from any additional earnings in the event of a reduction of the British entertainment tax, it was reported in a letter sent by president Eric Johnston to the Chancellor of the Exchequer in London this week.

In his letter, Mr. Johnston said, " . . . in the event that any additional earnings should accrue to the American companies from a reduction of the tax, and as long as the present foreign exchange situation exists, the companies will not seek additional dollar transfers for any such earnings and will spend the entire amount in sterling."

Mr. Johnston presided at this week's meeting of the company presidents here, which was attended by George Seaton, president of the Academy of Motion Picture Arts and Sciences; Y. Frank Freeman, board chairman of the Association of Motion Picture Producers, and Roger T. Lewis, chairman of the advertising and publicity directors committee of the Motion Picture Association of America.

In the afternoon Mr. Johnston then appeared at the MPEA directors meeting, at which time film sales in East Germany and self-regulation developments in Japan were discussed. Other matters on the MPEA board's agenda included the distribution of excess licenses in Indonesia, and 16mm film requests from Malaya and the Canadian Pacific Steamship line.

British Company Reports on Loans

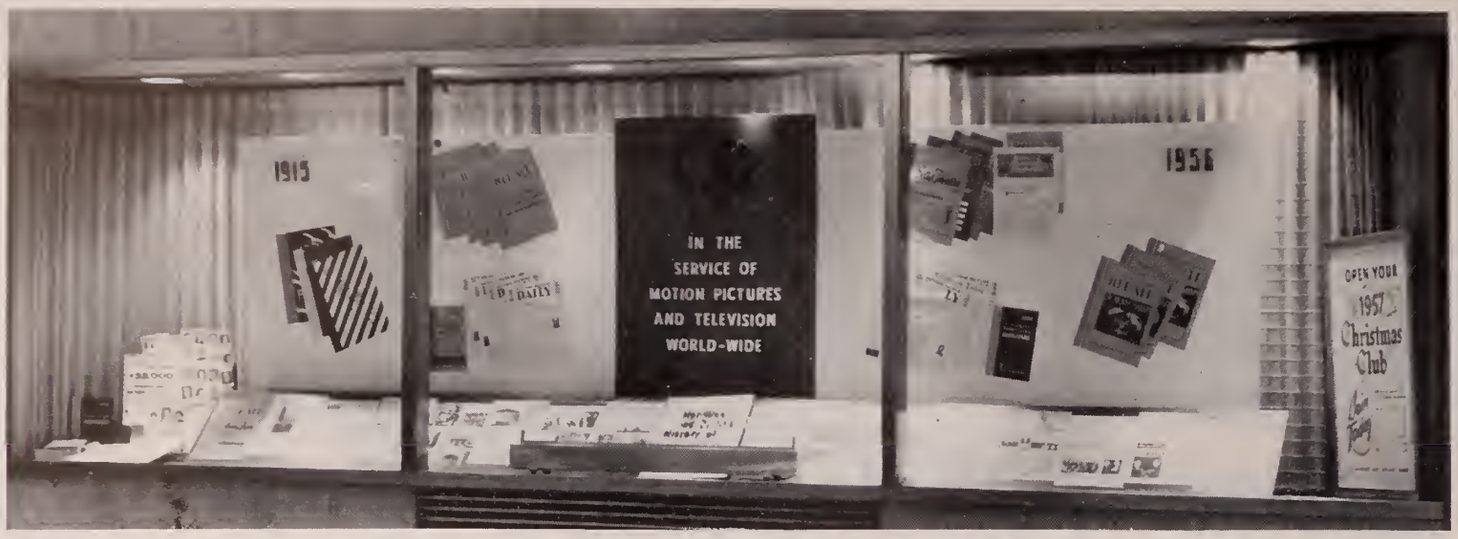
LONDON: The annual report and accounts issued by Associated Talking Pictures, Ltd., parent company of Ealing Films, reveals that out of a total of £1,368,824 borrowed from the Government's National Film Finance Corporation, less than £140,000 now has to be repaid. Trading profit of the company for the year ended June 30, 1956, after charging taxation, was £1,205 The surplus carried forward was £1,765. As a result of the sale by the subsidiary company (Ealing Films) of the studio premises and equipment, profits less expenses amounting to £365,876 accrued to the subsidiary company.

Hoyts Record Profit $1,009,755 for Year

SYDNEY: Hoyts Theatres, Ltd., declared a record profit of $1,009,755 for the year ended June 30, an increase of 29 per cent over the previous year's total. The theatre company now holds shares in several drive-ins recently opened in New South Wales, and is interested in another.

THE MOST CONTROVERSIAL SUBJECT OF OUR DAY!

perfectly timed to meet today's big market for headline-hot excitement!



HERALD picture

SIGNIFYING universality and leadership, the display in the Americas Building, New York, headquarters of the Quigley Publications. Seen in connotation of important industry events are special issues of *Motion Picture Herald* and *Motion Picture Daily*, and also related publications such as *Better Theatres*, *Fame*, *International Motion Picture Almanac* and *International Television Almanac*.

Money Lack Ends Film Reclamation

HOLLYWOOD: Lack of money has forced the Academy of Motion Picture Arts and Sciences to suspend work on its program to reclaim more than 1,000,000 feet of historical motion pictures printed on paper. George Seaton, president of the Academy, said last week that unless work on the remaining rolls of paper film was completed within the next two or three years, "the film will deteriorate beyond salvage and a fantastic collection of Americana will be lost forever."

The organization already has invested $125,000 in the project it undertook eight years ago at the request of the copyright division of the Library of Congress, which was unable to obtain a Federal appropriation. Mr. Seaton said the work could be completed for $250,000 if continued without interruption and to do it piecemeal would make the cost considerably higher. He said the only hope of raising the money was in contributions by private industry and educational foundations as the film industry has shown no interest in the project.

The paper film prints were originally filed with the Library of Congress for copyright. They are of varied sizes and lengths and all are of the newsreel or documentary type. The Academy contributes to the Library of Congress a duplicate negative, a celluloid print of the reclaimed footage and the original paper print. All go into the national archives as public property.

A system known as the Renovare Process, developed by Kemp Niver, an Academy member and a Hollywood laboratory technician, is used to transfer the images to celluloid. Mr. Seaton described the work as "painfully slow and exacting."

Martin Aninsman Heads Stanley Warner Club

Martin Aninsman was elected president of the Stanley Warner Club, Philadelphia division, at the recent meeting of the board of governors. Other officers elected were: Isidore Perlin, vice-president; Leigh Smellow, vice-president in charge of membership; Jay M. Netzel, vice-president in charge of welfare; Dave Fishman, vice-president in charge of entertainment; J. Ellis Shipman, treasurer, and Helen Mahoney, secretary.

Pittsburgh Council Vetoes Exemption

PITTSBURGH: Despite a concentrated campaign by the Allied Motion Picture Theatre Operators of Western Pennsylvania to eliminate or reduce the 10 per cent amusement levy in Pittsburgh, the City Council has voted down a proposal to exempt from the amusement tax all theatre admissions of 55 cents and under. The Council did so in accordance with a City Law Department ruling, declaring such an exemption would be invalid. City Solicitor J. Frank McKenna, Jr., told the Council: "The courts have consistently held that any attempted classifications of the subjects of taxation solely on the basis of the amount of property, income or other taxable subject, is in violation of the requirements of the state constitution that all taxes should be uniform."

Canadian Film Industry Year Book Published

The 1956-57 "Year Book of the Canadian Motion Picture Industry" has just been published by Film Publications of Canada, Ltd. The annual publication, consisting of many sections devoted to the film industry in Canada, includes statistics on exhibition, theatre circuits and their personnel. Hye Bossin is editor.

Kranz Heads Branch Work for Filmakers

Charles Kranz has been appointed vice-president in charge of exchange operations for Filmakers Releasing Organization and Filmakers Productions, the companies' board of directors has announced. Albert Perelman was named secretary and controller at the same meeting of the directors. Other officers announced following the board meeting were J. J. Felder, vice-president in charge of all companies' eastern operations, and William M. Pizor, who will continue as vice-president in charge of foreign distribution. The realignment of officers came about through the resignation of Irving H. Levin as president and Harry L. Mandell as vice-president to take charge of the newly formed Am-Par Pictures, subsidiary of American Broadcasting-Paramount Theatres.

COMPO Ad Stresses Film Value to Retailer

Urging editorial support of recently organized national campaigns to persuade people to seek recreation and entertainment outside their homes, the 70th in a series of COMPO advertisements in *Editor & Publisher* suggests that newspapers help by publishing more news and comment about attractions at local theatres. "If people stay home nights and never seek recreation outside their homes, all retail trade must suffer," the COMPO ad says. "This can only reflect adversely on the effectiveness of newspaper advertising."

THIS WEEK in PRODUCTION

. . . Started—4

Columbia—3:10 to Yuma.
Independent—Johnny Trouble (Clarion).
Warner Bros.—The Pajama Game (WarnerColor); The Black Scorpion (Melford-Dietz).

. . . Completed—3

Allied Artists—Daughter of Dr. Jekyll (Film Venturers, Inc.).
20th Century-Fox—Oh, Men! Oh, Women! (CinemaScope, DeLuxe Color).
Universal-International—Night Passage (Techirama).

. . . Shooting—28

Allied Artists—Attack of the Crab Monster (Roger Corman Prod.); Love in the Afternoon.
Columbia—The Brothers Rico (William Goetz Prod.); The Haunted; Garment Center; The Bridge on the River Kwai (Horizon-American); The Admirable Crichton (London Films); The Golden Virgin (Valiant Films).
Independent—Il Crido (Robert Alexander Prod.).
Metro-Goldwyn-Mayer—Action of the Tiger (Blau-Meyer Prods.); This Could be the Night; The Seventh Vow (CinemaScope); Gun Glory (CinemaScope, Metrocolor); Silk Stockings (CinemaScope, Metrocolor).
Paramount—The Tin Star (VistaVision); The Joker (VistaVision).
RKO Radio—Escapade in Japan (Color).
20th Century-Fox—Conquest (CinemaScope, DeLuxe Color); Island in the Sun (Zanuck, CinemaScope, DeLuxe Color); Boy on a Dolphin (55mm, CinemaScope, Color); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Color).
United Artists—Last Gun in Durango (Peerless Prod.); The Sweet Smell of Success (Hecht-Hill-Lancaster Prod.).
Universal-International—Joe Dakota (Color); The Man of a Thousand Faces (CinemaScope).
Warner Bros.—The Story of Mankind; Shoot-out at Medicine Bend; Lafayette Escadrille.

HOLLYWOOD...BUREAU

With four pictures starting and three others finishing, the producion week wound up with 32 in camera stage.

Two of the four new projects are for Warner release.

"The Pajama Game" was started, in WarnerColor, with a cast headed by Doris Day, John Raitt, Carol Haney, Eddie Foy, Jr., Reta Shaw, Ralph Dunn, Jack Straw and Barbara Nichols. Producers are George Abbott, Frederick Brisson, Robert E. Griffith and Harold S. Prince. The director is Stanley Donen.

"The Black Scorpion" got under way in Mexico City, with Frank Melford and Jack Dietz producing and Edward Ludwig directing. Richard Denning, Mara Corday, Carlos Rivas and Arturo Martinez are principals.

Columbia is represented in the new undertakings by "3:10 to Yuma," presenting Glenn Ford, Van Heflin, Felicia Farr and Leora Dana. David Heilweil is producing, with Delmer Daves directing.

John Carroll, entering upon a 15-picture program of pictures by Clarion, launched "Johnny Trouble," with Ethel Barrymore, Stuart Whitman, Carolyn Jones and Cecil Kellaway in top roles. John H. Auer is producer-director. Release channel will be determined after completion of one or more of the 15 pictures.

Hollywood Scene

"BRAVE" YOUNG MAN WITH IDEAS

Esteemed Editor:

Possibly the severest test of the widely advocated but rarely applied "new faces" production policy is being made by Stephen Apostolof, now scoring his first American production and preparing his second, who employs totally unknown players exclusively. He states his policy thus: "It is entirely unnecessary to have established box office names in your casts when you have an unusual story and a top-quality entertainment. The public is mainly interested in sound entertainment—preferably something new, timely and progressive in the way of subject matter—and the fans always welcome fresh faces in fine pictures."

These are, to be sure, brave words, but Mr. Apostolof is a brave man, by proof. He is, further, a brave *young* man, which is the best kind to be when you're setting out to do battle with the firmly entrenched star system. He is 28 years old by the calendar, far older by experience, and he tried out New Faces policy in Europe before venturing into this sterner production climate.

His 28 years embrace youthful service in the Bulgarian Underground fighting Soviet domination and three-and-a-half years of service in a Soviet prison for same. They include escape from that prison to Istanbul, Turkey, where he earned a living by playing night club piano, a talent acquired during student days at Sofia University, and after that the financing, production and direction, in Paris, of an independent feature entitled "The Last Mile to El Diablo," with, of course, unknown actors.

That film was produced in 1950, the year he shipped to Canada, where he waited out, pleasantly, the two years it took him to arrange for permission to enter the United States. Arriving here in 1952, he went to work in the production departments of 20th-Fox and ACB-TV, and rounded out in those employments the production experience he felt he should have before forming Apostolof Productions.

The first production is titled "Journey to Freedom" and its story does not completely parallel his own life story but does include some of the incidents he lived through to get here. He says, with tremendous earnestness, that the story of this or any picture is the secret of its success or, unhappily even more often, its failure. His next picture is to be "From Out the Darkness," an original by Howard Estabrook, dealing with modern methods of treating mental illness. Producer Apostolof is, as mentioned before a "brave *young* man."

—*William R. Weaver*

Studio Heads Meet Dec. 13 on "Sweepstakes"

The board of directors of the Motion Picture Association of America, meeting in New York Tuesday, voted to submit a definite and detailed proposal of the "Oscar Sweepstakes" to Hollywood after hearing an appraisal of the contest plan by Roger H. Lewis, chairman of the MPAA's Advertising and Publicity Directors Committee.

A meeting with officials of the Academy of Motion Picture Arts and Sciences, headed by president George Seaton, and possibly other West Coast groups, has been tentatively set for Dec. 13. According to an MPAA official, either Mr. Lewis or a member of his committee, will go to Hollywood for the meeting which will be set up by Mr. Seaton and his associates.

The board also heard Mr. Seaton, Y. Frank Freeman, vice-president of Paramount Pictures, and Fred Metzler, also of the Academy, in a discussion of the full Academy of Motion Picture Arts & Sciences program. Academy activities, plans, position in the industry and worldwide recognition, proposal for the establishment of an industry museum, cinema art courses, and its international activities were outlined. Mr. Seaton also brought up the subject of the industry sponsorship of the "Oscar" presentation on television. He asked for support.

Makelim Sets Next

"Valerie," Hal R. Makelim's second of a series of pictures for United Artists release, will start shooting December 10 at the RKO-Pathe studios in Culver City. The picture is a post-Civil War drama starring Anita Ekberg, Sterling Hayden and Anthony Steel, and will be co-produced with Robert Fellows, Mr. Makelim announced.

Universal answers the Challenge . . .

IT'S "MISTER CORY" at the left: Tony Curtis, as a big-time gambler, with Martha Hyer. The picure also stars Charles Bickford and Kathryn Grant.

"PREPARED to accept the challenge"—that's Universal's code, synthesized by Milton R. Rackmil, president, who told his sales executives during a one-week conference in Hollywood, the industry today is "at the crossroads." See page 18.

The company January 1 enters its 45th year, in the blackest black, and its faith and portent for the future is delivery during the first four months of 12 pictures, eight in color, seven in CinemaScope. And, of course, in the range of human emotions constituting entertainment.

Mr. Rackmil's accent on the positive also found board chairman Nate J. Blumberg asking 4,500 employees to be "personal ambassadors of optimism"; and executive vice-president Alfred E. Daff declaring company enthusiasm unparalleled and that "everything will be done to help our exhibitor customers meet the challenge of competing mediums for the entertainment dollar."

SCENES, above, from some of the anniversary features. "WRITTEN ON THE WIND" stars Rock Hudson, Lauren Bacall, Dorothy Malone, Robert Stack. "BATTLE HYMN" also stars Hudson, Dan Duryea, Martha Hyer and Anna Kashfi. "FOUR GIRLS IN TOWN" stars Elsa Martinelli and George Nader, seen in rehearsal. In the crowd above, in "THE TATTERED DRESS": Edward Platt, Jeanne Crain and Jeff Chandler. "THE GREAT MAN" scene at the left shows Jose Ferrer, Vikki Dugan and Keenan Wynn.

The National Spotlight

Albany

"War and Peace" has done surprising business in some small towns, which leads to the expectation that city subsequent-run dates will also draw well. The latter proved so in the adjoining Buffalo district. . . . Transfer of **Ernie Ziegler** to Detroit left Universal with one local salesman, **Gene Lowe.** Universal followed the trend in the cutdown: all other distributors, with the exception of 20th-Fox, have a single salesman. . . . **Jim Fisher** conducts the Hollywood drive-in, Overill Park, which is equipped with in-car heaters for winter operation. . . . Long lines outside the Stanley Warner Strand during the first week of a "Giant" fortnight gave film business a psychological shot in the arm, aside from attracting record patronage. Manager **Alfred G. Swett** and assistant **William O'Brien** were busy men. . . . Visitors included: **Joe Gins,** Universal district manager; **Albert Glaubinger,** new Buffalo manager for United Artists; **Stanley Kositsky,** Glaubinger's predecessor and now Philadelphia branch boss. . . . The Colonial, Albany uptown subsequent-run, which reopened last Christmas, after a two-year shutdown, closed again.

Atlanta

Col. T. E. Orr, former owner of Amusement Enterprises, has returned to his home in Atalla, Ala., after a stay at the Ponce de Leon Hospital, Atlanta. He feels much better. . . . **Mrs. Mary Bridges,** Martin's Atlanta booker, is recuperating after a surgery at the Georgia Baptist Hospital here. She is not expected back at her desk until after Christmas. . . . **Mitchell Little,** formerly in Charlotte, was appointed sales representative for Kay Exchange by president **Ike Katz.** . . . **Mrs. Frances Raegan,** who formerly operated the Roxy theatre, Selma, Ala., with her late husband, was a visitor in Atlanta with **Mrs. Juanita Elwell,** booker for Bailey Theatres. . . . The Piedmont drive-in, Piedmont, Ala., will only run for the winter on weekends. . . . **Bill Kelly,** U-I manager, and booker **Ernest Cremer** are back after a business trip to Nashville, Tenn. . . . **Louise Bramlett,** Wil-Kin Theatre Supply Co., is back at her desk after a trip to Charlotte, N. C. . . . The daughter of **Mrs. Opal Tate,** also of Wil-Kin Theatre Co., was married to **Stephen Greene.**

Boston

Ray Feeley Associates have signed a long term lease and will reopen the dark State theatre, East Milton, Mass., with an art policy in mid-January. . . . Loew's State and Orpheum theatres, Boston, Christmas gift books will have coupons redeemable at the candy stand in 5 and 10 cent denominations. . . . **Nathan Yamins,** national delegate from this area; **Henry Gaudet** and **W. Leslie Bendslev,** attended the Allied convention in Dallas. . . . Daytz Theatre Enterprises is now handling the buying and booking for two theatres in Woonsocket, R. I., owned and operated by **Arthur Darman.** . . . **Mr.** and **Mrs. Louis Richmond,** wife of the Kenmore theatre owner, is a patient at the Peter Bent Brigham Hospital. . . . The annual Christmas parties among exchange personnel has been set for December 17 at Blinstrub's Restaurant, Boston. . . . **Edward Sokolowski,** Royal theatre, Lowell, has applied for membership in Independent Exhibitors of New England. . . . A crude home made bomb was exploded in the State theatre, Saugus, Mass., Nov. 25. No one was in the theatre and damage was negligible. This was the second bomb incident within eight months at the theatre. . . . **Miss Alize Tanzman,** copartner at Wholesome Film Co., a 16mm exchange, died recently. . . . Independent Exhibitors, Inc., of New England will hold a regional luncheon meeting at the Narragansett Hotel, Providence, December 12 for all R. I. exhibitors.

Buffalo

The Variety Club of Buffalo, for the first time in its history, will honor its departed barkers Dec. 9 at 3 P.M. with memorial services in the club's Delaware Avenue headquarters. **Dr. Broughton, Rabbi Fink** and **Fathers Mahoney** and **Pallas,** the four chaplains of Tent 7, will participate. **Harold Bennett,** manager of the Buffalo office of National Screen Service, is chairman of the event. . . . **William Brereton,** director of advertising and publicity for the Basil circuit, is recovering in a local hospital from an operation for an intestinal obstruction. . . . **Elmer F. Lux,** chief barker, Tent 7, was master of ceremonies at the fourth annual banquet of the Buffalo Chapter, National Conference of Christians and Jews, the other evening in Hotel Statler.

Charlotte

Mrs. Everett Olsen, wife of **Everett Olsen,** owner of the Windy Hill drive-in and promoter of the Lucky game in the Carolinas, was a guest at the theatre owners convention. It was her first trip here in some time. Mrs. Olsen formerly lived here. . . . **Mike Simons,** MGM exhibitor relations manager, was a visitor to the convention. . . . It was announced that **Norris Hadaway,** former manager of the Carolina in Greensboro and now an executive in Birmingham, is being promoted to a new post in Wilby-Kincey headquarters in Atlanta. . . . **Andy Griffith,** North Carolina boy who starred in "No Time for Sergeants" and later went to Hollywood to star in motion pictures, went to Mantee for a brief vacation. He was scheduled to attend the theatre owners convention, but changed his plans. . . . **Harry Balance,** 20th-Fox division manager in Atlanta, was among the company executives who came here for the convention. . . . **Don Yarborough,** 20th exploitation man, came here on business.

Chicago

Convention visitors helped to keep thetres busy, although the crop of new films which arrived in Loop houses around Thanksgiving Day resulted in a much brighter outlook at the box offices. . . . Two of these openers were outstanding. "The Teahouse of the August Moon" grossed $58,000 in a single week at the Woods, while weekly receipts for "Love Me Tender" at the Oriental climbed to $55,000. . . . It was announced here this week that more than 8,500 Greyhound terminals and agents throughout the United Statets will become box offices for the 21 Cinerama theatres from coast to coast. . . . The theatre and amusements division reached 106 per cent of the quota assigned to it by the Community Fund of Chicago. **Jack Kirsch,** president of Allied Theatres of Illinois, and this year's chairman, reported the the amusement industry raised over $10,000. . . . **Charles Teitel,** recently named president of Teitel Film Corp., announced his company soon will launch a series of new art product from four New York importers.

Cleveland

The 27-day newspaper blackout ended November 27 when the last of seven crafts signed new contracts. Newspaper Guild members were the first to come to an agreement with the publishers. Last to sign were the photoengravers. Theatres claim they were not too badly affected by the strike. Downtown theatres had the benefit of radio and TV advertising. Neighborhood houses report that movie minded patrons phoned directly to theatres to find out what was playing. With resumption of publication business, it is said, has not improved in the subruns houses. . . . Two engagements of interest to the industry were announced this week. **Ruth Frieda Greenberger,** daughter of **Leo Greenberger,** executive of Community Circuit, and **Harvey Alan Lester,** of Youngstown, both students at Western Reserve University, will be married in the summer. **Sondra Bruckner,** daughter of former Columbia salesman, **Jack Bruckner,** is planning a winter wedding to **Sidney Fleck** of this city.

Columbus

"Giant" was held for a third week at RKO Palace, postponing the scheduled showing of the Elvis Presley feature, "Love Me Tender." . . . One of the surprise hits of the season is the strong showing of Walt Disney's reissued "Fantasia," which went into a third week at the Drex-

(Continued on following page)

(Continued from preceding page)

el, Bexley suburban house in the Miles circuit. . . . **Leo Yassenoff**, of the Academy circuit, was re-elected vice-president of the Columbus Boys' Club. **Floyd Gooding**, carnival operator and head of Zoo Park, was re-elected president. . . . Loew's Ohio and Loew's Broad are selling Christmas gift books for the first time. The books are in two denominations—$5 and $10. The $5 book has $5.50 worth of tickets and the $10 has $11 worth of tickets. The tickets are usable as admissions and are accepted at the Loew candy stands. RKO Theatres are selling similar gift books. . . . **Barton Cook**, of the Moonlight and Del-Ar Auto theatres, Chillicothe, Ohio, is the newest member of the Independent Theatre Owners of Ohio, secretary Robert Wile announced. . . . **Norman Nadel**, theatre editor of the Columbus Citizen said he received more letters from readers asking to review Elvis Presley's "Love Me Tender" than he has received on any subject in some time. Nadel printed an item asking if readers would like to review the picture.

Denver

Because of noise made by teenagers at "Love Me Tender," **Paul Lyday**, Denver manager, has set up two nights a week for "adults only," when youngsters must be accompanied by an adult in order to get in. . . . **Bob Hope** was here to give a boost to the St. Anthony hospital building fund campaign. . . . **Joe Stone**, National Theatre supply branch manager, went to Los Angeles on company business. . . . **Jack Scales** is building a 275-car drive-in, with room to expand, at Drango, Colo. Opening in the spring, the drive-in will be booked and bought for by **Clarence Batter**. . . . **Wayne Ball**, Los Angeles, division manager for Columbia, and **Lou Astor**, N. Y., circuit sales executive, were in calling on accounts and conferring with **Robert Hill**, branch manager. . . . The Woodlawn Theatre Corporation will open the new 805-seat Woodlawn, Littleton, Colo., on January 15. . . . Thirty-five Variety Tent 37 members made a conducted tour of the Variety Club Child Clinic at the University of Denver. . . . "The Mountain" was used at a special Hungarian relief showing, at $2 a ticket, at the Denham, with all receipts being donated by **Mrs. Vera Cockrill** to the Hungarian relief fund. **Ted Halmi**, a Hungarian native, now in publicity, handled that end of the show. . . . **Laura Haughey**, former Film Row booker, now bookkeeper at Wolfberg Theatres. . . . **Robert Hazard**, United Artists salesman, is father of son born on his birthday. . . . **Joan Wallace**, new to industry, is now secretary to branch manager at United Artists. She succeeds **Dorothy Guiney**, temporarily filling the post.

Des Moines

Police are investigating the theft of $900 from the Varsity theatre here. **Bev C. Mahon**, owner of the theatre, said the money had been locked inside a filing cabinet and disappeared sometime between 2 P.M. and 8 P.M. Police said they could find no sign of forced entry. . . . Yule movies sponsored by Chambers of Commerce and other business groups are being shown throughout the state this month. Most showings include candy and are free to all youngsters. . . . In Des Moines, the city's Film Council sponsored a free public showing of films suitable for Christmas programs. Films, projectors and screens are loaned without charge to organizations within the city's school district. . . . **Charlene Cannon** is the new ledger clerk at Universal. . . . **Ralph** and **Betty Olson** (Universal and DCA) entertained Ralph's sister, nephew and father over the reecnt holiday. . . . **Mrs. Myron Blank** modeled furs during a telecast from the Des Moines Junior League charity ball recently. . . . "Love Me Tender" brought out throngs of teenagers here, and theatre officials were missing any number of display posters before the first day was over. . . . Film Row is getting ready for Variety's annual Christmas party on December 17.

Detroit

Playdate congestion is holding the opening of "Friendly Persuasion" out of Detroit for an undetermined time. . . . **William Green's** illness has turned serious again with transfusions needed. . . . **Robert Tuttle** has taken over the Lenawee Auto theatre in Adrian. . . . The Plaza in Lansing has closed for good. . . . **Roy Ruben**, Local 199, IATSE, secretary, is out and around again after a long siege. . . . The Trenton theatre, Trenton, lost $66 to a break-in. . . . The Delton in Delton is now a roller rink. . . . The Italian Boys Town will benefit from the opening of "Around the World in 80 Days" at the United Artists. Hopes are that a new boys town can be established near Rome after the money is counted. **Henry Ford II** and **Walter Reuther** are ticket chairmen. . . . Schoolteacher **Lily Zitomer** is now **Mrs. Irving Belinsky**. . . . **Milton Jacobson** is back in the motion picture business with the acquisition of the Bijou. . . . **Fred Zimmerman**, 83, died. He was the father of Columbia manager, **Milton**.

Hartford

State Motor Vehicles Commissioner **Tynan** has launched a two-part, statewide campaign against defective automotive exhaust system such as that which recently caused the carbon monoxide death of a baby boy in a closed car at the Pike drive-in theatre, Newington. Initial phase has Commissioner Tynan sending official letters to the state's licensed 7,000 automobile dealers, repairers and service stations, urging their co-operation in making certain that any cars they sell or service are free from leaks or defects in exhaust systems. . . . The Art theatre, first run art situation, has resumed Monday through Friday matinees. . . . Hartford visitors: **James M. Totman**, assistant zone manager, Stanley Warner Theatres; **Sal Adorno, Jr.**, Middletown drive-in, Middletown, Conn.

Indianapolis

Ray Schmertz, 20th-Fox branch manager, has been elected chief barker of Indianapolis Variety for 1957. **William Carroll** will be first assistant; **Ted Mendelssohn**, second assistant; **B. N. Peterson**, dough guy, and **Abe Gelman**, property master. . . . The second annual all-Film Row Christmas party is scheduled for the Variety Club at 3 P.M. Dec. 12. . . . Greater Indianapolis now plans to hold "Oklahoma!", currently in its 14th week at the Lyric, through the holiday. **Al Hendricks**, manager of the Indiana, expect "Giant," now in its third week, to hold until Christmas. . . . **Truman Lamarr** has resigned as manager of the Pendleton Pike drive-in. He has been succeeded by **Dick Grade**, who came here from Milwaukee. . . . **Jim Kornblum** is operating the Rosedale at Evansville weekends only. . . . **Dr. Marvin Sandorf's** Twin drive-in staff will have a Christmas party at the Variety Club Dec. 10.

Jacksonville

Officers of Variety's Tent 44 for 1957 are the following: **Ted Chapeau**, chief barker; **Horace Denning**, first assistant; **Johnny Tomlinson**, second assistant; **Bill Beck**, dough guy; and **John Crovo**, property master. . . . **Maurice Magnan**, Lake Shore theatre, boosts his attendance and income with Saturday night "country-style" stage shows that supplement his film fare. . . . **John Spearing**, IATSE leader, returned from a Miami business trip. . . . Approaching completion is the new **H. B. Meiselman** theatre in suburban Arlington. . . . **Lucille Brazelton**, 20th-Fox, returned from a vacation spent in Anchorage, Alaska. . . . **Dolores Burnette**, Howco Exchange, is the new editor of the WOMPI monthly bulletin. .. . The Motion Picture Exhibitors of Florida has officially endorsed the efforts of the Florida Congress of Parents and Teachers in seeing that theatres present only those motion pictures which meet Code requirements. . . . **Walter McCurdy**, AB-PT confection sales chief from New York, was spending several weeks in Florida with a crew of sales experts. . . . Employees of the mammoth St. Regis Paper Company mill will hold their annual Christmas party in the Florida theatre. . . . Thirty San Marco merchants are sponsoring an all-day children's matinee at the San Marco theatre December 21 so mothers of the suburb can have an uninterrupted "shopping spree."

Kansas City

In the immediate Kansas City area, these drive-ins are open: the Heart, Blvd., Shawnee, Highway 40, 63rd Street, Riverside and Crest. Advertising promotes such features as "in-car heaters at no extra cost" and "free coffee after ten." . . . The Vogue theatre, 3444 Broadway, Kansas City, closed after the December 2 performance. **Ed Golden** of Golden's Booking Agency has been operating the Vogue as an art theatre. . . . The Larned, Kans., State Hospital has new equipment for screening films. . . . **Robert E. Carnie** retired from Allied Artists' sales staff. **Frank Westbrook** succeeds him. . . . Linn theatre, Pleasanton, Kans., was reopened by **Bob Adkins**. . . . The North Town Theatre Corporation was recently organized to take over the management of the Claco drive-in near North Kansas City, Mo. **Eugene F. Stanton** is president; **Thayer Carmichael**, vice-preisdent, and **George S. Baker**, secretary-treasurer.

(Continued on opposite page)

Los Angeles

Pat Greene, former manager of the Harbor drive-in, near San Pedro, has been made manager of the new Belair drive-in in the San Bernardino area. **Wes Wald** suceeds Greene at the Harbor. . . . Anticipating future expansion, the Bevelite Co., theatre equipment supplier, acquired property next door to their present location. . . . **Al Blumberg,** National Screen salesman, is on a business trip up Arizona way. . . . **Milt Smith** and his wife **Doddie** were in from Santa Paula to secure product for their drive-in. . . . O'Keefe & Associates' Belair, the new 1,050-car drive-in completed recently in the San Bernardino area, and whose opening was delayed due to court action over first run product, opened its gates November 21 with the new Elvis Presley picture. Despite this indication of having won the initial round in the battle, the Belair apparently isn't clear of any future legal entanglements. A petition has been filed by Pacific Drive-In Theatre Corp., operator of the Baseline and Tri-City drive-ins in the same area, to intervene in Fox West Coast's declaratory relief action against the Belair.

Memphis

Theatre attendance made newspaper headlines in Memphis. "Love Me Tender" did three and one-half times average business during its first week at Loew's State theatre. . . . The Warner, showing the Warner Bros.' "Giant," did three and three-fourths average business during the second week after a record-breaking first week. . . . Malco got one and one-half times average business with the Allied Artists film, "Friendly Persuasion." . . . A windstorm damaged the screen tower at **John Carter's** Trace drive-in, Amory, Miss., so badly he had to close up for repairs. . . . **Allen Donnell,** 8, fell asleep in Roxie theatre, Memphis, and didn't awaken until 2 A.M. A passerby heard him calling for help and called police. . . . **Frank Patterson,** owner, closed the City theatre, Junction City, Ark., from Dec. 2 to 21 for redecorating.

Milwaukee

A large turnout was expected at the farewell luncheon in honor of **Russell Leddy** Deecmber 6 at the Schroeder Hotel here. Mr. Leddy is retiring as an exhibitor. . . . **Charlton Heston's** wife and young son, **Fraser,** were visiting her family at Two Rivers, Wisconsin, this week. . . . **Oliver Trampe,** past chief barker of Wisconsin Variety, was scheduled to be guest speaker and personality of the month at the December meeting of the Better Films Council of Milwaukee County. . . . **Paul Schober,** booker at Universal here, is a proud father of a baby boy. . . . **Tony Kolinski,** formerly head booker at the Warner exchange, is now salesman and on the road for Universal.

Minneapolis

E. M. Hawkens has closed his Waubay theatre at Waubay, S. D. Other closings are **John H. Wright's** Granada theatre at New Prague, Minn., and **Henry Larson's** Roxy theatre at Battle Lake, Minn. . . . **John O'Rourke,** booker at United Artists drove to Florida on his vacation. . . . **Ben Marcus,** Columbia midwest district manager was in for the funeral of his mother-in-law, **Mrs. Stella Brenna.** . . . Officers have been re-elected by local F-31, IATSE, composing film exchange personnel. They are **William Burke,** MGM booker, president and business agent; **Richard Kolling,** Columbia booker, vice-president; **Alice Kuhlmann,** Warner cashier, treasurer; **Charlotte Silverman,** MGM stenographer, secretary, and **Orville Anderson,** Paramount assistant cashier, sergeant-at-arms. . . . The Robin theatre in suburban Robbinsdale is being converted into a self-service laundry. House has been closed for some time. . . . **Leo Brazier,** owner of the Jordan at Jordan, Minn., which was destroyed by fire last month, is studying rebuilding of the house. . . . **Lloyd Maynard** has installed new booth equipment and a CinemaScope screen in his Roxy theatre at Kelliher, Minn. . . . **Walter Johnson** of Hinckley, Minn., purchased the Sanshor at McGregor, Minn., from **Mrs. B. B. Maddy.**

New Orleans

George Hoover, Variety International executive director, attended the installation ceremonies of the local Tent 45. Installed were **Henry G. Plitt,** chief barker, who succeeds **Page Baker.** Other officers are **Harold Cohen,** first assistant; **George Nungesser,** second assistant; **Carl Mabry,** dough guy, and **William Briant,** property master. . . . **J. G. Broggi,** Exhibitor Service, has taken over the buying and booking for the Printz, Basile, La. . . . The Pal at Chatham, La. has closed again. . . . **Tom Watson** closed the Varsity, Ellisville, Miss. temporarily. . . . The Joy, Simmsport, La., has gone to weekend operations only. . . . "Runaway Daughters" and "Shake, Rattle and Rock," a dual bill distributed by Masterpiece Pictures, is to open at the RKO Orpheum following the current presentation "You Can't Run Away From It". . . . **Rose Mae Boudreaux** is the new secretary at Joy's Theatres, Inc. . . . **Betty Loup** has recently taken over the secretarial duties in the offices of Woolner Bros.

Oklahoma City

The Ladies Auxiliary of the Variety Club, Oklahoma City, elected **Mrs. Milton Kamber** president; **Mrs. Robert Busch** vice-president; **Mrs. James H. Fentriss** secretary; **Mrs. William H. Lewis,** treasurer, and **Miss Gertrude McGonigle** corresponding secretary. . . . The Criterion theatre had "Love Me Tender" as its Thanksgiving attraction. Wednesday night was a mob scene when hundreds of people lined up for blocks in each direction for the first show. . . . The State theatre was robbed of about $98 Nov. 24. **Jeannene Rice,** cashier, said the robber showed a gun when he demanded the money. . . . The Airline drive-in, Ponce City, Okla., closed for the season Nov. 24. Everyone attending the closing show was awarded a free pass to any uptown theatre, in appreciation of patronage during the preceding drive-in season.

Philadelphia

David O. Atkinson, Sr., of the Philmont and Main theatres, Phillipsburg, New Jersey, was receiving wires of congratulations on his 50th anniversary in the film industry. . . . Theatre circuit manager **Martin Aninsman** was elected president for the coming year of the Stanley Warner Club, Philadelphia division. Other officers elected include **Isidor Perlin,** vice-president; **Leigh Smellow,** vice-president in charge of membership; **Jayne M. Netzel,** vice-president in charge of welfare; **Dave Fishman,** vice-president in charge of entertainment; **J. Ellis Shipman,** treasurer, and **Helen Mahoney,** secretary. . . . The Academy, neighborhood house in the South Philadelphia section of the city, operated by the A. M. Ellis Theatres for many years, was sold by the independent chain to **C.** and **A. DiPaolo** for $16,200. It will continue operations as a movie house. . . . The Hamilton, Lancaster, Pa., upon closing with the new year, will be converted into a warehouse with the lobby of the first run house to be converted into a musical bar. . . . Motion Picture Associates have called for blood donors to help replenish the blood bank at Hanhnemann Hospital where **Mrs. Elsie Potamkin,** wife of **Walter Potamkin,** Columbia salesman, is seriously ill.

Pittsburgh

"The Ship That Died of Shame" replaced the originally scheduled "Secrets of the Reef" on the Guild art house schedule. . . . The city's movie critics got a breather this week when all eight first-run movies held over, the first time this has happened in years. Holdovers included "Seven Wonders of the World," "Giant," "Friendly Persuasion," "You Can't Run Away From It," "Love Me Tender," "Fantasia," "Wages of Fear" and "Samurai." . . . "Anastasia" will be the Christmas booking in the Harris and "Written on the Wind" will ditto in the Fulton. . . . **Bette Cree,** a starlet from Troy, Mo., rated a lot of free space for the Penn-bound "King and Four Queens." That house will follow "Friendly Persuasion" with "The Sharkfighters." . . . The annual Variety Club dinner will be held in February this year because chief barker **Ray Scott** is tied up with Green Bay football broadcasts. . . . Cinerama celebrates its third anniversary in Pittsburgh Dec. 10 with a special benefit show for UNICEF in the Warner theatre. . . . "Giant" business in the Stanley was several thousand more dollars in its fourth week than the third.

Portland

Hollywood theatre manager **Rex Hopkins** and his new bride have returned from their honeymoon and Rex is back at the office. . . . Evergreen's Oregon district manager, **Oscar Nyberg,** made a deal with the Council of Churches to rent the closed Oriental for the showing of "Day of Triumph." In order to keep the cost of operation down for Evergreen, Nyberg did his regular duties for Evergreen and took over complete managemet of the Oriental as an added chore. Result: More coin for his firm. . . . "Love Me Tender" had a record breaking high on Sunday at the Orpheum, but dropped off on Monday. . . . Deam Mathews, manager of the Fox theatre, has come up with a big Xmas promotion. He has promoted some gifts

(Continued on following page)

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to be placed under a tree in the lobby. Every 500th customer for two weeks prior to Xmas will get to select a gift from under the tree.

Providence

Another in a series of bomb scares, which have plagued Rhode Island and nearby Massachusetts theatre managers over a period of months, recently caused the evacuation of some 200 patrons from the Palace, Cranston. However, a search revealed no bomb. . . . The Rhode Island premiere of Walt Disney's "Secrets of Life" drew good houses at the Avon Cinema. . . . **Ben Greenberg**, managing director of the Stadium, Woonsocket, is offering $400 in cash prizes for a series of amateur tryouts. Every act receives a cash reward, with the first prize winner each week competing in the finals, where the grand prize is $75. . . . **Phil Nemirow,** RKO Albee manager, anticipating the screening of Elvis Presley in "Love Me Tender," arranged a big exploitation program. It was highlighted by a 10-minute Presley Panel over WJAR.

San Francisco

"Oklahoma," in its last weeks, has had the longest run of any musical film in town. . . . Light opera is coming to Bay Meadows race track next summer. The amphitheatre will be about 175 feet by 120, with a seating capacity of 2,000. The shows are scheduled to start June 28, and will include "The King and I," "Showboat," "South Pacific" and "Silk Stockings," among others. . . . The 12th Naval District band played salty tunes in front of the United Artists to salute the opening of "The Sharkfighters." . . . Celebrities in the Bay Area included **Alfred Hitchcock,** scouting Sausalito for his next picture. . . . **Clark Gable** saw the screening in Sacramento of his picture, "A King and Four Queens."

St. Louis

The merchants of Gillespie, Ill., recently issued tickets to the Canna theatre in that city free to children fourteen years and under. . . . The Majestic drive-in in East St. Louis, Ill., has a children's playground which provides a real fire truck ride. . . . The Uptown theatre at Alton, Ill., has a new wide screen. . . . **William Moore,** producer-photographer of Travel-World Picture Productions, was in Tipton, Mo., recently looking over the field as a possible site for picture production. . . . An elaborate new entertainment facility is being established in the former Crittenden Theatre in West Memphis, Ark. . . . A benefit of "Solid Gold Cadillac" was presented recently at the Princess theatre, Champaign, Ill., to raise funds for the enlargement of the Burnham Hospital in that city.

Toronto

Al Iscove was appointed sales representative of 20th Century-Fox here under **Victor Beattie.** Iscove was recently with Paramount as a special representative and later Toronto branch manager. . . . **Loran Wambach** was moved from Halifax by Odeon Theatres to take charge of the circuit's Odeon in North Sydney and Strand in Sydney Mines, both locations suburbs of Sydney, Nova Scotia. . . . A benefit show for the Expansion Fund of the Ross Memorial Hospital, Lindsay, was held at the Century, through the courtesy of manager **Ken Garbig** and Twentieth Century Theatres. . . . **Robert Christie** was moved from the Odeon, Kingston, to the Christie, Toronto. He was replaced by **E. D. Burrows,** formerly of the Odeon, Brantford, while **G. E. Foley** of the Odeon, Trenton, became manager of the Biltmore, Kingston. . . . **Mrs. Eva Delaney,** 64, connected with the operation of the Delaney, Gananoque, for many years, died.

Vancouver

A week of record fog and start of Christmas shopping is keeping grosses down in most theatres. But "Giant" continues to be the town's blockbuster in its second week, with turnaways helping other downtown theatres. . . . **Ivan Ackery,** manager of the FPC Orpheum, is convinced that "good films of unconventional length are appreciated here" and is in favor of playing the long running pictures on a two-a-day basis. . . . **Dave Borland,** Dominion manager, and **Bill Myers,** of the Plaza, are on delayed holidays. . . . **Frank Gilbert,** veteran projectionist at the Paradise, is off on a three-month trip to Mexico. . . . **Wally Hopp,** former manager of the International-Cinema, is now in California with the Coca-Cola outfit, in charge of the unit servicing theatres. . . . The FPC Alma, which recently opened after being dark for a year, is not clicking. The employees all being given two week's notice. . . . Several other houses now reopened are having a bleak time and may close also.

Washington

Mrs. Sara S. Young, 20th Century-Fox booker, spent the Dec. 1 weekend in Boston visiting her sister, who underwent surgery. . . . **Ida Barezofsky,** MGM booker, vacationed in Miami Beach. . . . The Board of Governors of the Variety Club met on December 3 at the Willard Hotel. . . . **Jay Carmody,** drama editor of the Washington *Evening Star,* has joined the drama panel of the International Exchange Program. . . . **Jay Perri,** of Station WEAM, was named as the voice with the most "Friendly Persausion," in a recent contest in connection with the Ontario theatre's engagement of the picture. . . . "Anastasia" is booked for Loew's Capitol December 22. "Teahouse of the August Moon" will play Loew's Palace Dec. 23. . . . And "The Girl Can't Help It" will open at Loew's Columbia Dec. 22. . . . The Capitol Hill theatre has inaugurated a policy of Friday "family nights." One 90-cent ticket will admit a family.

Honor Hershfield

Harry Hershfield was honored as "Mr. New York" at a recent testimonial dinner given by the New York Committee of the Jewish National Home for Asthmatic Children at Denver. The event was held at the Waldorf-Astoria.

Edison Media Awards Made In New York

The official presentations of the 1956 Edison Foundation National Mass Media Awards for films, television and radio were made by Edison Foundation trustees December 3 at a Waldorf-Astoria dinner in New York. Gregory Peck received from Mary Pickford, in her capacity as trustee of the Edison Foundation, the Thomas Alva Edison Foundation Award to "Moby Dick" for being "The Film Best Serving the National Interest" in 1956. Mr. Peck's acceptance was transcribed from Hollywood.

"Wide Wide World" won the television award as "The television program best portraying America." "Disneyland," (ABC) was named "The Best Children's Television Program." Announced as "best children's film" was Disney's "The Great Locomotive Chase." "On the Threshold of Space" was named "The Best Science Film for Youth." Station KRON-TV of San Francisco, California, was named "The Television Station that Best Served Youth" in 1956, and Station WOWO, of Fort Wayne, Indiana, was named "The Radio Station that best served youth in 1956." Each station received a scroll and won for a high school senior in its community an Edison scholarship of $1,000 to be used toward college education. Both stations are affiliated with NBC.

A special citation was made to New York City's municipal broadcasting station, WYNC, for its recently established Annual Science Seminar. In presenting the award to Mr. Peck, Miss Pickford described the film as "a magnificent motion picture that says great things about America's past." Miss Pickford explained that this award to a film best serving the national interest had been created by the Foundation "to encourage the films that portray America in a manner aimed at increasing understanding, both at home and abroad, of our wonderful country."

In all, some 62 organizations are cooperating with the Edison Foundation in the Awards program to improve the quality of the mass media offerings, especially as they affect juvenile audiences and interest boys and girls in science.

Paramount Asks 1,000 Francs for "War"

PARIS: Paramount here is reported to have asked for permission to charge 1,000 francs each for seats when "War and Peace" opens December 12 in seven different Paris cinemas. The Exhibitors Syndicate protested vigorously against this demand, however, claiming that such a charge for seats was not even made in the United States, where the top price was $2.

400 Pioneers At Banquet In New York

Nearly 400 Motion Picture Pioneers made merry at the Waldorf-Astoria last week, as their 18th annual dinner witnessed the award to Robert J. O'Donnell of a plaque as "Pioneer of the Year." Mr. O'Donnell, vice-president of Interstate Circuit, Dallas, was presented the award by Jack Cohn, president of the Motion Picture Pioneers. Sol A. Schwartz was general chairman for the dinner. Master of ceremonies was Bob Hope, long-time friend of Mr. O'Donnell. Co-chairmen were Ned E. Depinet, George Dembow and Marvin Kirsch.

Mr. Depinet presented to Mr. O'Donnell a plaque from the Dallas chapter of Women of the Motion Picture Industry. This chapter is the first in what is now a national organization. The Dallas chapter at its formation was sponsored by Mr. O'Donnell. Mr. Depinet described and praised the work of WOMPI in the fields of charity and industry public relations and urged that there be a chapter of the organization in every key city.

During the evening, Harry J. Takiff, secretary-treasurer of the Pioneers since its inception, was presented with an inscribed silver bowl in recognition of his many years of service to the organization. The presentation to Mr. Takiff was made on the occasion of his resignation from his Pioneers post, a resignation made necessary by new work assigned him by Columbia.

Mr. Takiff revealed that the organization's total income since its inception May 1, 1949, to April 30, 1956, amounted to $174,504.69. These funds, Mr. Takiff indicated were derived from contributions from corporations and individuals, interest on deposit and from other non-recurring sources.

Of this income, total disbursements for the same period were $62,036.06, leaving a cash reserve of $112,486.72 as of April 30, 1956, the close of the last fiscal year.

In checking the expenditures, it was pointed out that during the last several years the Foundation of Motion Picture Pioneers was instrumental in aiding many pioneers with financial and medical assistance.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ending December 1 were:

Albany: Giant (W.B.) 2nd week; The Silent World (Col.)

Atlanta: Giant (W.B.) 2nd week; Julie (MGM); Love Me Tender (20th-Fox) 2nd week; You Can't Run Away From It (Col.) 3rd week.

Boston: Giant (W.B.) 4th week; Love Me Tender (20th-Fox); Lust for Life (MGM); Oklahoma! (Magna) 11th week; The Opposite Sex (MGM) and The Power and the Prize (MGM); Richard III (Lopert) 3rd week; Rififi (UMPO) 3rd week; The Ten Commandments (Para.).

Buffalo: Friendly Persuasion (A.A.) 3rd week; Giant (W.B.) 5th week; Love Me Tender (20th-Fox) 2nd week; The Opposite Sex (MGM) 2nd week; War and Peace (Para.).

Chicago: Attack! (U.A.) 2nd week; Giant (W.B.) 6th week; Love Me Tender (20th-Fox) 2nd week; The Sharkfighters (U.A.) 2nd week; The Teahouse of the August Moon (MGM) 2nd week.

Cleveland: Giant (W.B.) 5th week; Oklahoma! (20th-Fox) 4th week.

Columbus: Giant (W.B.) 2nd week; The Opposite Sex (MGM).

Denver: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 3rd week; Love Me Tender (20th-Fox); Oklahoma! (Magna) 6th week; Secrets of Life (B.V.) 3rd week; The Sharkfighters (U.A.); War and Peace (Para.) 5th week.

Des Moines: Fantasia (B.V.) (Reissue) 2nd week; Love Me Tender (20th-Fox) 2nd week; Oklahoma! (Magna) 2nd week.

Detroit: Giant (W.B.) 3rd week; Love Me Tender (20th-Fox; The Ten Commandments (Para.).

Hartford: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 3rd week; Lust for Life (MGM) 2nd week; Odongo (Col.); The Opposite Sex (MGM); Rififi (UMPO) 2nd week; Secrets of Life (B.V.) 2nd week.

Indianapolis: Giant (W.B.) 3rd week; Oklahoma! (Magna) 14th week.

Jacksonville: Bigger Than Life (20th-Fox); Lust for Life (MGM); The Sharkfighters (U.A.); Teenage Rebel (20th-Fox).

Kansas City: Giant (W.B.) 4th week; Love Me Tender (20th-Fox) 2nd week; The Mountain (Para.); Oklahoma! (Magna) 7th week; Secrets of Life (B.V.) 3rd week.

Memphis: Friendly Persuasion (A.A.); Giant (W.B.) 2nd week; Love Me Tender (20th-Fox).

Milwaukee: Friendly Persuasion (A.A.); Giant (W.B.) 3rd week; Love Me Tender (20th-Fox) 2nd week.

Minneapolis: Giant (W.B.) 4th week; Julie (MGM) 2nd week; Love Me Tender (20th-Fox); Lust for Life (MGM) 2nd week; Oklahoma! (Magna).

New Orleans: Friendly Persuasion (A.A.) 2nd week; Love Me Tender (20th-Fox) 2nd week; Oklahoma! (Magna) 24th week; The Opposite Sex (MGM) 2nd week; You Can't Run Away From It (Col.) 2nd week.

Oklahoma City: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 3rd week; Love Me Tender (20th-Fox) 2nd week; Oklahoma! (Magna) 16th week; War and Peace (Para.).

Philadelphia: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 2nd week; Julie (MGM) 2nd week; Love Me Tender (20th-Fox); The Opposite Sex (MGM); The Ten Commandments (Para.).

Pittsburgh: Fantasia (B.V.) (Reissue) 2nd week; Friendly Persuasion (A.A.) 3rd week; Giant (W.B.) 5th week; Love Me Tender (20th-Fox) 3rd week; Samurai (Fine Arts) 2nd week; You Can't Run Away From It (Col.) 2nd week.

Portland: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 2nd week; Love Me Tender (MGM) 2nd week; Oklahoma! (Magna) 3rd week.

Providence: Friendly Persuasion (A.A.); Giant (W.B.) 2nd week; Love Me Tender (20th-Fox); Secrets of Life (B.V.).

San Francisco: Friendly Persuasion (A.A.) 4th week; Giant (W.B.) 4th week; Julie (MGM); Love Me Tender (20th-Fox); The Sharkfighters (U.A.).

Toronto: Love Me Tender (20th-Fox); Lust for Life (MGM) 4th week; Oklahoma! (Magna) 32nd week; The Ten Commandments (Para.) 2nd week.

Vancouver: Giant (W.B.) 2nd week; The Gold Rush (UA.) 2nd week (Reissue); A Lamp Is Heavy (JARO).

Washington: Fantasia (B.V.) (Reissue) 2nd week; Friendly Persuasion (A.A.) 3rd week; Giant (W.B.) 4th week; Love Me Tender (20th-Fox); Oklahoma! (Magna) 4th week; Secrets of Life (B.V.) 3rd week; The Solid Gold Cadillac (Col.) 7th week; The Ten Commandments (Para.).

AMPA 40th Annual Xmas Party Dec. 18

The Associated Motion Picture Advertisers' 40th annual Christmas party will be held Tuesday, December 18, at the Picadilly Hotel in New York, it has been announced by David A. Bader, president of AMPA. Robert C. Rothafel, managing director of the Roxy theatre, has been named master of ceremonies, Mr. Bader said. Special activities are planned to commemorate the 40th anniversary of the traditional party, he added.

Paramount Branch Men Meet at Pittsburgh

PITTSBURGH: Paramount's Mideastern division branch managers this week held a three-day meeting at division headquarters here, with Hugh Owen, vice-president of Paramount Film Distributing Corporation and eastern sales manager, presiding. Joining with Mr. Owen in discussion of future releases and sales policies was Howard G. Minsky, Mideastern division manager. Branch managers attending the sessions included Ulrik F. Smith, Philadelphia; Edmund C. DeBerry, Cincinnati; Harry S. Buxbaum, Cleveland; Dave Kimelman, Pittsburgh, and Herb Gillis, Washington.

Monroe Heads "Doll"

Marilyn Monroe has been named to head the special theatrical and film committee to aid in the sale of tickets to the world premiere of Elia Kazan's "Baby Doll." December 18 at the Victoria theatre, New York. Tickets are $50 each.

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John Hamrick Dies at 80

John Hamrick, 80, president of John Hamrick Theatres, Inc., and one of Seattle's earliest motion picture exhibitors, died November 30 in New York after becoming ill while visiting in that city.

Mr. Hamrick came to Seattle from Kansas City, Mo., about 1910 and opened Seattle's first suburban theatre, the Queen Anne, of Queen Anne Hall. He later sold it and built the Colonial theatre downtown. He then took over the old Melbourne theatre downtown and renamed it the Rex.

Mr. Hamrick's first major theatre was the Blue Mouse, built in 1920. He built similar theatres in both Portland and Tacoma. At the time of his death he operated a circuit of 15 theatres, including the Orpheum, Music Hall, Blue Mouse and Music Box downtown.

He is survived by his wife, Fannie, and a daughter, Mrs. Beatrice McGurn, of Santa Barbara, California.

Aveece Waldron Holman, Oklahoma Exhibitor

Mrs. Aveece Waldron Holman, one of the early-day Oklahoma exhibitors, died December 1 in Lindsay, Oklahoma. With her first husband, Harry Waldron, she opened the Blue Moon theatre, Oklahoma City, early in the century. Later they operated the Waldron theatre in Lindsay and the Hill-crest drive-in, also in Lindsay. Mrs. Holman's second husband, Jep Holman, is also a theatre operator. She was the first woman elected to serve on the board of directors of the Theatre Owners of Oklahoma, which is now consolidated with Allied Theatres of Oklahoma and is known as the United Theatre Owners of Oklahoma.

Angelo Diadoti

PITTSBURGH: Services were held Dec. 2 in St. Peter's Church for Angelo Diadoti, operator in the Penn theatre for the past 20 years. Mr. Diadoti, who died November 30, had been a film operator in various Pittsburgh houses for 40 years.

Australia Drive-in Business Shows Drop

SYDNEY: The four drive-ins here reported business was well, but there is a noticeable slump in open air business in Australia, where the drive-in theatre is still a fairly recent innovation. The four Sydney drive-ins, Metro's Twin Drive-in, French's Forest, the Dundas and the Bass Hill, all operate on a single feature basis. Double bills have not proved very popular. The drive-ins also run two shows nightly, and reports are that the later session, usually beginning around 9:30, are sparsely attended. At present, drive-in theatre operators are fearful of the looming possibility of gasoline rationing.

Japanese Film Festival In New York Jan. 20-25

TOKYO: Hiroshi Ohkawa, president of Toiei Motion Picture Company, has been named to head the delegation of 12 Japanese executives and stars who will be host to Americans at the Japanese Film Festival January 20-25 in New York City. The six major Japanese studios will show "A Broken Memory," "Woman Prisoners," "River of Many Colors," "Onryo Sakura Daisodo," "Palace of Snakes" and the prize-winning "Harp of Burma." Six short subjects will also be featured.

Red China Announces 1956 Film Plans

Red China has made 45 films in the first 10 months of 1956, and another 15 will be completed before the end of the year, according to a report from Peking. Sixty-two of the 78 documentaries planned for 1956 have already been completed. Thus film production in 1956 was 20 percent greater than in 1955. Plans for 1957 include 40 features, 40 educational and 252 documentaries and newsreels including experimental films for wide screens.

Film Set for Normandie

"La Sorciere," French production starring Marina Vlady, and directed by Andre Michel, opens Christmas week at the Normandie theatre, New York. Ellis Films is distributing the Leo Lax production here.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

MORE THEATRES—To Conform With Progress

AUTHORITIES whom we admire and respect have freely predicted that there would be fewer theatres a few years hence—which can't be denied, if you refer to the theatre operation of thirty years ago. The old style theatre must move over to make room for more theatres in modern style, with our new dimensions and techniques, and new standards of comfort and service.

Rick Ricketson says there will be 6,000 fewer houses in three years—and that is rough going, for it exceeds the normal depreciation which we have always had, of marginal theatres, since the days of the nickelodeon. Elmer Rhoden says the modern theatre should have no more than 1200 seats, no balconies, so the picture can be projected at the orchestra floor level, and no prosceniums, so the modern wide screen can be installed.

We agree with Mr. Rhoden, for the modern screen for CinemaScope and Todd-AO requires direct vision, at eye level with the screen, and all seats that are far removed from this center axis suffer from distortion. Currently, we see theatres remodeled for Cinerama which have been reduced in seating capacity to allow for the limited arc of a level circle. The Warner Theatre, on Broadway, now seats 1600; the capacity when the house was built, as the former Strand theatre, was 3720. Such reduction in capacity is the modern trend, for there will never be any more big showcase houses of the type that were in vogue 25 years ago.

John J. Fitzgibbons, president of Famous Players-Canadian Corporation, takes an opposite view, for he says that the small houses will close, while the big theatres prosper. Perhaps this is true in Canada, and in top first runs, but it doesn't alter the prospect for a majority of theatres across the country. There will be more small theatres of strictly modern styling, and bigger mass audiences for such theatres, in the aggregate, than we have now. Martin Quigley, Jr., made this prediction in Toronto.

MOVIE BOOK SHELF

As occasionally mentioned in these pages, we have been building an accumulation of books in our home-town library in Canton, Pa., as a demonstration of what might be done in 17,000 local libraries, with the active cooperation of as many home-town theatres.

The picture above shows the alcove, rear, where as many "movie books" as we've been able to obtain, are on the shelves—and a front display on the bulletin board, for the Rialto Theatre program card of the week, plus stills and assorted publicity material, for "Moby Dick." Next week, the attraction will be "War and Peace."

Standing alongside are Patricia Van Ney and Barbara Hamm, two students of the Tri-County High School, who handle this exhibit as a school assignment.

The J. Arthur Rank Organization announce the closing of a considerable number of theatres in England, where television is surely not the menace to motion picture business that it is here—but we'll venture a prediction of our own. When J. Arthur Rank builds modern theatres in this country, as he has across Canada, it will be the necessary proof we need that more theatres in the perspective of our new techniques will revolutionize exhibition here.

PROSPERITY doesn't necessarily increase the public's interest in motion pictures, as we found out many years ago, in a Pennsylvania steel town. When the mills were "up"—our business would be "down"—because people had so much money to spend, they went to Philadelphia instead of going to the movies at home. Exhibitors complain right now, that matinee business is "off" five days a week, and matinees have been abandoned in some situations, because folks have too many other things to do, and more time and money in which to find opportunity for outside interests. Lowering the price of tickets, for matinees, is no help—in fact, business picks up at the evening scale. Trading stamps or credit schemes won't be a benefit either—because it is prosperity and full employment that hurts our business, as much as television, or if you prefer, *because* of television. A Florida exhibitor wrote us recently to say that he feels the installment buying of new television sets—more than the weather, or any of the old things that used to hurt business.

■ ■ ■

SMART service-station operator in San Antonio, Texas, has solved the trading stamp problem, as far as he is concerned—and perhaps for others who follow his example. He merely gives his customers a genuine 3c stamp, issued by the U.S. Post Office, for each $1 in purchases. If they save 100 of them, they have $3.00 cash; or if they save 500, they have $15.00 in negotiable funds. It's as simple as that; no books to fill, no catalogs to read, nor redemption stations to visit. Costs him exactly the same amount as the trading stamps would; the engraving and printing is of a higher calibre, and there is a certain authenticity in the source. You know this is one trading stamp that is surely good for full value, even if you only want to mail a letter. —*Walter Brooks*

It's a wondrous world beneath the sea — and Ken Parker, manager of the World theatre, in Philadelphia, caught exactly the right atmosphere in a display of exploitation material behind a fish-net screen. It would stop any passerby, and it cost little—for here is the feeling of the picture, portrayed by the net—and the view into the sea beyond, all at the price of ingenuity.

Louis Krasnow, manager of the Astor theatre in Boston, sent these girls around town, carrying the provocative suitcases to prove that anything can happen in a "Solid Gold Cadillac."

"Solid Gold Cadillac" is getting some fine publicity from the brokerage firms, who say "dividends are a girl's best friend"—and at left is Vincent Iorio, manager of the Trans-Lux theatre, in Washington, with a representative of Bache & Co., Wall Street house, and a Western Union ticker, for lobby display.

Kark Fasick, of Loew's theatres in Boston, used this girl in her pajamas, carrying a suitcase, to prove what Mother says —"You Can't Run Away From It"—as the attraction at Loew's State and Orpheum theatres, where John Markle does an exploitation job.

Lester Pollock, veteran manager of Loew's Rochester theatre, is always on the beam with good window displays. Above, he shows you a disc-jockey, working in a window, for Columbia's "You Can't Get Away From It"—a natural promotion.

And, here, Lester Pollock had the bright idea of poster cut-outs in bed, where it is strictly legal and permissible under the Production Code—but it sells merchandise in store windows, with a logical tieup with the title of the picture.

Showmen in Action

RKO-Raido Pictures entertained a large group of newspaper and trade-press people overnight at Grossinger's famous resort in the Catskills, for the preview of "Bundle of Joy"—starring Eddie Fisher and Debbie Reynolds. It was here that the young couple were married in September, 1955, and now they have a "Bundle of Joy" of their own—which made this occasion a natural for publicity and promotion purposes, in advance of the opening at the Capitol theatre, on Broadway, December 19th. We are indebted to affable Alfred E. F. Stern, our host, and Bob Boehnel, efficient escort, for a fine time in a marvelously well conducted hotel with a well deserved reputation.

▼

Maude & Jeff Jefferis are back in their conventional theatre, the Jefferis, in Piedmont, Mo., and we presume the Pine Hill drive-in is closed for the winter. The indoor theatre has had a refurbishing and now Jeff is sending out personal letters to his "lost" TV audience (his word for it!) inviting them to come-see, and giving them the compliments of the house for a first visit. We have a lot of confidence that Maude & Jeff don't lose friends, summer or winter, indoors or out, because they employ "friendly persuasion" all the year around.

▼

Bob Kessler, manager of the Stanley Warner Benn theatre, in Philadelphia, is having a dance marathon in his lobby as promotion for "Rock-Rock-Rock" with prizes donated by local sponsors in the music trades. Tiring, but accumulative—and the teen-agers are tireless, and innumerable. It launched a durable campaign.

▼

Loew's "Movie Memo"—which is Ernie Emerling's issue for which the industry is so much indebted—has a lead piece with the provocative title, "Baby Sitters Crown Producers of Those Long, Long Movies"—saying that gleeful members of the National Association of Crib Watchers have given their unqualified endorsement of all movies that run four hours, or longer—at 75¢ an hour. They credit four of the major producers with having increased their gross by approximately $531,194.50 in extra revenue this year.

▼

George Mann, eighty-year old showman deluxe, who owns a circuit of theatres in northern California, set up an enterprising campaign on 20th Century-Fox's "Best Things in Life Are Free" at the State theatre in Modesto. Local merchants were invited to display booths in the theatre lobby, from which doughnuts, coffee, tea, ice cream, milk and cigarettes were dispensed free to patrons.

MGM's little booklet on "The Iron Petticoat" is a good humor measure for newspaper by-line writers and opinion makers, in general. It was probably written by Bob Hope or his gag-men, and has amusing illustrations and captions to fit, that will command their attention, as a conversation piece.

▼

Letter from a Round Table member—Cecelia A. Mantua, Jefe de publicidad, Paramount Films de España, S. A., reads as follows—"Muy señor mío: Le acuso recibo del carnet y diploma que me nombra de miembro Manager's Round Table de la Revista Motion Picture Herald"—there's more, but pardon me, we're looking up boats to Barcelona, with a stop-over at the Berlitz School of Languages, in our block.

▼

Harvey Fleischmann, district manager for Wometco Theatres in Miami, sends us a postcard addressed to a non-existent member of the Motion Picture Herald staff, which is self-explanatory when we get out our crystal ball. All such mail, in this office, goes round and round and comes out at the Round Table desk, for identification. This is an acknowledgment sent to those who fill our audience comment cards, but we wasn't there, nor do we know Mr. Klingn.

▼

Wm. E. Rochelle, who signs himself simply "Advertising" for the Crescent Amusement Co., Nashville, sends a tabloid page which he devised for "War and Peace" at the Grand theatre, Huntsville, Ala. He says it was printed locally, and reasonably, for their out of town houses.

First publicity picture we ever received from a Wall Street house! Above Birk Binnard, director of advertising for the Stanley Warner Theatres in Philadelphia, and John E. Fricke, resident partner in the Bache & Co. Chestnut Street office, award Elizabeth May Fisher for her prize winning letter based on the theme of Columbia's "Solid Gold Cadillac"—dividends are a girl's best friend.

▼

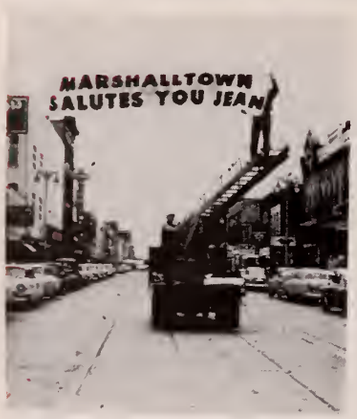
Paul Lyday, managing director of the Denver theatre, for Fox Inter-Mountain, had a provocative and pretty girl, sunbathing under a big Spanish hat, in a store window adjacent to the theatre, as promotion for the picture, "Lisbon." In addition, the *Denver Post* set a contest in which newspaper readers were asked to draw, sketch or paint entries presenting "The Lady from Lisbon"—with an all-expense round-trip to Portugal as top prize.

▼

Lou Orlove, MGM's ubiquitous tub-thumper in Milwaukee, sends a grand page from the magazine section of the *Milwaukee Sentinel,* in which they salute Mickey Mouse and his debt to Milwaukee fan clubs. And on the page is a picture of a huge Mickey Mouse entertaining the youngsters, with a note—"the guy with the big ears is Orlove"—you'd know he's both a man and a mouse, in this get-up. Photograph was made in 1930, and Lou still has big ears, for promotion news.

Loew's in-town managers congregate to discuss the exploitation of "Rock, Rock, Rock," which starts soon over the Loew Circuit. Above, Murray Lenekoff, Ted Arnow, Jim Shanahan, Max Rosenberg, Eugene Picker, Bill O'Hare, and others, at a projection room meeting in New York.

Small Town Actress Becomes 'St. Joan'



Harry Dierman, manager of the RKO Orpheum theatre in Marshalltown, Iowa, was honored by his fellow-townsmen when a local girl, 17-year-old Jean Seberg, was chosen for the role of "St. Joan" by Otto Preminger, in an international contest in which there were 18,000 contenders. The hometown theatre was one of 1,100 who were cooperating in the search for a newcomer to play the title role in the new production for United Artists release. Jean is the daughter of a Marshalltown druggist, and was the winner among 3,000 finalists who have auditioned in the difficult role for Mr. Preminger.

Above, at left, you see Jean Seberg and Harry Dierman as they pose in the theatre lobby with an improvised poster to announce the great news. At right, above, the community "Y" building, which is coeducational, with banners flying and a wall plaque to designate the historic role —great for any actress. Below, at left, preparations on Main Street for the parade which followed, to celebrate the homecoming of Marshalltown's most famous citizen. And, at right below, Jean and her parents at the Des Moines airport, as she flies in for the gala occasion, to receive her citation from the Governor of Iowa and the Mayors of Des Moines and Marshalltown.

Nothing quite as satisfying to this Round Table has happened as a result of any talent hunt in years, and we ocmpliment United Artists, Mr. Preminger and all concerned, for turning in such a good return at the local level. The blanket radio and television coverage reached an estimated audience of 11,000,000 in surrounding states, including Iowa, Illinois, Kansas, Minnesota, Nebraska and Wisconsin. Local and state-side newspaper men were at the airport to greet the young actress, and to escort her home, with pictures and stories for their papers. The entire student body of Marshalltown schools took part in the giant street parade, with the bands from Drake University and nearby schools to set the pace.

Jean Seberg will join Richard Widmark, Richard Burton and others to start "St. Joan" rehearsals in London on December 11th. Filming of the George Bernard Shaw classic will begin in the Shepperton Studios in the British capital on January 2nd. The youthful star is five feet, four inches tall and weighs 108 pounds. Her dramatic experience began in Marshalltown High School, and sponsored by local enthusiasts for her ability, she appeared in five stock productions in Plymouth, Mass., and Cape May, N. J., as well as winning honors in state-wide talent contests.

Sam Yablonsky Esquires—In Sacramento

Keen contender in the Quigley Awards competition for the fourth quarter is Sam Yablonsky, manager of the Esquire theatre in Sacramento, California. And we have four separate entries to his credit, for the judging which will come early in January. Sam is an all-around showman, and he displays his talent with a variety of films, for this house in the Blumenfeld circuit, which is partly art-film in policy, or at least, off-beat. Sam has lots of snapshots to illustrate his work —and sends his negatives, which he should not!

Early entries range from "Beast of Hollow Mountain" to "Solid Gold Cadillac"—and each handled competently, from 24-sheets to TV tieups. It's unusual for this desk to observe such a variation in scheme, from picture to picture—and that's why policy puzzles us. We would like to know more about the fixed audience for this particular playhouse. A majority of the promotions are "for free"—at no cost to the theatre, with local sponsorship. Similarly, "Ambassador's Daughter" and "Attack!" were coupled in another entry—there couldn't be two pictures much different in production value.

He had a special sneak preview of "A King and Four Queens" attended by Clark Gable, Kay Spreckles and quite a few U.A. studio executives—which gives us a cue, and he comments on a variation in our ancient Quigley Publications formula —"What Can I Get Out of the Picture?" —which is perhaps a too-literal translation. "You Can't Run Away From It" was included in the same package, for our utter confusion, in the matter of programming. And then, he adds a postscript—and says, he had his usherettes in pajamas carrying Samsonite luggage, as street ballyhoo. Maybe if we concentrate we can guess the name of the film, and it will come to us, suddenly, while lying awake at about 3 A.M.—so we'll put through a long distance call to Sacramento to tell him what we figured out.

Bill Butler, whom we've known from way back, somewhere along the Monongahela, writes from Washington, N. C., where he is now manager of Turnage and Reita theatres. He located an important local person who had a part in "Toward the Unknown"—and this made it much less known, publicity-wise, as a promotion idea. Local-boy-makes-good had a front page story in the newspapers, plus a two-page cooperative advertisiment, sponsored by friendly neighbors. Bill has always been noted for the quality of his friendly persuasion.

Selling Approach

GIANT—Warner Brothers. In WarnerColor. Elizabeth Taylor, Rock Hudson, James Dean, in George Stevens' massive production of Edna Ferber's novel. A picture that is truly "giant" in every dimension. A picture of proud people; a love story, a cavalcade, a conflict of creeds—a personal story of strong longings, a big story of big things and big feelings—this is "Giant"—the time is here for such a film! 24-sheet and all posters and accessories feature the strong portrait heads of the three stars, in all sizes, shapes and styles. You can devise your own uses along the lines of the national advertising and identify yourself with one of the truly big pictures of the year. Much ingenuity has been displayed in making unusual styling, and you can profit by following good examples. Newspaper ad mats, in particular, have unique arrangements to accent the stars in off-beat style, with a use of white space that makes it worth more than solid pages of black type. A number of special ads are designed to monopolize pages of space with less than full measure, and thus to obtain "next to reading matter" position—which you'll find in the pressbook, as was shown in the Round Table some weeks ago. Eight-column, full-page mat No. 802 is one extreme—and the special combination mat selling for 35c at National Screen, is another. All good, all superior, all different from routine. Several sets of teaser ads display the stars, one by one, for accumulated interest. A big picture of this calibre deserves a "smash" ad as a climax to a campaign that grows and grows through a preliminary period. Two-color tabloid heralds from Cato Show Print key the campaign. An even better buy, for the money—are three full lifesize cutout standees of the stars, from your Warner's exchange,—all three for $14.75. These are solid values. They stand alone, they stand together—you can use them all, over again. Music promotion includes soundtrack albums, recordings and sheet music.

•

JULIE—MGM. A masterpiece of suspense, with Doris Day playing a dramatic role; Louis Jourdan, Barry Sullivan and Frank Lovejoy. What made "Julie" run for her life? What happened to "Julie" on her honeymoon? The story of a flight from terror, on her bridal night, is nerve-tingling entertainment. Run, "Julie"—run for your life! What fear pursued her? What would happen when she could run no more? 24-sheet is especially designed to give you fine pictorial art at low cost for your lobby and marquee display. No better art—at any price—and this costs little. Two-color herald from Cato Show Print keys the campaign. Big action standee, in two sizes, offered in the pressbook. Window card follows another style and will make a good contrast with theatre front display in poster designs. Newspaper ad mats in the window card style, for the most part, but with "Julie" on the run, as if the devil were after her. Complete ad mat at 35c gives you nine small ads and slugs, and two publicity mats, all for the price of one. Publication of the book as written by director Andrew Stone will hit 80,000 stores. Tieups with the local police department can be popular, for reasons that will be apparent in a press preview. Chrysler and other automotive concerns will cooperate, and there's a big national tieup with "Thrifticheck"—America's most popular checking account service, through local banks. "Julie's" song—"The Twelfth of Never"—is a record and sheet music hit. Columbia Records are standing by for cooperative promotions.

•

LOVE ME TENDER—20th Century-Fox. CinemaScope. Roll out the carpet for Mr. Rock 'n' Roll. Elvis Presley in person—and what a person! Richard Egan and Debra Paget co-star in the film that introduces the nation's newest drawing card—and is he a card! They say that Elvis Presley will roll up more syndicated merchandising gadgets through franchised dealers than even Davy Crockett! And he may last as long. He's a singin' man! A fightin' man! A lovin' man! And, in the story, he was born to play—the guitar. This picture rolls 'em in the aisles, rocks 'em in the streets, crowds your theatre at 3 a.m. with rock 'n' roll enthusiasts—who want to view Elvis and his pelvis—in action. Be warned that if there isn't a school holiday, business will be off—accordingly. Made to order for the teenage set. 24-sheet and all accessories display the rock 'n' roll techniques that your youthful audience will recognize at a distance, in a dim light. Record tieups are phenomenal, because at least three of his songs will hit 1,000,000 before you play the picture. "Something new in heralds" from Cato Show Print. Three-color door panels, and a 6-foot black-and-white standee, from National Screen. Newspaper ad mats include some showing Elvis in his bow-leg pose, to clearly identify him with his fans. It's his trademark, as an artist, in action. A set of large teaser ads show Elvis suffering the excruciating pain that goes with his art—and you may feel it, too, if not in the same place. Four exciting Presley albums, innumerable record and disc-jockey tieups. Presley and his guitar on two free TV trailers. Drive-in theatres should love Presley. The combination ad mat, selling for 35c at National Screen, is designed to meet all requirements of the drive-in and small theatre, with ten ad mats and slugs.

THE MOUNTAIN—Paramount. VistaVision, in color by Technicolor. Spencer Tracy, Robert Wagner, Claire Trevor, in an offbeat picture, filmed entirely high in the French Alps. High drama, in world-famous scenery, with a great star in a new kind of role. An all-time suspense thriller, a tense, absorbing chiller, in stark terrifying realism. A peak achievement in motion pictures. 24-sheet and all posters have that wonderful pictorial art in fine color that makes marquee and lobby display. Two-color herald from Cato Show Print, keys your campaign, and can be underwritten by a cooperative advertiser. Color stills will sell this great scenery with color you can't get in television. Newspaper ad mats are particularly good, really inspired with the "feeling" of the picture, in a wide variety of styles, sizes and shapes. Choose the kind you like, and don't be hampered by a budget or a style that you picked out twenty years ago. Those days are gone forever. The complete campaign mat at National Screen provides a dozen ad mats and slugs, and two publicity mats, for drive-ins and small theatres. Build a "see board" in your lobby, using the assortment of stills shown in the pressbook, to sell this picture.

Planter's Peanuts Plug For "Bundle of Joy"

RKO has consummated a nation-wide promotion with Planter's Peanuts, tieing-in with the company's stores in key cities throughout the country in behalf of "Bundle of Joy," which had its world premiere at the Capitol Theatre, New York City, with a benefit opening for First Aid for Hungary, Inc., in conjunction with CARE, on Wednesday evening, December 19.

The promotion in each store, keyed to opening of the Technicolor production in each situation, will feature elaborate window displays with accompanying cards crediting the attraction, theatre and playdate. Each store has been thoroughly briefed, by letter and promotion kit from Planter's home office to use window displays and newspaper ads with full credits in local newspapers. In addition, Planter's Peanuts man, their walking advertisement, will carry ads on the picture, with full credits, two weeks before opening date in each situation.

Filmack's
TEASERETTES
are catching on fast!
Use 'em for
• PREVUE TRAILERS
• CROSS PLUGS
• ADVANCE
These short, snappy talking trailerettes are just what you've been waiting for.
No contracts, no returns. Write for information!
FILMACK
1327 S. WABASH CHICAGO, ILL.

"...and a Merry Christmas to all"

COPR. 1956 THE COCA-COLA COMPANY

Better Refreshment Merchandising

CANDY.. POPCORN .. BEVERAGES .. FOOD .. AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . GUS BACOLINI, Associate Director

RAY GALLO, Advertising Manager

AUTOMATIC VENDING in the Theatre Merchandising Scheme

¶ A survey of current practice and opinion among representative theatre operators on the use of coin machines to supplement refreshment stand service.

AUTOMATION is still being viewed as an inevitable but uncertain quantity by many businesses. In recent years it has swept through the motion picture theatre refreshment industry, leaving behind long rows of flickering and flashing vending machines. Theatre managers, in considering the scope and effect of the mechanical dispenser in their experience have come up with some definite conclusions about its current status and its future.

Although automatic vending machines have been adopted by an overwhelming majority of theatres around the country, it is an extremely rare situation where they are in exclusive use. In nearly every case they are strictly supplementary to the concession stand and theatre managers do not see them ever replacing the attended counter.

The most cited advantage of mechanical dispensers is their ability to serve patrons at hours when regular stand facilities are closed. The large number of theatre managers who expressed their views on the subject were unanimous on this point and the fact that during peak hours the machines lighten the pressure on the counter salesman and satisfy impatient customers with quicker service. Sometimes, too, they lighten overhead cost by permitting the manager to dispense with a salesclerk during unusually slow hours, such as dinner time.

DRINKS AND CANDY LEAD

Soft drinks and candy are by far the busiest items handled by vending machines. Ice cream was also reported doing brisk business in automatics. Drive-in theatres apparently handle the same stock as indoor theatres, but coffee and hot chocolate outrank the drinks in outdoor sales.

The managers declared an interest in larger and more colorful machines that could dispense a greater variety of drinks and candy. A Stanley Warner Theatre official in Pittsburgh remarked that some machines already have "a sort of garish appearance" and suggested a neater taste in construction to make them attractive. All thought that greater capacities for the liquid dispensers would be advantageous.

Drinks and candy were mentioned specifically for the "bigger and better" machines because it was felt that other items can get better salesmanship if they are handled at the attended counter.

In some theatres cigarette machines have been installed. Managers using them maintain that this is by far the most economical way of handling the item. According to Oscar Nyberg, district manager of the Evergreen Circuit in Oregon, the vending outfits keep the cigarettes rotated and fresh in the machine,

whereas not enough are sold to keep them fresh if they were handled through the concession counter.

Cigarette machines in most cases are operated by outside interests, with the theatre getting a small percentage of profit. They don't want the trouble and expense of obtaining licenses and servicing the mechanism.

Most theatre managers found that the 5 cent candy bars are the most popular size of candy, chiefly because children are the best candy machine patrons and this is more within their economic means. Exhibitors in Chicago noted that eight five cent pieces were sold for each ten-center. However, most managers admitted they were more inerested in eliminating the five-centers and handling the higher-priced bar exclusively. A careful changeover to fewer fives and more tens over the past year has not hurt sales, the Chicago men said.

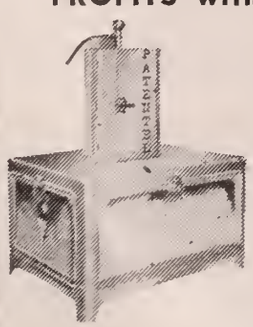
Non-edibles, such as combs, handkerchiefs, nail files and what-nots are not very frequently sold at the concession stands, although some exhibitor somewhere is always trying out a new item. The principal difficulty is the generally slow turnover of such items at the counter and the unreliability of continued sales on some items that may have a brief flurry of action.

A number of theatres were successful in installing machines in washrooms, which are usually unattended in theatres. They dispense aspirins, shoe laces, hand lotions, sanitary napkins, perfumes, hair pins and any personal item that the manager may consider salable.

PREFERRED LOCATIONS

Vending machines, in most cases, are placed apart from the attended stand. They are located in the center of the front lobby or in some very prominent position in the direct path of patrons on their way into the auditorium. The machines are placed along walls or inner lobbies—as long as they are kept in the patron's route. Spots have to be picked out with care, so as to attract the people but at the same time not to create congestions or bottlenecks in the movement of traffic.

PROFITS with "SNOW MAGIC"



THE NEW SNOW CONE MACHINE

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½¢ and usually sells for 10¢ . . . that's profit!

All Equipment Patented, Guaranteed and Backed by 37 Years' Experience

SAMUEL BERT MFG. CO.
Fair Park Station
Box 7803, DALLAS, TEXAS

F.O.B. Dallas
only $285.00

Variety of Items Recommended for Machine Vending

By I. HAYNE HOUSTON, *Rowe Manufacturing Company, New York*

Vending in theatres will take a major step forward when all fast-moving items, such as candy, cigarettes and soft drinks, can be offered from a single "package." A number of machines grouped together so as to present a single harmonious picture will enable the motion picture industry both to realize a better return from its vending equipment, and to improve the appearance of concession areas. This type of package, or group, vending, which has been pioneered by Rowe Manufacturing Company's industrial designers is particularly well adapted for theatre use and will undoubtedly replace much of the old style equipment which one now sees in theatres.

In such groupings of equipment, emphasis is concentrated almost entirely on the "showcase" where the actual items being offered are displayed. A wide variety of colors and harmonizing trim permits a theatre to select almost any combination that blends most effectively with its decor. Also, by grouping the machines in this way, a considerable amount of space is saved and a greater amount of display area is obtained. This concentration of display inevitably attracts attention and results in greater sales in all categories of merchandise offered.

Naturally, only the most modern types of equipment should be available in these package combinations. The candy and cigarette units must provide a maximum of variety and flexibility, and cup vending units offer the tops in quality and capacity.

Machines have been set up in balconies, in sitting lounges, beside drinking fountains, mirrors, displays and next to washroom entrances. The reason for the last was cited by a Stanley Warner manager, who said: "The men usually have to loiter around outside the ladies' room for their friends, so naturally they notice the candy and drink machines and perhaps get something to occupy their time while they're waiting."

Children, it has been decided, are the largest group of concession machine users. They are much more restless in a theatre than adults. They are more likely to leave the auditorium for a snack if they find a particular segment of the show uninteresting.

Drink machine near traffic lane away from stand in Park theatre, Maryville, Tenn., still typifies automatic vending in theatres.

ADVANTAGES OF MACHINES

Children are also found to be quite fascinated by the appearance and mechanical workings of the automatic dispensers. Some managers remarked that adult males were just as intrigued at dropping coins into slots and watching the flashing lights and whirring operations.

"Machine vendors are the best salesmen," opined John Link, concessions manager of the Crescent Amusement Co., Nashville. "People love to drop in a coin and see them work."

Crescent operates 67 theatres in Kentucky, Tennessee and Alabama and is outspokenly in favor of automatic vending machines. Link expressed hopes that the demand for vendors will increase enough to lower the investment required and enable a more extensive mechanical operation in his theatres.

The chief disadvantage voiced against automatic machines is the difficulty of maintenance, or in some cases the plain nuisance of servicing them. Managers feel it is inconvenient to keep a close check to see that the machines are kept supplied and the coin slots unstopped, one of the most common failures of automatics. It is often difficult to make one's own repairs on a machine that has gone out of order for mechanical reasons.

Furthermore, patrons seem to get extremely incensed about malfunctioning machines, and cause considerable disturbance trying to get to the manager personally to lodge a complaint. In addition, there is a certain amount of loss from slugs and foreign coins that are popped into the machines. And there is also the minor but irritating problem of vandalism, since the vendors are usually unwatched.

In conclusion, however, the consensus is that the automatic vendor is an important auxiliary to sales at the stand.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Symbols are given above stories for convenient use of Inquiry Coupon on page 50.

Small Cigarette Machine For 200 Packs, 10 Brands

Inquiry coupon reference E5

A relatively small model cigarette machine has been marketed by Arthur H. DuGrenier, Inc., Haverhill, Mass. Called the "Spacemaster," it is only 55 inches high, 20½ inches wide and 13¾ inches deep. Having ten columns, it can vend 10 brands. Total capacity is 200 packs.

The "Spacemaster" is finished in red, coral and green hammertone and is available in two models. Both take combinations of coins through 30c. Penny changemakers, which are individually set in each column and return 1, 2, 3 and 4 cents in any column, are available in all DuGrenier cigarette machines.

Trailer on Popcorn for Show and to Take Home

Inquiry coupon reference E6

A talking trailer urging patrons to buy popcorn, both for enjoyment during the show, and to take home, has been announced by Filmack Trailer Company, Chicago. The copy suggests that the family will enjoy eating popcorn at home, and that popcorn makes a wonderful decoration for the Christmas tree.

The ideas are presented in a series of cartoon style pictures with sales copy, and the sound track also carries a sales pitch for the theatre and take-home sales.

Transparencies & Frames For Snack Stand Displays

Inquiry coupon reference E7

A variety of transparencies for refreshment stand display are available from Associated Advertising of Weston, Ont., Canada, and Buffalo, N. Y. Colorfully pictorial, they offer hamburgers, hot dogs, potato chips, popcorn, French fries, hot chocolate, ice cream bars, sundae cups, cup cones, sodas and sundaes, pie and ice cream.

Illuminated back bar units, including frame and transparency, are also avail-

One of the pictorial transparencies (above) and a backbar frame with transparency inserts.

able. Frames are of steel construction finished in white enamel, sized to hold 11x14-inch transparencies. Single units and groups of four are available to fill any space. Units use 40-watt bulbs and can be plugged into any outlet. Height is 11¾ inches, depth 6 inches, length of one unit 14⅛ inches.

Fountain and Drink Units Added to Leitner Line

Inquiry coupon reference E8

A new group of soda fountains and drink dispensers has been added to the line of Leitner Equipment Company, Franklin Park, Ill. The new models fit into large or small installations.

The "Soda-Mite" drink dispenser (pictured here) is completely refrigerated and merely plugs in, ready to operate. Dispensing both carbonated and non-carbonated drinks, it is equipped for coarse and jet stream soda water, and has the company's "Mix-O-Matic" as standard equipment.

The "Soda-Chief" is a complete line, including soda fountains, bobtails, sinks, etc.,

POSITION WANTED!

Have eight arms. Willing to work in drive-in theatre concession having outdated serving equipment. Specially capable of handling overload crowds. Reason for leaving last job — owner bought a Manley COLISEUM. Now he serves ice cold drinks and hot popcorn quickly, easily . . . no longer needed my services.

You Can Speed Up Sales ...Boost Your Profits with a Manley COLISEUM

Just mail the coupon below and we'll send you full details on this amazing combination machine. It only takes a minute to send it in and it will be more than worth it to you! Do it now before you forget!

MAIL TODAY! **MANLEY, Inc.,**
1920 Wyondotte Street, Konsas City 8, Mo.
Dept. MPH-1256

☐ Can't use the octapus, but wauld like more infarmation on the Manley COLISEUM and how it can help boost my profits.
☐ Have Manley representative (not octopus) call on me. No obligation.

Name_____
Address_____
City_____ Zone____ State_____

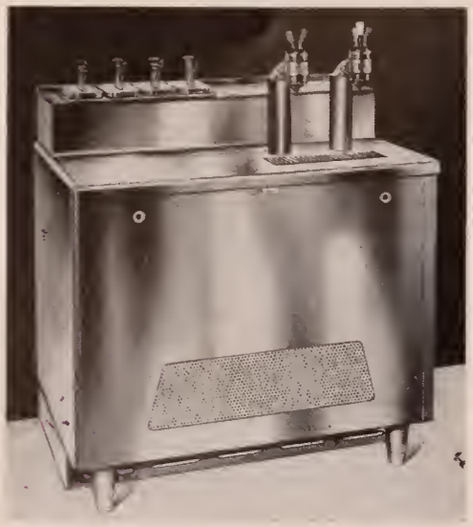
THE SAVON COMPANY
CREATORS OF

FAMILY STYLE PIZZA
FOR
DRIVE-IN THEATRES
EXCLUSIVELY

Sold at 60¢ to 65¢
Complete equipment and ingredients available
WRITE FOR INFORMATION
286 PENNSYLVANIA AVE., PATERSON, N.J.

in units—like the rest of the Leitner line for built-up installations—26 and 30 inches deep.

Leitner has also announced improvements in its "Vent-A-Chief" line of food preparation equipment. The new model encompasses 240 varieties of master fry stations, in sizes and service capacities suitable for all types of "open kitchen" operations, including cooking, refrigeration, storage, ventilation and sanitation. Units are constructed of polished heavy gauge stainless steel.



Leitner "Soda-Mite" dispenser.

Automatic Vender For Chocolate Milk Shakes

Inquiry coupon reference E9

A coin vender dispensing a chocolate milk beverage is available from Lovitt Enterprises, Inc., Gardner, Mass. Called the "Florence Shake-A-Mat" (Model 20 is pictured), it uses a dairy mix with a 500-cup capacity. A locked door is released only when cup is full. Dimensions are 70 inches high, 34 inches wide, 23 inches deep. Inclusion of a coin changer is optional with this equipment.

People & products

by Gus Bacolini

• • •

REPEAT . . .

Les Grand of Confection Cabinet Corp., Chicago, has been appointed 1957 NAC exhibits chairman. This is the job which he so successfully handled for the 1956 show. Mr. Grand expects the Miami, Fla., convention next November to surpass any thus far held. Interest in the show is building-up already. NAC has prepared a colorful advance announcement brochure for mailing to prospective exhibitors this month. No last-minute stuff for NAC!

•

Farris Shanbour, manager of the Criterion theatre in Oklahoma City, knew his "sweets" when he placed blow-up, cut-outs of Marilyn Monroe in "Bus Stop" over his concession stand for six weeks in advance of playing date.

•

A Manley "Vista Pop" installation is in the Brooklyn Paramount lobby and pop-your-own sales are a-popping, according to L. O. Seley, eastern district manager in New York for Manley, Inc., Kansas City, Mo.

•

GIVE IT LIGHT

The president of Sireno Co., New York, J. S. McRea, advises that several drive-in operators have installed "Revolvo-Ray" lights atop their concession area and that they are proving effective "attention getters." In the *About Products* department of BETTER THEATRES with this issue, the "Revolvo-Ray" is described and pictured.

•

F. A. Martoccio, president of Hoben Candy Corp., Ashley, Ill., is properly elated over public interest in their new "Pic-Nic" candy bar which sells for 3c. The success of Pic-Nic seems to be based upon the desire of people to get rid of the pennies in their change!

•

HELMCO SERVICE EXTENDED

Helmco, Inc., Chicago, is expanding its national program to expedite servicing of its fast food accessories, with 36 service centers being established across the nation, according to R. A. Steiner, sales manager. The company recently redesigned its entire line of more than 45 models of hot and cold food and drink equipment.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	SAMUEL BERT MFG. CO.	48
2	COCA-COLA CO.	46
3	MANLEY, INC.	49
4	SAVON CO.	49

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin	109—Custard freezers	118—Popcorn machines
101—Beverage dispensers, counter	110—Films, snack bar adv	119—Popcorn warmers
102—Candy bars	111—Food specialties	120—Popping oils
103—Candy Specialties	112—French fryers	121—Scales, coin operated
104—Candy machines	113—Grilles, franks, etc.	122—Soda fountains
105—Cash drawers	114—Gum, chewing	123—Soft drinks, syrup
106—Cigarette machines	115—Gum machines	124—Showcases
107—Coffee-makers	116—Ice cream cabinets	125—Vending carts
108—Cups & containers, paper	117—Mixers, malteds, etc.	126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

Name .... Theatre ....

Address ....

EQUIPMENT · ARCHITECTURE · MAINTENANCE

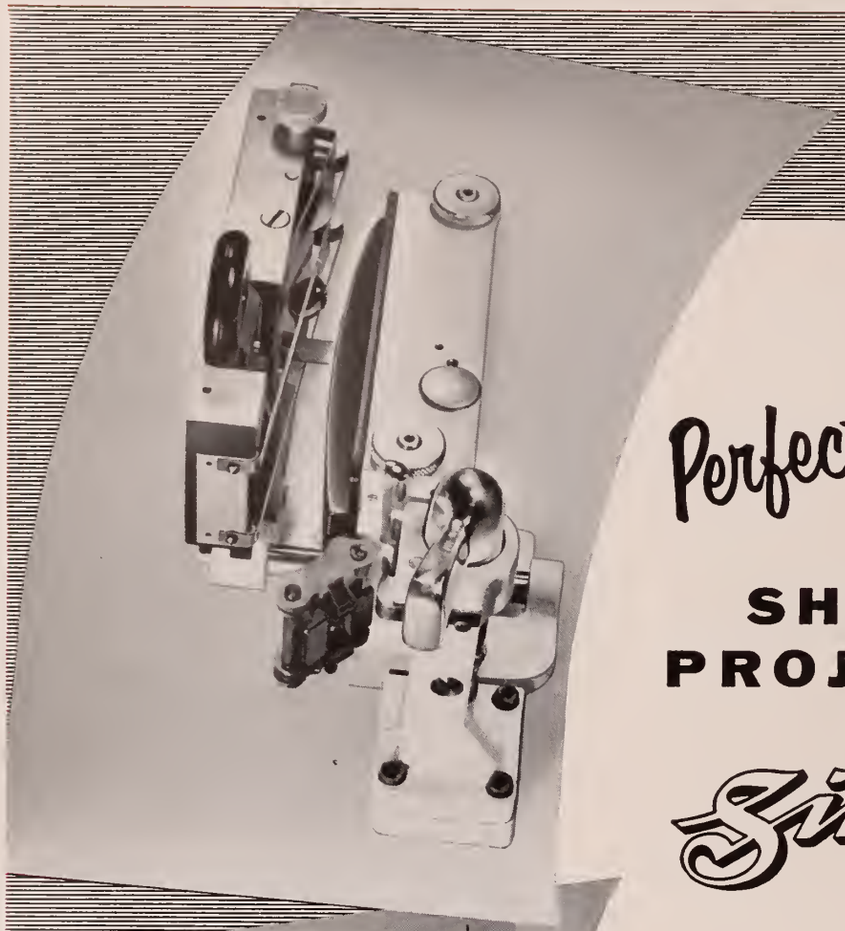
MOTION PICTURE
HERALD

Better Theatres

FOUNDED 1923

Theatre Remodeling as a program of Exhibition Modernization

DECEMBER 1956



Film buckling caused by heat from the light source results in the film moving in and out of the depth of focus range of the lens. This movement makes it impossible for the projectionist to keep the picture in constant sharp focus.

By curving the film as it passes through the aperture, the film is more rigid, steadier. Movement of film in and out of depth of focus range is cut down and sharper focus is maintained on the screen. Center-to-side focus is also improved.

Perfectly Curved for SHARPER PROJECTION!

Simplex
T.M. REG U.S PAT. OFF.
X•L

CURVED FILM GATE

FIELD-PROVEN! . . . Projectionists and exhibitors now using the Simplex XL curved gate agree it's a *must* for better projection of wide screen films. The gate is available on all new Simplex XL projectors or as a simple field adaptation to XL's in service. It uses existing aperture plates, is easy to thread, easy to remove for cleaning.

Regular or water-cooled curved gates are available for Immediate Delivery . . . *contact your nearest N.T.S. branch!*

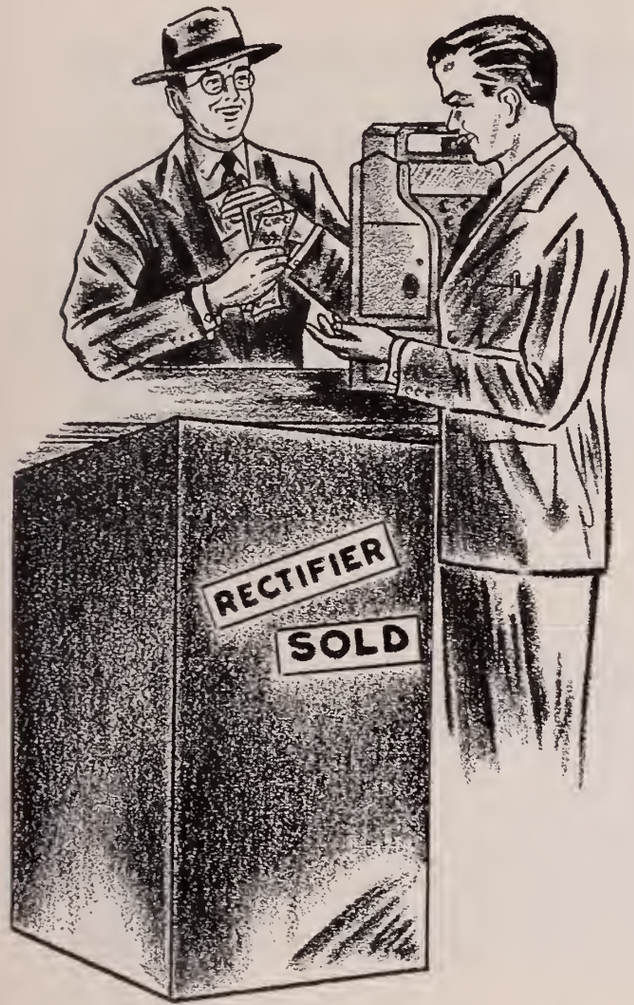
MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION

DISTRIBUTED BY NATIONAL THEATRE SUPPLY

SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION

GPE

BEFORE You Put Your Money on the Line for Rectifiers



Be **SURE** that they were *designed specifically for use with projection arc lamps,* and are not just general purpose rectifiers. The one way to be sure is to buy only those that were engineered and manufactured by arc lamp specialists.

Be SURE that the selenium stacks are FULL SIZE . . . adequate to the job expected.

Be SURE that the stacks are DAMP PROOFED . . . that they will withstand wet climate and winter storage, and be sure that the damp-proofing meets the exacting specifications as demanded by the military services.

Be SURE that *AMPERAGE OUTPUT can be readily changed DURING LAMP OPERATION* as with the 3 easily accessible rugged 8-point dial switches illustrated.

Be SURE that they have Type H *glass-type insulated transformers* which means that they will withstand up to 150° F higher temperatures than Type A cotton insulated transformers. Thus they will permit emergency operation of both lamps on one rectifier.

Be SURE that they are capable of being adjusted to compensate for line phase unbalance.

Be SURE that they include a heavy duty fan and line control relay.

Be SURE that they carry a GUARANTEE that you can depend on.

NO OTHER RECTIFIER GIVES YOU ALL THESE ASSURANCES

THE NEW *Strong* "RED ARROW" Selenium Rectifier

90 to 135 Ampere and 120 to 180 Ampere 3-phase; 70 to 90 Ampere and 90 to 135 Ampere single phase models.

Engineered for complete dependobility, utmost economy ond peok efficiency in converting A.C. current to D.C. for use with ongle or cooxiol trim high intensity lomps.

THE STRONG ELECTRIC CORPORATION
1 City Pork Avenue — Toledo 1, Ohio

Pleose send free literoture on Strong Rectifiers.

Nome_____

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Nome of Supplier_____

The Finest Rectifier
Ever Offered at Such a Low Price!

Wide screens are here to stay!

Stereophonic Sound* is, too!

Producers with new techniques are filling your big screens with sharp-focus, spectacular pictures.

Big screens need Stereophonic Sound to complete the revolution of improvement which is renewing the interest of millions in talking pictures.

Stereophonic Sound is better than sound from any single loudspeaker assembly.

*** Three channel, four channel, or six channel**

FOR THE BEST in multi- or single channel, magnetic or photographic sound systems... buy

- **THE WESTREX**
- **WESTREX Standard**
- **WESTREX Economy**

Westrex Corporation

111 Eighth Avenue, New York 11, N. Y.

Hollywood Division: 6601 Romaine Street, Hollywood 38, Calif.

STUDIO RECORDING SYSTEMS

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THEATRE SOUND SYSTEMS

Better Theatres

for DECEMBER 1956

GEORGE SCHUTZ, Editor

Brighter Pictures: Progress for the Industry by Proxy

One of the most significant aspects of efforts during the past few years to advance motion picture technology, is marked improvement of light sources, lenses and screens. Manufacturers of these vital instruments of the art have accounted for a tremendous gain in technical competence that constitutes a practical triumph regardless of how we measure it, by the scale of wide-screen or by traditional standards.

This permanent, intrinsic progress has come gradually and steadily; and by its very evolutionary character, it may have covered more ground than is generally realized. Quite a few installations could now produce screen light readings considerably above those regarded as figures to strive for only a few years ago.

A new theatre, the Syosset in the Long Island town of that name, exemplifies what has been happening. This is a 1400-seat Skouras operation opened in November with "Oklahoma!" in the Todd-AO process. The screen is a new Raytone type with an aluminized surface having a rated gain confined to 1.20 and side-to-side distribution approaching that of a diffusive screen. The picture is 59 feet wide, with a curvature of only a few feet, and is lighted by Ashcraft Super Cinex lamps pulling approximately 150 amperes. Center reflected light was measured at 18 foot-lamberts. SMPTE recommendations, set up many years ago with the relatively small picture of that time in mind, call for 10 to 12 foot-lamberts.

•

In this and other areas of the art, equipment manufacturers continue to advance motion picture technology basically. Some of this progress is related to the industry's own new interest in making the theatrical screen a finer and a more powerful medium. But only some of it. In substantial degree, the pattern of technical improvement is reminiscent of the past. Equipment manufacturers themselves still contrive to do much for this business with just a little encouragement.

•

It is interesting to note, incidentally, new provisions for the projection of a Todd-AO picture at the Rivoli theatre in New York. For "Around the World in 80 Days," the American Optical Company's lenticular screen was installed. Lamps are Gretener Ventarcs, originally developed in Switzerland for the Eidophor television process and modified for motion picture application at the Rivoli.

These lamps use 12mm "Ultrex" positive carbons with a rotary (graphite disc) negative. They are operated at 230 amperes, 75 volts, for the Michael Todd production. At this wattage, the screen reading is reported to be 30 foot-lamberts at center, 20 at the sides. The picture is 60x30 feet, approximately the size of the Syosset image for "Oklahoma!" but with a curvature of 13 feet, which of course, is significant with reference to side-to-side distribution.

In the Rivoli operation, the 12mm "Ultrex" positives, specially made by the National Carbon Company, are said to burn at the rate of 60 inches per hour. They are made in 27-inch lengths. The disk forming the negative electrode, 220mm in diameter and 6mm thick, lasts 6 hours.

With this positive burning rate, light output is rated at better than 65,000 lumens. Provisions for cooling the aperture area are elaborate, involving a refrigeration plant to provide extremely cold air, which is blown through tiny copper tubes into the aperture.

G. S.

EDITORIAL INDEX:

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***BETTER THEATRES** is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.*

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QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
***Ray Gallo, Advertising Manager.* Hollywood: Yucca-Vine Building; HO 7-2145.**

This thirty-year-old theatre

BEFORE MODERNIZATION:

VIEW 1A—compore with View 1 on opposite page.

VIEW 2—compore with View 2 on opposite poge.

VIEW 3—compore with Views 3A ond 3B on opposite poge.

VIEW 1B—compore with View 1 on opposite poge.

Architect for modernization:
MAURICE SORNIK, New York

THIS is a case of selective remodeling to produce effective modernization at a cost warranted by location. Patchogue is a city of some 20,000 on the south shore of Long Island. The Patchogue theatre, a Prudential Theatres operation, has been a prominent playhouse of the region since its erection about 30 years ago. Comparison of pictures on this page of the property before remodeling, with those on the opposite page taken afterward, show the areas chosen as critical and how they were treated. The marquee was rebuilt on the existing frame, with lamp sockets retained above an "egg-crate" diffuser. Terrazzo replaces mats on concrete. Plaster covers the ornate vestibule ceiling, with suspended receptacle downlights. Reconstruction of the balcony was a major change in the auditorium. Though reseated with Heywood-Wakefield "rocking chairs," on 42- instead of 36-inch platforms, it has 90 more seats than before. The original metal auditorium ceiling was retained as not too invasive with its central chandelier cut off. Downlights were installed with receptacles having removable tops for relamping (R-40 reflectors) from above. In place of balcony soffit luminaires are flush receptacles with wide-angle Holophane lenses. The old auditorium walls and arch were obliterated as noted on opposite page.

VIEW 4—compare with View 4 on opposite page.

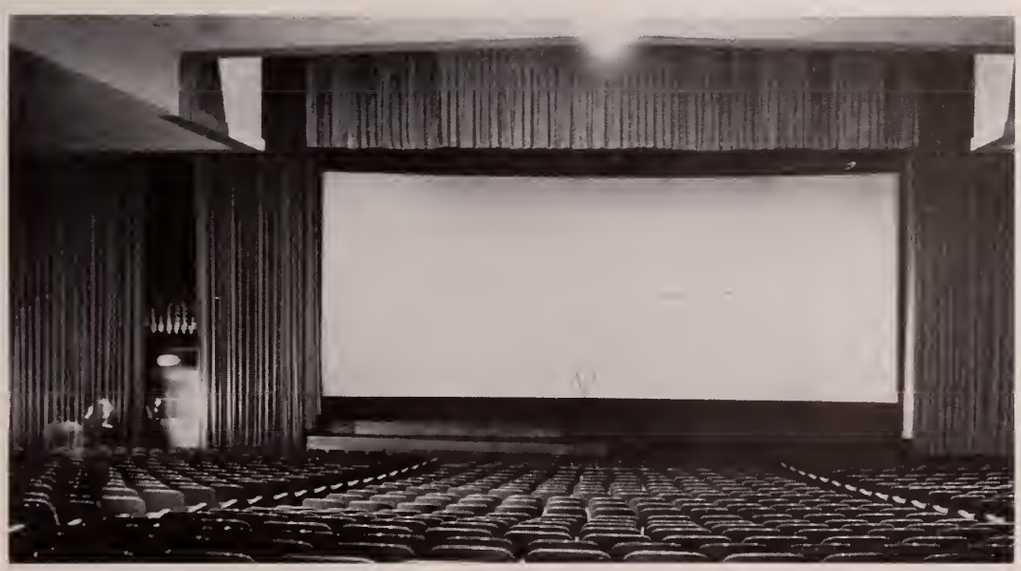
is this one now!

VIEW 1—Entrance after remodeling.

VIEW 2—Loge after remodeling.

VIEWS 3A, above, 3B (below)—Auditorium after remodeling.

VIEW 4—Rear of auditorium after remodeling.



Ornamental side walls of the auditorium have been covered with stretched dark green self-figured rayon fabric, the forward wall and arch with hung rayon in cocaa brown (both installations by Navelty Scenic Studios, New York). The screen platform was extended, in steps, and a screen 50 feet wide installed outside the arch. A silver satin traveler clases the new screen opening at intermission, illuminated by Par-38 red, white and blue spotlamps on dimmer, concealed by a ceiling beam. The main floor was reseated with Heywood-Wakefield padded back chairs upholstered in dark green velour. With five fewer main floor rows than formerly, total capacity is 1200.

THEATRE remodeling as a program of EXHIBITION modernization

By BEN SCHLANGER, Theatre Architect and Consultant

That our theatres are rundown, obsolete, too shabby and uncomfortable to attrack patronage is an old story. Exhibitors must be tired of hearing it by this time. This editor is tired of telling it. Nor do we believe it explains reduced attendance as much as it often is meant to do. It is not altogether a fable, however; and much of the point of it lies in the very fact that it is an old story. Obsolescence began for most of the exhibition plant while the rest was being built. A large part of it was ill-planned in the first place. And nearly all of it has been carried over, as is, into the age of television and two-car garages on every plot. We are trying to modernize the art, and theatres are part of the art itself, and partly its package. The adjoining article is chiefly concerned with its former function, but recognizes the other needs of modernization in suggesting that remodeling, where extensive revisions are necessary, be handled as a long-term program. For portions of this, and for smaller projects and re-equipping, loans are available, in "distress" situations, through the U. S. Small Business Administration. This aid has resulted from appeals made by TOA and Allied States.—George *Schutz*.

For a decade, and in a broad sense longer, very little has been done about the obsolescence of our motion picture theatres. In more recent years, uncertainties created by the competition of home television, plus the "growing pains" of new techniques, have discouraged basic modernization. But in the ten-year period prior to 1946, obsolescence was taking its toll despite the fact that this was a prosperous period for most exhibitors. Exhibition tended to see no need for improvements when business was good without them.

Some of us, at least, now think we can perhaps see through these clouds of uncertainty, even if only dimly. Indoor motion picture presentation has gone through severe and protracted tests, from which has emerged some indication of *where* and *why* and *how* it can endure as a profitable medium of entertainment. The first phase of home television competition—the "live" and TV-film show—is now a known quantity. A second phase—exhibition of *motion picture* releases—can be to some degree evaluated.

It is altogether possible, I think, that color TV, and even pay-as-you-see telecasting of new motion picture releases (should it come), will not be sufficiently competitive to make further sizable inroads into indoor motion picture exhibition. This appraisal is predicated on technological progress giving the theatrical motion picture greater creative scope and physical impact.

JUSTIFYING REMODELING

To take advantage of a growth in the theatrical screen capable of meeting competition from a less novel, yet a more competent home screen, the industry must modify its exhibition plant. Home television competition dictates revisions also in matters of comfort and convenience. And the very newness of television, relative to motion pictures, advises that theatres, in architecture and decor, give *their* screen identification with the tastes and institutions of these new times.

Fundamentally, I don't think we can longer think in terms of *different classes* of motion picture theatre operation. All screen theatres are confronted with the same competition, therefore there will have to be incorporated into all theatres, the features that make the patron aware of a unique experience in pleasant surroundings with at least the degree of comfort available at home.

Not only the uncertainties which face exhibitors, but also the high costs of construction have discouraged erection of new motion picture theatres. Therefore those existing theatres which are well located, and which possess good parking facilities where needed, have increased in value considerably. Their increased value has little or no practical vaue, however, unless a modernization program is carried out.

The cost of construction has tripled since 1939. A budget for modernization will, of course, vary according to the amount of neglect and obsolescence encountered. If such items as restrooms, lobby and foyer approaches, air-conditioning and external appearances have been neglected, the budget will be relatively large when you add modernization of the auditorium and its seating, a most important and commonly neglected area that *must* be included.

REASONABLE EXPENDITURE

A new motion picture theatre, fully equipped and furnished, under present conditions will cost, in most parts of the U. S., about $350 a seat. Before 1939, when most existing theares were constructed, this figure was about $125. It would be most logical, therefore, to invest as much as $125 a seat for an existing theatre of good structure and *good basic plan*, in locations that are still po-

(*Continued on page* 14)

new modern

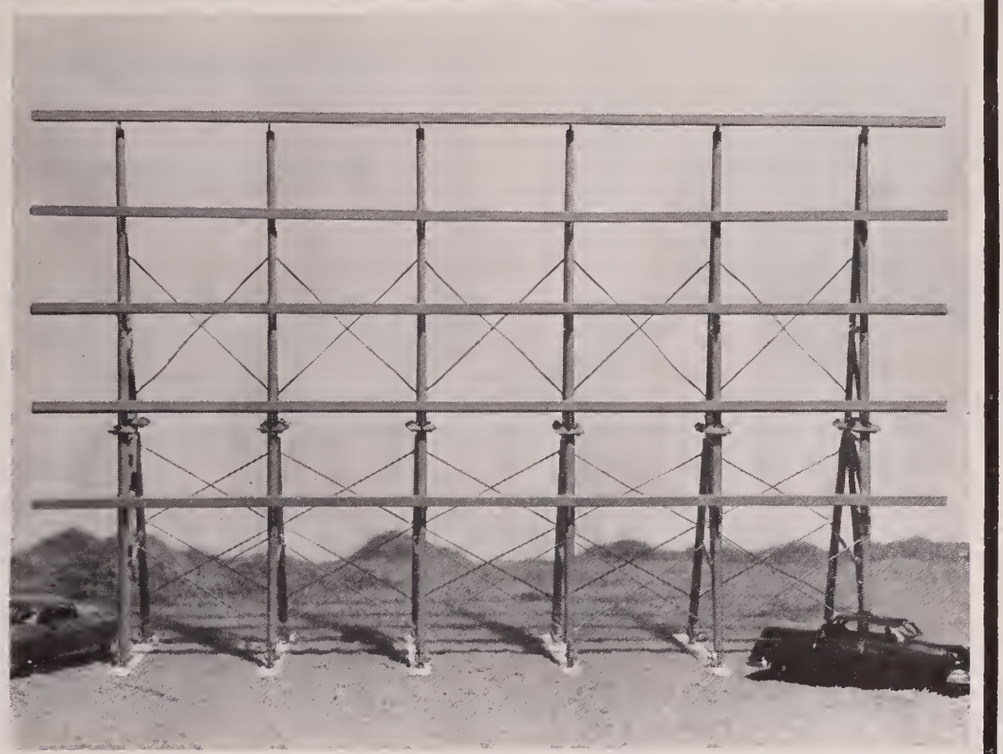
Ez-Erect
STEEL SCREEN TOWERS

New Prefabricated Steel Trusses

Amazing Strength

Trusses Are Assembled on the Ground and Raised in Groups of Two

Speedy LOW-COST Erection



New Ez-Erect Steel Trusses are designed to give theatre operators the two most important features of screen tower construction—exceptional strength and economy of erection. Ez-Erect Trusses are designed so that they can be shipped in just two sections by any common carrier. The trusses are assembled on the ground and raised in groups of two. You need little mechanized equipment. Easy to pour, trench type footings are used instead of complicated forms. You can have almost unlimited width. Ez-Erect Towers are engineered to withstand wind forces of 100 mph.

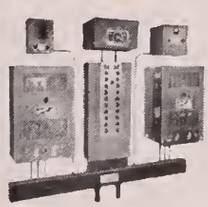
Sizes

Tower No.	Height	Width	Screen Face
56-60	56	60	36x60
56-75	56	75	36x60
56-90	56	90	40x90
64-90	64	90	45x90
64-105	64	105	45x105
64-120	64	120	45x120

Ballantyne Dub'l-Cones Give The Sound Patrons Deserve

Listen to it and compare it with other speakers, and you'll agree with the hundreds of drive-ins that use Dub'l-Cones exclusively. You'll get not only the advantage of quality sound, but also lower maintenance costs as well. That's because Dub'l-Cones are built and engineered with every known device and improvement for long life and easy, more economical service.

Amplification Systems Designed For Drive-Ins



Many, many systems are adaptations from public address or other sound systems. These systems don't give enough power for even average sound. In contrast, Ballantyne's KX, RX and MX systems were designed and engineered exclusively *for* drive-ins. When field wire undergoes normal deterioration, Ballantyne surplus power systems drive through partial shorts. The result is plenty of volume a whole lot longer.

Complete Drive-In Theatre Equipment—

Projectors- Arc Lamps-
Generators-Signs-Rectifiers-
Soundheads.

The Ballantyne Company

1712 Jackson Street **Omaha, Nebraska**

"MISTER CHAIRMAN!"

. . . it could be YOU

as a theatre manager

active in community affairs!

By CURTIS MEES

How good are you at communicating your ideas to others? And how good at getting others to communicate their ideas to you, in the way they really intend having them understood? Do you think you are reasonably successful in this respect? Or have you never thought —or tested—your effectiveness at communications?

Today, in every walk of life, communications, be they good or faulty, are the keystone of solutions to most of our problems. The vital factor, so often overlooked, is whether or not we are actually "communicating" with others in the vein we intend. For example, we feel that we are communicating to you in this article something of value to your business life (as well as your social life), but we have no way of knowing whether our point is getting across, or whether you are idly skimming across the lines while giving your inner attention more closely to the message your wife gave you as you left the house this morning, or to the letter you intend writing the sales-manager regarding the lousey gross you had on his picture last week. Those other "communications" may be taking precedence over ours!

We as exhibitors, therefore, should be concerned with all phases of communications and endeavor to upgrade both the *quality* and *direction,* as well as the quantity of our messages regardless of the medium, be they verbal, written or visual communications.

As prominent civic-minded people in our respective communities, we are frequently looked to and called upon for leadership in various projects and at meetings. These activities require effective communication of ideas, as well as the ability to induce others to share their thoughts with the group in its discussions. As responsible leaders in our own field of the motion picture industry, it behooves us to produce as many capable spokesmen as possible to present the *exhibitor's* side of the story if and when Distribution and Production meet with us on industry conditions.

Poor communication has sabotaged many an industry effort, as witness the recent endeavor of the major distributors in New York to promote a national press trip to Hollywood as part of a build - up of public interest in the movies. With the very best of intentions, the group undertaking to put over the project failed to get across to the producers — as well as the exhibitors—*their* enthusiasm for the potentials which *they* envisioned in their preliminary meetings!

What was a very promising idea, therefore, died on the vine because the producers could not be made to see how the plan could benefit *them,* as well as all other branches of the industry. Many reasons might be advanced for their thinking, but the sum and substance of the complaint lies in faulty communication. And in a small effort to minimize such failures in the future, at the "top brass" level, but particularly at the level of theatre and civic groups involving theatre managers, we want to examine certain basic factors common to all good communications.

PREPARING FOR CONFERENCES

Since these generally involve some form of conference where group thinking is brought to bear upon the problem of the moment, we call the meeting to order. As chairman of the meeting, we turn the gavel over to *you* . . . and may you lead a most instructive and profitable conference in pursuit of solutions of the problems vexing your group!

Initial preparations for any conference start with determination of the number of persons who will take part, and include selection of a room large enough for the meeting as well as the related questions of seating, of hearing and visual requirements.

As a showman, fully aware of the meaning of comfort, your first thought should be to obtain a room which offers as much comfort as possible, with seating arrangements which will give every conferee a good view of the proceedings while being in a position to join in the discussions and to hear every word that is said without straining.

If any special equipment is to be used in conjunction with your conference, such as blackboards, charts, projectors and screens, as well as sound equipment, this should be arranged for and planned as part of the physical setup so that no last minute hunts need be made for places to hang charts, raise the projector to a suitable level, or find electrical outlets convenient to the equipment as it is to be used. Details? Perhaps, but according to such details may your conference fail or succeed.

Paper and pencils should be on hand. Refreshments may well be available nearby for those breaks which liven up extended meetings—and relieve tension that can thwart agreement. Arrangements should be made for distribution of identifying cards for all members of the group if some persons may not know each other. Place cards *might* be needed if it is advisable to seat people according to a plan designed to keep the conversation flowing and to create a harmonious relationship within the group.

The secretary for the occasion should send out announcements of the confer-

(*Continued on page* 15)

Better Projection

A Department on PROJECTION & SOUND

Regular Service Is Needed for Top Quality of Sound

By GIO GAGLIARDI

DURING THE LAST couple of years there has been a tendency on the part of theatre management to try to decrease the frequency of inspection calls made by the service engineer. Generally the excuse for this procedure arises from a desire to curtail expenses.

Unfortunately the attempt to "cut corners" in this area of operation very often backfires in the face of management, sometimes with costly breakdowns, but principally with a general let-down in the standards of quality of the sound being reproduced in the theatre.

As far back as 1935, the great variations which existed in recording characteristics between studios were recognized as a factor which tended to produce poor quality of sound in different theatres, which used different types of sound equipment. At that time the Academy stepped in with the request that the studios unite behind a standardization procedure for sound recording. But this standardization could only become effective if the theatres themselves installed, or modified, their sound equipment in accordance with rules and standards prescribed and laid down by the Academy.

These requirements were not too complicated and they made good sense. *First,* the mechanical equipment such as the soundheads, were to be built so as to insure perfectly smooth passage of film. The wows, or flutter, was to be reduced to an inaudible point.

Second, the amplifiers were to have a reserve of undistorted power which would permit them to handle bursts and peaks of sound without distortion or overload.

Third, the stage speakers were to be of a type dividing low- and high-frequency power output into two sections to prevent unit distortion and to preserve and present the best available quality to the public.

Fourth, auditoriums were to be checked and treated acoustically so that echoes were eliminated and the reverberation was kept within the desired limits.

The Academy conducted many listening tests and eventually issued data and curves which were to be used in conjunction with all leading makes of speaker equipment and which would produce the desired optimum quality in all theatres which followed the properly prescribed procedure. It is well known that these rules for standardization served the industry magnificently. Sound in most of our theatres between 1935 and 1950 became the criterion of quality. When wide-range or high-fidelity was mentioned, theatre sound was held up as an example for all others to envy and emulate.

This high-grade reproduction, however, was not attained without plenty of expense and work. Good equipment had to be installed, and this equipment had to be checked and *serviced* at *regular intervals* so that it could perform continuously at peak efficiency for faithful reproduction of sound.

EARLY SIMPLIFICATION

Due to advancements in technology and in manufacturing procedure, the standardized equipment installed during that period became much more reliable and simplified than the equipment of the early 1930's. Amplifiers, though smaller in size, could deliver greater amounts of power reliability over greater periods without continuous attention. Voltage

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preamplifiers became more stable and less complicated. In fact, the entire circuitry and switching necessary between machines, amplifiers and stage were simplified to such an extent that serious trouble was seldom encountered.

Nowadays, however, the entire situation has changed. With the arrival of stereophonic pictures, the carefully standardized sound reproduction setup had to be abandoned. First came the necessity for operating projectors in synchronism. Then came the flood of stereophonic three-, four- and six-track magnetic and optical conversions and new installations.

These new processes caught the manufacturers and the theatres unprepared for completely integrated new equipment. As a matter of fact, the economics of the industry demanded that as much of the older equipment as possible be absorbed. Today, practically every theatre which was equipped for magnetic sound is faced with the necessity of operating with apparatus considerably more delicate and complicated than it had before. Furthermore, since the previous single optical channel has been increased to three, four or more magnetic channels, the possibility of unbalance, electrical breakdown, or switching trouble has been increased many, many times.

This is especially true because often equipment from different manufacturing sources is being used in one installation, thus requiring more complicated switching between the separate systems, such as single optical, three channel Perspecta, parallel magnetic, and three-, four- and six-channel magnetic sound on composite prints or separate magnetic film. Looking upon the complexities of the new multi-channel equipment, some people have questioned its possible advantages. All I can say is that, even after three years of field experience, it seems to be the consensus of both technical people and lay listeners that the improvement in quality which can be achieved in a theatre due to multi-channel magnetic reproduction is so great that it should more than compensate for its complications.

THE PRICE OF QUALITY

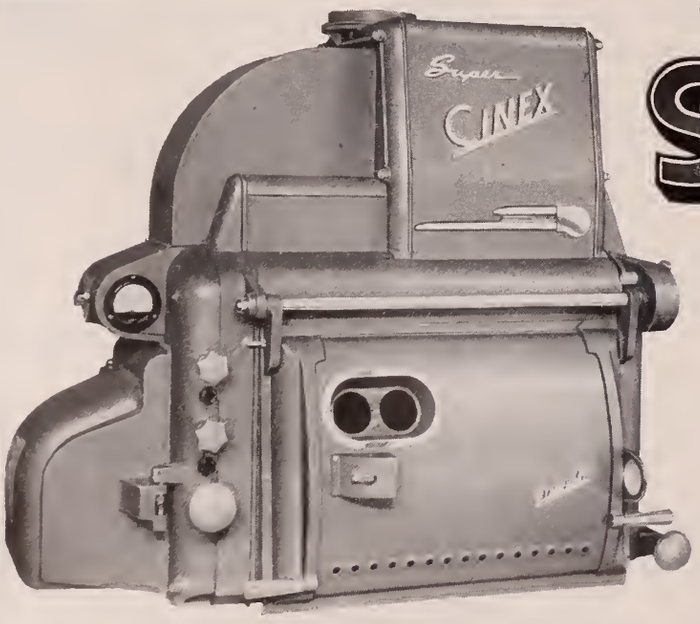
The improvement in quality of sound reproduction which may be promised by multi-channel equipment cannot be realized, however, unless *the proper equipment has been installed,* and unless *it is checked and maintained in proper balance.*

An analogy may be drawn between precision machine products and the new sound equipments. In order to obtain higher quality tools and machines it is necessary to aim for closer and more stringent tolerances in the finishing of materials. This can be obtained only by closer and more frequent inspections. So it is now with our newer type of sound recording and reproduction. If we are to encourage the studios to produce finer recordings we must be able to reproduce sound in theatres under much closer and more stringent tolerances. Obviously this requires *thorough* and *frequent* inspections.

When "Fantasia" was first released in 1940, it made use of *multi-channel optical recording,* using three sets of stage horns and a whole series of auditorium surround speakers. At that time it was acclaimed as the greatest advancement in sound reproduction. However, the complications of equipment and its size and cost precluded its common acceptance.

Then came Cinerama, making use of seven *magnetic tracks and channels,* which were considerably improved and simplified over the previous "Fantasia" system. Cinerama's high quality of musical rendition has a terrific impact upon the audience and has become a guiding example and a trade-mark for the best in multi-channel theatre sound reproduction.

It was probably due to the success of these pioneering efforts that CinemaScope was introduced exclusively with



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four-track magnetic sound. The success which followed CinemaScope need not be described. The great improvement in fidelity made it possible for *every* theatre to achieve a quality of sound which *none* had ever experienced before.

Musical scores and other audio material now could contribute intrinsically to the total impact of the performance. But unfortunately heated controversy over the necessity, even value, of stereophonic sound developed between exhibitors and some producers. Because of cost considerations in theatre installations and in studio and processing procedure, multi-channel picture releases were distributed only partly as multi-channel magnetic, and principally as single-channel *optical* sound track prints.

KEEP EQUIPMENT READY!

During the last few months there seems to have been a considerable decrease in the distribution of magnetic prints. This may give rise to a desire to curtail the attention given to theatre magnetic equipment. All these factors have aggravated the confusion now existing in studios and exchanges and, even more so, among motion picture theatres.

Since it is practically impossible to predict the type of print which may be served to thousands of theatres, it is utterly ridiculous to permit *any of the theatre's systems* to get out of proper condition. It is well known that if switching and amplifier facilities are seldom used, they tend to deteriorate and become rather frequent sources of trouble. Hence these sections of equipment require consistent and more specialized attention.

The decrease in multi-channel CinemaScope releases seems to have given magnetic reproduction something of a set-back. However, it is certain that the recent increase in the six-channel Todd-AO installations, and the possibility of MGM six-channel productions will give full range magnetic recording and reproduction a new lease on life. Certainly it is impossible to conceive how the scoring of *Oklahoma!* and *Carousel* could be as beautifully and effectively reproduced from one track optical recording as it is by multi-channel magnetic systems.

It is undisputable that when the studios utilize their utmost efforts, the best quality will result from magnetic multi-channel recording and reproduction. The theatre equipment used for this purpose will function only at its best when *properly installed* and *properly maintained*. For our industry there should be no compromise with optimum quality of sound.

Scene from "Anastasia," 20th Century-Fox CinemaScope production.

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Theatre Remodeling as Exhibition Modernization

(*Continued from page 8*)

tentially suitable. Such a figure could, with good reason, be increased in instances where seats and carpets are badly worn and by now written off.

All parts of the theatre are important in a modernization program, but this discussion is concerned chiefly with that most vital part of today's motion picture theatre, the *auditorium*. The seating, sightlines, lighting, acoustics and visual conditions for the projected picture establishes the degree to which the patron will be impressed with the dramatic difference between home screen performances and full-scale, ultimate realization of the art in a theatre.

It is not enough to accept the mere ability to see and hear the performance. Even if you already have installed a larger screen, there are psychological values which should be exploited by other instruments of technique. The whole presentation should be one deserving the term *high-fidelity*—hi-fi, let us say, in both sound and picture, with all the sounds of the story as true as life, the music of the score faithfully that of a great orchestra, the scene and its people utterly real with detail and color and freedom from invasion by mechanical trappings and architectural forms.

That kind of expression of the art is exclusively a property of the theatre—preferably a public theatre, for obvious economic reasons, but also for psychological reasons. These are the conditions which can make—and keep—going to the motion picture theatre a unique experience, rewarding in stimulation and emotional satisfaction to a degree far out of the reach of screen dramatics contrived elsewhere.

Here it seems to me necessary to get in a few words about screen technique itself. Although something like four years of technical investigation and development have gone by since the industry started to take the medium out of the swaddling clothes that had become a straitjacket, there is still great indefiniteness as to where the business is going with what. Important progress has been made, however, and certain possibilities beyond this have emerged. The projected picture has become wider. Will the film itself be widened?

It would, of course, be ideal, strictly as a matter of the screen image, if the picture were projected from film, say 55mm to 65mm wide, even if the image were no wider than 35 feet. As matters stand at this time, however, that would seem to be impracticable. But we do have certain product printed down to 35mm from wider negative, and it would seem only good business for exhibition to urge standardization of this procedure.

PICTURES OVER 40 FEET

At the same time, there is no evading the fact that 35mm film, no matter how printed, cannot accommodate a photograph big enough for projection, with proper resolution, to a width more than 35 feet. "High-fidelity" projection cannot be achieved with that kind of magnification. It requires some technique like CinemaScope 55mm prints, VistaVision horizontal projection, Todd-AO 65mm or 70mm technique, or the MGM-Gottschalk wide-film method now underway.

Thus far, these four systems are in the roadshow category, and apparently there is no basis for predicting when they might become available for more or less general exhibition. But it can be stated with complete technical authority, that

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if a theatre has an auditorium of a size properly calling for a picture over 40 feet wide, it is important for that theatre to employ a method of projection comparable to those systems in point of magnification. Otherwise that theatre is denied a screen image of a quality available to a small theatre with 35mm print-down.

Now it seems somewhat feckless to contemplate expenditures for modernization of auditoriums if we cannot determine that we shall be able to have a picture sized for desired impact with resolution necessary to realism. The seating plan is substantially affected by those conditions, and they determine what should be done about interior forms and surfaces. To provide optimum vision, with comfort, and to blend the screen image with the enclosure are first in auditorium modernization.

The acoustical and lighting improvements for the auditorium are also an integral part of auditorium modernization and therefore cannot be done economically, or most effectively, before a solid approach is made to the picture projection problem. All of this leads to setting up a *program* of modernization, with certain items to be executed at once, other items to follow in the order that external factors permit.

[To be continued in Better Theotres for January]

Mister Chairman!

(*Continued from page* 10)

ence well in advance of the meeting to insure full attendance; and if possible this might be followed up later by telephone calls or other messages. Arrangements should be made for the recording by this individual of the conference as it is held, with detailed notes of the questions and answers.

If your conference is to involve the serving of a meal, appropriate arrangements for all the service, including menus, facilities and the time allotted to this, should be made well in advance. And the program should make allowance for the interruption which this will bring to the emotional as well as to the physical continuity of the project.

PLANNING THE AGENDA

Thorough planning and inspection of the completed arrangements prior to the opening of the conference will assure a minimum of embarrassment from defective or misplaced equipment and a maximum of enjoyment from those participating in the program, all to the credit of the chairman—*you*. The knowledge that everything conceivable has been accounted for beforehand will lend assurance in your role as a leader.

As chairman of this conference, you have the responsibility of preparing an outline of the subjects to be brought up for discussion, and of the principal objectives being sought; and to see that thoughts do not stray too far afield from the agenda!

As concisely and enthusiastically as possible, you should prepare a statement to open the meeting which will define the problem in its simplest form. This will then be followed up, in your planning, with your approach to a solution as it may be arrived at within the group. Questions to bring out the points of importance in reaching a solution should be listed *so that you may toss them out to feed the discussion* and keep it always on the right track.

If yours is to be a meeting, a restricted sort of conference where opinions are not sought so much as directives, with the reasoning therefore to be developed, you would have one type of planning, and quite another if an open conference, at which group thinking is to produce an acceptable solution to your problem. Each calls for its own line of attack.

Let us assume that in the broad sense what is to follow will be a real *conference*, for that is most likely to be the

type of assembly involving theatre managers (and it can be modified to meet other occasions).

In such a conference, you as the chairman, are expected to lead the discussions, "keeping the ball in motion" at all times, but not to dictate, or in any way *force* your own opinions on the group. As a matter or fact, it will be in the best interests of the conference if you restrict your role to that of a *moderator* and refrain from injecting your own opinions, no matter how strongly you may feel on the subject. By so doing you can maintain a status of relative impartiality and secure better cooperation from the side opposing your own views so long as they are kept quiet.

You will, therefore, need to study up on all sides of the coming discussions, trying to learn every facet of the problem and its possible solutions. And in doing this, you will load your program with interesting questions which will stimulate free and open discussion.

You will also want to formulate a simple set of rules governing the conduct of your conference, so that everyone will have an opportunity to be heard, and that no one person or faction will be permitted to monopolize the proceedings.

CONDUCTING THE MEETING

Having thoroughly planned your agenda and personally inspected the facilities set up for the conference, you should have no trouble on that score.

Introductions are always in order at meetings involving any persons who are not in frequent constant contact with one another. Make your own name and position clearly known to all, possibly (if it is a large group) by writing it on the blackboard you have set up for the use of anyone desiring to present some figures. Follow that with a round-the-table introduction of the others. Here a seating plan will be of assistance in the event you forget someone's name at the moment.

Once the ice is broken, you should outoutline your rules of procedure, putting all on notice that everyone should be heard from, which requires that each should restrict his statement to a reasonable period of time, and to the primary problem at hand. Naturally it is most important that some concrete results be forthcoming from the conference, and this is dependent upon the acceptance by all of the decisions made by the majority.

After getting the rules and regulations out of the way, your sole speech making should come in your opening statement defining the problem for discussion. Show your conferees the importance of the problem, the manner in which it af-

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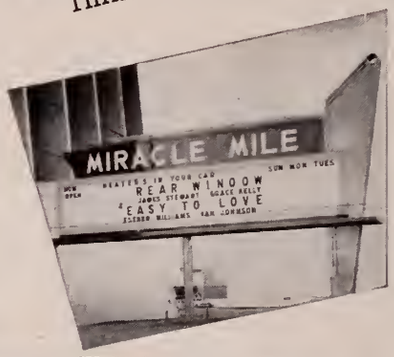

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fects them personally, and the desirability of group action in arriving at a solution. Point out that compromise is inevitable, or there would be no need for a conference if all were in agreement; and that an open mind to understand the other fellow's viewpoint is essential to a comprehension of all phases of both the problem and its ultimate solution.

You can then sit down, after tossing out an opening question to the group.

From that point on your responsibility will be to see that the rules are obeyed and that the discussion stays alive and on the right track. It is up to you to draw out that silent individual who lets the discussion fly on all sides without contributing anything to it himself. Directing an easily answered question his way should bring him out of his shell.

Nearly every group has one or two individuals who tend to talk *too* much, and they, too, present a special problem to the chairman. Tact and diplomacy are required to soften the blow, but it is up to you to call the attention of the voluble speaker to the fact that he is running over his allotted time.

CLOSING THE MEETING

As group thinking progresses toward a final decision, it might be advisable to pause momentarily and summarize the various points which have received heavy support and carry the discussion forward along those lines.

Possibly no one will be *entirely* satisfied with the final solution, but at least each has had an opportunity to be heard. Therefore, at the conclusion of the conference it is most desirable that an accurate and full summary be made by the chairman, detailing the specific items of agreement, and again asking for their individual acknowledgement of acceptance of the principles involved. When the conference breaks up the members will then feel that their time has not been wasted.

All this has presumed *your* being chairman of such a conference. Sooner or later, quite likely, that distinction will fall to your lot if you show interest in community affairs and the problems of your business. But even if you are only one of the members of the conference, you should realize that much depends upon your own attitude and the degree of participation you take in such assemblies. Appreciating how much depends upon wholehearted co-operation as well as willingness to examine the other fellow's viewpoint, perhaps you will enter the conference room with a determination to contribute something worthwhile to the discussions, thereby deriving more benefit from it for yourself and for those whose interests you represent.

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Let's All Join the Fight (But Keep the Public Out!)

says Charlie Jones

. . . owner-manager of the Northwood theatre in Northwood, Ia.

ABOUT SIX years ago one of the leading men in motion picture production was quoted in one of the nation's top magazines as forecasting the closing of about 6000 theatres across the country. Immediately all over the land the rest of the industry raised a great cry of "traitor." We had mass meetings, gave out counter-information and collectively let off a lot of steam that the predictions just weren't so. Thousands of theatres *did* fold, partly because of the increase of new forms of competition, partly because of new pattern of living, partly from obsolescence, and partly from an overburden of taxation.

We seem to be continuing in the same direction under circumstances not much different, just a renewed and invigorated assault of the same conditions. And again our public relations are following the same pattern—people of authority saying, as a foregone conclusion, that our industry will suffer thousands of more casualties in one way and another. And again we are counter-attacking, but now within our own camp. When are we going to quit bickering? When are we going to focus our attention on the *common* enemy?

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The "war correspondents" and observers are again predicting that our flank will be turned, that we'll suffer another defeat and that many will leave the battlefield broken and bleeding. When are we going to form an industry alliance, recognize our foe, retrain, renew our faith in ourselves and our leaders and get back into the battle *as an industry,* with a determination that once brought us from a penny peep show to the greatest show on earth. When do we *attack?*

For years we have needed a strong man. Not a strong man for production, a strong man for distribution, a strong man for exhibition, but a man big enough to command the respect necessary to unite us. All armies are made up of good soldiers, good platoon leaders, good cooks, gold bricks, and guard house bums. Armies have ever been such. But when bleeding, frost-bitten and defeated men were whimpering at Valley Forge there was a commander-in-chief who gave them sympathy and strength and encouragement and *leadership.* He united his forces, gave them all the ammunition that was available and doubtless taught some of them how to use it.

His forces were rallied, the tide was turned, and after a long uphill pull a cause was saved that has been the light of the world. Men could again hold their heads high. They knew who the enemy was and they believed in their cause. Sure they wanted to quit when they lay cold and broken in drafty log huts that winter, but the chief never gave up the fight and his faith and fortitude brought them back.

•

Strong leadership is needed today in our industry. When public interviews are given in which it is said that four or five or six thousand theatres are going to close, we can see that the speaker is not speaking with much authority. The very fact that he uses such a range of figures shows he is merely an estimator. He talks in generalities, but his opinions are accepted at face value because of his position in the industry. Or they may draw angry refutation from those affected. In neither case has he done anyone any good.

He is left uncorrected when several thousand drive-ins go into operation and leave our audience-attracting potential practically as great as it ever was. He has left a false impression that endures to give us a bad press for a long time. No general is such a person. It seems an industry, too, can have G - 13s—Officers in Charge of Latrine Rumors.

•

Now let's step down into the ranks and see what the expendable boys think about this war. I know a guy who came back from a real shooting war and picked a small town theatre as the job that could provide a living for him and his family. He's thought up as many good

ideas in showmanship and promotion as a whole year of production of press books. His theatre is his castle. He has no delusions of grandeur, no ambitions to hog it *all*. I doubt if he thinks he's being deserted at a lonely outpost, but he wants someone to show him cause to have faith. He wants again to be proud of being an important part of his community.

•

Another guy I know is equally imaginative in running his small town, drought-stricken theatre. Originality is his second name. Like most small operators, his family's future is at stake. He is one of the front-line troops, and he doesn't like being looked upon as another expendable. What he wants is assurance that his efforts are necessary, a fighting chance to save a good cause. He wants united effort of all forces under leadership he trusts.

Not all are second-class privates. We know more than one fellow with several theatres who finds himself over-exposed and over-extended on this, our battle-front, because his industry does not organize for a collective fight. His operations may look quite impressive, but they are merely the husk of a fading dream.

•

We're a motley crowd, all right. All types. The "lone raider" is among us. The honest but clumsy plugger. Like the army, we have the gold-brick. But also as in the army, most of us are good soldiers who can follow a leader, taking our lumps as we go. Our sounding off may not be as serious as it sometimes sounds. Griping doesn't necessarily mean mutiny. Some of the most incorrigible gripers are the very soldiers whom you can count on to hold up their end under fire. But some of the publicity that has been given this industry by its own people has been like sniping from behind the lines. Who is for who? . . . okay, *whom?* When do we hear that old rallying cry?

If our objectives are the same—and let's hope they are—we should be able to work together toward a gradual solution of our common problems. The rank and file must see that the objectives of the leadership is a prosperity in which they will have a share in some adequate measure. Given that, and the kind of leadership which seeks those objectives with sincerity and vigor and smart tactics, the majority of us will fall in line. . . Griping a little, of course—but just to keep from going stale.

Charlie

You can't make the pic better . . . but you can make it click better

How? Squeeze more of the entertainment value — for more of your patrons — out of every product you show. Give the *side*-seat patrons a break — don't let your "half-there" screen rob them of half the emotion. Fill more seats. Find out fast about the

VICRA-LITE

LENTICULAR SCREEN

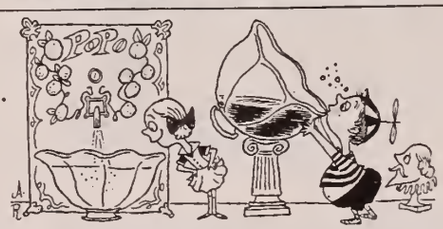
"the screen of optical precision"

See your theatre supply dealer; write today for factual booklet, containing sample swatch

L. E. CARPENTER & COMPANY
VICRA-LITE SCREEN DIVISION • Empire State Building, New York 1, N.Y.

Your carpets may be the thickest . . .

Your soft drinks may be king-size . . .



BUT EVERY PERFORMANCE STILL MUST BE PERFECT!

Perfect performances depend so much on the quality of service your equipment receives. Giving the *best* service is the day-by-day job of every expert RCA Theatre Service Engineer. And he alone has behind him all RCA's tremendous technical resources.

RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary — Camden, N. J.

about Products . .

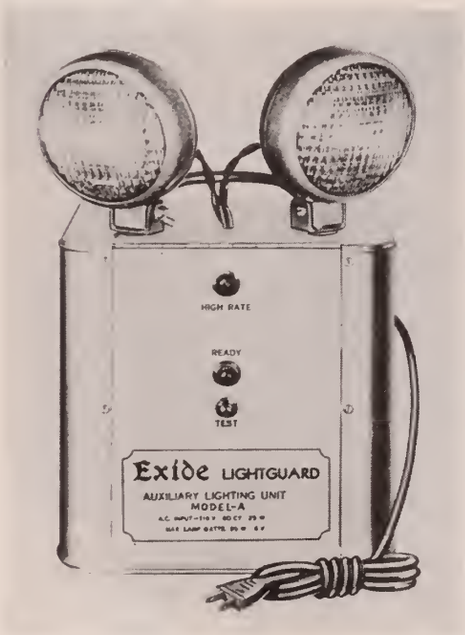
★ news and views of the market and its sources of supply

TO PROCURE FURTHER INFORMATION about products described editorially, postcards of the Theatre Supply Mart insert (pages 23-24) may be employed. Convenient reference numbers are given below and in the insert.

Emergency Plug-In Light With Automatic Charging

Postcard reference E26

A NEW emergency lighting unit, which operates automatically upon failure of line power, and also automatically prepares itself for the next



blackout, has been marketed by the Exide industrial division of the Electric Storage Battery Company, Philadelphia.

Following an emergency discharge, the unit, catloged as the "Lightguard," automatically recharges its storage battery at a high rate until restored, then at a trickle-rate to maintain itself in a state of constant readiness. A temperature-compensated thermal voltage-sensing relay eliminates the need for a manual switch.

Requiring addition of water only two or three times a year, the battery of the "Lightguard" is equipped with colored pilot balls which tell at a glance the approximate state of charge. Mounted on the front panel are a spring-return test switch and two indicator lamps to show when the unit is ready to operate, and when the battery is on automatic high-rate charge.

The case is made of 20-gauge sheet steel and finished with smooth, baked gray hammertone enamel, which resists acid and corrosion. Weight of the entire unit, with one lamp mounted on the case, is 37 pounds. The standard style has one 25-watt sealed beam lamp, directionally adjustable, mounted on the case. One additional lamp can be mounted on the case, or two additional lamps can be connected remotely to light adjacent areas. A total of three lamps can be powered by the unit.

New Screen for Gain in Distribution Plus Light

Postcard reference E27

A NEW TYPE of screen for indoor theatres, named the "Wonderlite," has been developed by the Raytone Screen Corporation, Brooklyn, N. Y. The first installation was made in the new Syosset theatre, Syosset, N. Y., which opened November 20th.

The screen, which has been in development for over a year, gives a "modified high-gain" with the light distribution characteristics of a matte white screen, according to the announcement, which further points out:

"In actual fact, the new screen surface gives a brightness gain of 1.25 when compared with a matte white diffusive screen of .85 reflectance. To Raytone's knowledge, this is the first time that the high gain qualities of a metallic screen have been combined with the fine performance characteristics of a matte white screen."

In light distribution tests at the Raytone plant, the manufacturer reports, center-to-side readings at angles of zero, 30 and 45 degrees gave readings approximating those of magnesium carbonate and the Raytone Special White screen at both of the angles of incident light.

With the 59-foot screen (picture size) of the Syosset lighted by Ashcraft "Super Cinex" lamps at 150 amperes, the center reflection reading of the "Wonderlite" screen was reported to be 18 foot-lamberts.

Outdoor Signal Light For Drive-In Promotion

Postcard reference E28

AN OUTDOOR signal light visible for two miles or more is being offered by the Sireno Company, New York, for advertising highway businesses like restaurants, motels and drive-in thea-

tres. The lamp, called "Revolvo-Ray," operates in a full-circle sweep, giving 60 flashes per minute, in clear light, or

colored, according to the plexiglas dome on top. Domes are available in red, blue, green, amber or clear plastic of gauge suited to outdoor use in any climate.

Except for the dome, the unit is constructed of aluminum. The dome clamps on and is readily removable for relamping. It operates on regular 60-cycle line power, and the manufacturer states that a 100-watt lamp is sufficient for a brilliant light at night and an effective one in daylight.

Miniature Train Company Bought by Allan Herschell

Postcard reference E29

PURCHASE OF the Miniature Train Company, Rensselaer, Ind., has been announced by the Allen Herschell Company, North Tonawanda, N. Y., prominent manufacturers of amusement riding devices. R. D. Robertson, who joined Miniature Train in 1936 and has been vice-president and general manager of the company for many years, has been named vice-president of Herschell in charge of the miniature train division.

Two types of trains for outdoor use will be made, both powered by gasoline motors, according to the announcement —the G-12, a kiddie unit having one model; and the G-16, an adult size, in four models. The machinery and equipment will be moved from Rensselaer to North Tonawanda.

•

ALTEC ENGINEER DIES

K. A. Pitt, Altec Service Company field engineer attached to the company's southern division, died recently in Knoxville, Tenn. Joining Altec in 1938, he served theatres in various parts of the country before the Tennessee area.

•

PRIVATE EXHIBITION

Portable vacuum cleaners of heavy-duty commerciol type on display during "open house" held recently at the plont of the Spencer Turbine Compony in Hartford, Conn., monufacturers of turbo compressors, organ blowers ond commerciol vacuum cleoners.

Modernize at Low Cost!

Replace Obsolete Systems or Equip New Theatres with

DEVRY DUAL PROJECTION & SOUND OUTFITS

Rebuilt Like New by S.O.S.—Includes 2 projectors with built-in soundheads, 3,000 ft. upper magazines, pedestals, 2 Series II coated lenses, 1 KW arc lamps, rectifiers with tubes, 30 watt sound film amplifier, booth monitor speaker, 2-way speaker system for low and high frequencies, automatic electric changeovers and foot switches . . . **ALL FOR ONLY $2495.**

Other dual projection and sound outfits from $895

ARC LAMPS GALORE All in good condition
Strong Mogul, Brenkert Enarc.....$350 PR.
Forest U.T., Ashcraft "E," Ballantyne..... $300 PR.
Can be rebuilt to look and operate like new for $200 per pr.

BEST VALUES in Metallic Seamless Screens, Aperture Plates, and Everything for CinemaScope

S.O.S. CINEMA SUPPLY CORP. Dept. A, 602 WEST 52nd St., N. Y. C.
Phone: PLaza 7-0440 — Cable: SOSOUND

A Handbook every Theatre Manager should have—

The Master Guide to Theatre Maintenance

For the first time the information you want when you want it— for general instruction, for use on the job— in a hard-cover book of handy pocket size.

THOROUGHLY INDEXED FOR QUICK REFERENCE

PRICE $5 POSTPAID

"Dear Mr. Nadell: I would like to compliment you on compiling such fine information. If this book is not too expensive, we would like to place one in the hands of each of our theatre managers."—H. W. Loeffler, Central States Theatre Corporation.

Edited and published by AARON NADELL. Order from—

QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

ADLER

NEW 'SNAP-LOK' PLASTIC LETTERS

Snap on and off frames easily; spring clip keeps its gripping power after being used 20,000 times. Tests show these 4"-6"-8" letters stay on frames even in a 60-mile wind.

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843-B W. Olympic Blvd., Los Angeles 64

SAVE UP TO 40%

ROTATING CARBON SAVERS

9 — 10 — 11 — 13.6 mm

"USE-A-STUB" pushes rotating carbons to within ½" of flame side of silver carbon jaws. RKO uses stubs down to 1½".

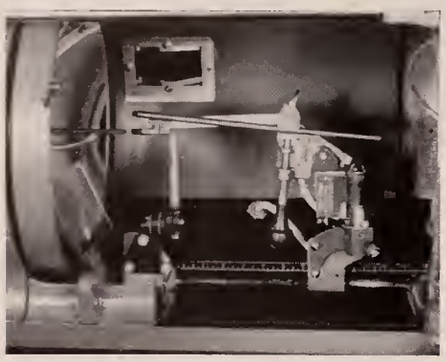
DeLuxe "USE-a-STUB" for RCA & Ashcraft Arcs $10 ea.

Ask for information on all Standard carbon savers —specify lamp make and size—from $2.50 up.

"USE-a-STUB" SOLD AT ALL GOOD DEALERS
DOC FAIGE & ASS'CTS, 630—9 Av., N.Y.C.

"Look! No Stubs! Just Easy Money!"

Absolutely the biggest borgain ony theatreman can invest in todoy is o CRON-O-MATIC Fully Automotic Carbon Sover. It costs only $42.50 and will save yau on averoge of $400.00 a year. It permits you to use up positive corbon stubs of ony length, without preporotion. When the stub is entirely consumed the new corbon goes into use without offecting the lomp operotion in ony woy. Burring stubs of average lengths (3¼") down to ¾", soves you 22.2% on your carbon bill.



Designed for use with Ashcroft "D" or "E", Brenkert-Enarc, Peerless Mognorc, or Strong Mogu projection lamps. If your dealer con't supply you, arder direct.

PAYNE PRODUCTS CO.
(Cron-O-Motic Division)
2451 W. Stadium Blvd., Ann Arbor, Mich.

☐ Send literature on the CRON-O-MATIC

Ship CRON-O-MATIC ☐ C.O.D. inc. postage.
☐ Remittance nerewith

NAME
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STREET
CITY & STATE

Export: Frazar & Hansen, Ltd. San Francisco, New York, Los Angeles.

J·E·ROBIN INC. MARK OF QUALITY

ROBIN COMPLETE PROJECTION BOOTH EQUIPMENT

Amplifiers
Sound Systems
Rectifiers
Motor Generators
Ballast Rheostats

"ROBIN-ARC" SELENIUM RECTIFIERS FOR IN-DOOR OF DRIVE-IN THEATRES

are dependable, assure unlimited performance and maintenance is negligible. They are economical to operate and amortization is realized within three years.

WRITE FOR DATA

J. E. ROBIN, INC.
267 RHODE ISLAND AVE.
EAST ORANGE, N. J.

RCA In-Car Speakers Now Have Unbreakable Casing

Postcard reference E30

Use of non-breakable, chip-proof, colorfast casing material, named "Impac," for housing of in-car speakers, has been announced by RCA. This in-car speaker case will not "age" with service, according to A. J. Platt, sales manager for theatre equipment of the RCA Theatre and Sound Products Department. The "Impac" casing material is the same as that introduced in RCA Victor portable radios, he said.

The "Impac" in-car speaker was developed, the announcement points out, to meet a need for an instrument capable of retaining its original shape, color and overall appearance "despite the weather abuse and wear-and-tear handling inherent in drive-in operations." The two-tone color pattern of the housing permeates the "Impac" material.

The speaker unit is the regular RCA in-car mechanism adapted to practically all types of conventional junction boxes and speaker hangers. Use of "Impac" for the housing, it is stated, allows design of a lightweight, streamlined case "appreciably easier for patrons to handle and to hold." The design features a tapered "tear-drop" shape and a lattice-pattern speaker grille, front and back, to provide quick, positive handling. The case is finished in a pearl sand and silver sage color pattern.

•

IN NEW SALES POSTS

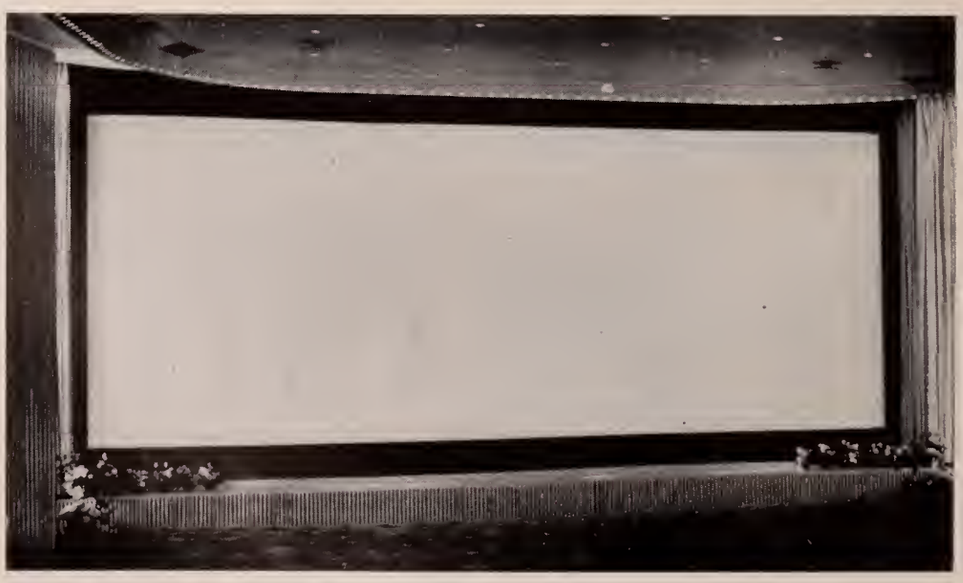
A. & M. Karagheusian, Inc., New York, manufacturers of Gulistan carpet, has named John P. Perkins, Midwest divisional manager with headquarters in St. Louis, manager of woven carpet sales, a new position; John Shevlin, New York branch manager, manager of Tufted carpet sales, also a new position; Charles F. Mallinson, Seattle manager, to succeed Mr. Shevlin as New York branch manager. All will make their headquarters at the company's New York office.

•

RAYTONE SCREEN FOR TODD-AO

A "Special White" Raytone screen, 24x49 feet, and Ashcraft "Super Cinex" lamps have been installed at the Uptown theatre, Washington, D. C., for the engagement of "Oklahoma" in the Todd-AO process.

NEW "WHITE" TYPE SCREEN FOR HIGH REFLECTANCE



First instollotion on the European continent of o "Perlux" screen, developed by Andrew Smith Horkness, Ltd., one of the Ronk Precisian Industries group. This instollation is ot the recently opened Alhombro Cinema, Frankfurt, Germony, where the screen width for CinemoScope is 50 feet. "Perlux" screens hove since been instolled ot the Copitole, Brussels; Wepler, Poris; Sovoy, Antwerp; Rex, Olter, Switzerlond; Splendide, Berne; New Poseo, Mexico City; ond St. George, Lisbon. The new screen is mode of poly-vinyl chloride sheeting with o cooting which, the monufacturer stotes, has high reflectivity without the directionol limitotions of oluminized high-groin screens. The new screen is morketed through the Goumont-Kalee Division of Ronk Precision Industries.

Better Theatres THEATRE SUPPLY MART

WITH BUSINESS REPLY POSTCARDS FOR CONVENIENT INQUIRY

- **INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE:** refer to Advertisers Index for postcard reference numbers.
- **INDEX OF PRODUCTS DESCRIBED EDITORIALLY** in this issue (following page) with postcard reference numbers.
- **KINDS OF EQUIPMENT AND SUPPLIES** listed and numbered on following page for further use of inquiry postcard.

ADVERTISERS

NOTE: See *Italic* type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. ..... *Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.*	21
2	American Seating Co. ..... *Auditorium chairs. NTS.*	18
3	Ashcraft Mfg. Co., C. S. ..... *Projection arc lamps. Unaffiliated dealers.*	12
4	Ballantyne Co., The ..... *Drive-in screen towers (4A), in-car speakers (4B), amplifiers (4C). Unaffiliated dealers.*	9
5	Bausch & Lomb Optical Co. ..... *Projection lenses. Direct, branches and unaffiliated dealers.*	13
6	Blue Seal Sound Devices ..... *Projectors. Direct.*	16
7	Carbons, Inc. ..... *Projection carbons. Franchise dealers.*	11
8	Carpenter & Co., L. E. ..... *Projection screens. Direct.*	19
9	Eprad ..... *In-car speakers. Direct.*	16
10	Faige & Associates, Inc., Doc. .... *Carbon savers. Direct.*	21
11	International Projector Corp. *Curved film gate. NTS.*	2nd Cover
12	Kollmorgen Optical Co. ..... *Projection lenses. NTS and all dealers.*	17
13	LaVezzi Machine Works ..... *Projector parts. All dealers.*	15
14	Mitchell Industries, Inc., Hubert .. *Stage equipment. Direct.*	18
15	National Theatre Supply ..... *Distributors.*	16
16	Payne Products Co. ..... *Carbon savers. NTS and unaffiliated dealers.*	22
17	Rank Precision Industries, Inc., Gaumont-Kalee Div. .....14, *Projection screens (17A), auditorium chairs (17B). Direct.*	17
18	RCA Service Co. ..... *Projection and sound equipment maintenance service.*	19
19	Robin, Inc., J. E. ..... *Rectifiers. Unaffiliated dealers.*	22
20	S. O. S. Cinema Supply Corp. ..... *Distributors.*	21
21	Star Cinema Supply Corp. ..... *Distributors.*	18
22	Strong Electric Corp. ..... *Rectifiers. Unaffiliated dealers.*	3
23	Theatre Seat Service Co. ..... *Chair rehabilitation service.*	16
24	Wagner Sign Service, Inc. ..... *Changeable letter signs: Front-lighted panels for drive-ins (24A), back-lighted panels (24B), and changeable letters (24C). All dealers.*	16
25	Westrex Corp. ..... *Foreign distributors.*	4

For information concerning products, write corresponding reference numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for December 1956—

....

....

....

....

NAME .....

THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for December 1956—

....

....

....

....

NAME .....

THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

Market Information Service

CONTINUED FROM PRECEDING PAGE

PRODUCTS DESCRIBED EDITORIALLY IN THIS ISSUE:

EMERGENCY LIGHT with automatic charging: *Story on page 20* . . . . . POSTCARD REFERENCE NO. E26

MEDIUM-GAIN SCREEN with "matte" distribution: *Story on page 20* . . . . POSTCARD REFERENCE NO. E27

OUTDOOR LIGHT for drive-in promotion: *Story on page 20* . . . . . POSTCARD REFERENCE NO. E28

IN-CAR SPEAKERS with non-breakable casing: *Story on page 22* . . . . . POSTCARD REFERENCE NO. E30

CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

ADVERTISING

101—Display frames
102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY

201—Air-conditioning, complete
202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHIT'RE & DECORATION

301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Wall paneling

DRIVE-IN THEATRES

401—Admission control system
402—Electric cable (underg'd)
403—In-car heaters
404—In-car speakers
405—Insect control
406—Lighting fixtures (outd'r)
407—Screen paint
408—Screen towers
409—Signs, ramp and traffic
410—Stadium seating
411—Vending carts

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Linoleum
505—Mats, rubber

GENERAL MAINTENANCE

601—Blower, floor cleaning
602—Carpet shampoo
603—Ladders, safety
604—Lamps, germicidal
605—Sand urns
606—Vacuum cleaners

LIGHTING

701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires
(See also Advertising Stage)

PROJECTION and SOUND

801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Carbon savers
807—Effect projectors
808—Exciter lamps
809—Fire shutters
810—Hearing aids
811—Lamps, reflector arc
812—Lamps, condenser
813—Lenses, condenser
814—Lenses, projection
815—Lenses, anamorphic
816—Magazines
817—Microphones
818—Motor-generators
819—Non-sync. turntables
820—Photoelectric cells
821—Projectors, standard
822—Projectors, 16-mm.
823—Projector parts
824—Rectifiers
825—Reels
826—Reflectors (arc)
827—Rewinders
828—Rheostats
829—Screens
830—Screen frames
831—Speaker systems (screen)
832—Speakers, surround
833—Splicers
834—Splicing cement
835—Soundheads, optical
836—Soundheads, magnetic
837—Stereopticons
838—Rewind tables

SEATING

901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC

1001—Crowd control equip't
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

STAGE

1101—Curtains and drapes
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

TICKET SALES

1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS

1301—Hand driers, electric
1302—Paper dispensers
1303—Soap dispensers
(See also Maintenance)

For information concerning products, write corresponding reference numbers and your name and address on other side of postcard and mail. Card requires no addressing or postage.

FIRST CLASS
PERMIT NO. 8894
(Sec. 34.9, P. L. & R.)
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary If Mailed in the United States

Postage will be paid by—
QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

FIRST CLASS
PERMIT NO. 8894
(Sec. 34.9, P. L. & R.)
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary If Mailed in the United States

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 3,506 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average: BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Ambassador's Daughter, The (U.A.)	—	7	12	15	11
Animal World, The (W.B.)	—	5	9	18	3
Attack (U.A.)	—	4	12	2	2
Autumn Leaves (Col.)	—	7	12	11	5
Away All Boats (U-I)	25	30	25	8	2
Back From Eternity (RKO)	—	1	9	21	—
Bad Seed, The (W.B.)	12	13	8	—	11
Bandido (U.A.)	—	—	12	3	5
Best Things in Life Are Free, The (Fox)	—	16	4	12	2
Between Heaven and Hell (Fox)	5	9	7	—	—
Beyond a Reasonable Doubt (RKO)	—	—	1	13	5
Bhowani Junction (MGM)	1	8	6	15	6
Bigger Than Life (Fox)	—	1	1	5	17
Birds and the Bees (Par.)	2	13	19	5	14
Boss, The (U.A.)	—	—	1	2	2
Burning Hills, The (W.B.)	—	10	28	15	18
Bus Stop (Fox)	43	20	27	4	—
Catered Affair, The (MGM)	—	3	13	13	13
Cockleshell Heroes (Col.)	—	1	10	11	1
Congo Crossing (U-I)	—	1	15	7	7
Creeping Unknown, The (U.A.)	—	1	4	1	—
Crime in the Streets (A.A.)	—	5	15	8	1
Cry in the Night (W.B.)	—	1	2	1	1
D-Day the Sixth of June (Fox)	—	9	35	3	3
Dakota Incident (Rep.)	1	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	14
Day of Fury (U-I)	—	—	5	11	5
†Distant Drums (W.B.) (reissue)	—	—	5	—	—
Earth vs. Flying Saucers (Col.)	—	17	12	3	1
Eddy Duchin Story, The (Col.)	2	36	31	8	2
Fastest Gun Alive (MGM)	4	29	27	6	2
First Texan, The (A.A.)	—	2	8	12	8
First Traveling Saleslady (RKO)	—	—	3	7	1
Foreign Intrigue (U.A.)	—	1	6	7	4
Francis in the Haunted House (U-I)	1	14	22	5	2
Gaby (MGM)	—	1	13	18	6
Girls in Prison (A.I.P.)	—	10	2	1	—
Goodbye, My Lady (W.B.)	—	4	13	11	8
Great Day in the Morning (RKO)	—	1	10	10	3
Great Locomotive Chase, The (B.V.)	—	14	16	15	10
Guys and Dolls (MGM)	20	12	13	8	10
He Laughed Last (Col.)	—	—	2	2	2
High Society (MGM)	19	24	8	2	—
Hold Back the Night (A.A.)	1	2	5	1	5
Hot Rod Girl (A.I.P.)	1	13	3	1	14
I'll Cry Tomorrow (MGM)	11	39	11	1	1
It Conquered the World (A.I.P.)	1	7	1	—	—
Johnny Concho (U.A.)	1	4	7	23	3
Jubal (Col.)	1	25	3	34	2
King and I, The (Fox)	30	24	26	19	4
Kiss Before Dying, A (U.A.)	—	1	12	2	—
Last Wagon, The (Fox)	—	9	23	4	2
Leather Saint (Par.)	—	3	3	6	6
Lisbon (Rep.)	—	3	—	30	11
Magnificent Roughnecks (A.A.)	—	—	6	2	1
Man in the Gray Flannel Suit (Fox)	22	30	14	8	8
Man Who Knew Too Much (Par.)	2	17	26	8	2
Miami Expose (Col.)	—	—	—	4	4
Moby Dick (W.B.)	7	21	20	11	4
Mountain, The (Par.)	—	1	2	2	1
†Oklahoma (Magna)	5	1	1	—	—
Opposite Sex, The (MGM)	—	1	8	3	—
Over Exposed (Col.)	—	4	—	1	—
Pardners (Par.)	7	30	14	3	—
Pillars of the Sky (U-I)	—	2	14	24	3
Power and the Prize, The (MGM)	—	1	1	6	4
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	22	22	11	4
Proud Ones, The (Fox)	—	28	20	15	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Raw Edge (U-I)	—	1	7	3	3
Rawhide Years, The (U-I)	—	5	23	8	7
Rebel in Town (U.A.)	—	4	1	2	—
Reprisal (Col.)	—	1	5	3	—
Rififi (UMPO)	—	16	—	—	—
Rock Around the Clock (Col.)	22	22	14	1	1
Run for the Sun (U.A.)	—	4	13	4	3
Safari (Col.)	—	6	19	18	6
Santiago (W.B.)	—	2	25	13	14
Satellite in the Sky (W.B.)	—	—	3	7	4
Screaming Eagles (A.A.)	—	3	6	7	3
Search for Bridey Murphy (Par.)	—	—	—	2	5
Searchers, The (W.B.)	6	28	18	5	—
Secret of Treasure Mountain (Col.)	—	1	1	6	—
Seven Men From Now (W.B.)	—	13	20	4	1
Showdown at Abilene (U-I)	—	1	17	2	1
Solid Gold Cadillac, The (Col.)	—	8	8	8	2
Somebody Up There Likes Me (MGM)	2	3	23	31	4
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U-I)	—	1	7	16	—
Storm Center (Col.)	—	—	—	1	6
Storm Over the Nile (Col.)	—	—	2	5	4
Tea and Sympathy (MGM)	—	9	5	5	—
Tension at Table Rock (RKO)	—	—	2	3	—
That Certain Feeling (Par.)	—	11	15	25	18
These Wilder Years (MGM)	—	3	5	12	7
Toward the Unknown (W.B.)	—	1	7	19	1
Toy Tiger (U-I)	11	12	22	12	4
Trapeze (U.A.)	9	33	36	3	—
23 Paces to Baker Street (Fox)	1	3	14	11	20
Unguarded Moment (U-I)	—	2	11	7	2
Vagabond King (Par.)	—	—	4	3	8
Walk the Proud Land (U-I)	—	9	24	11	—
War and Peace (Par.)	—	1	6	2	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	10	19	6

CLARK GABLE · ELEANOR PARKER

COLOR by De Luxe

THE KING and FOUR QUEENS

It's Your Big Holiday Package!

Also Starring

with JEAN WILLES
BARBARA NICHOLS · SARA SHANE

JO VAN FLEET

Directed by Raoul Walsh · Executive Producer ROBERT WATERFIELD
Produced by DAVID HEMPSTEAD

Screenplay by MARGARET FITTS and RICHARD ALAN SIMMONS

Based on a story by MARGARET FITTS · Music composed and conducted by Alex North · A RUSS—FIELD—GABCO Production

CINEMASCOPE

THRU UA

DECEMBER 15, 1956

MOTION PICTURE HERALD

The WORLD MARKET

FOLLOWING PAGE 36

REVIEWS (In Product Digest): THE RAINMAKER, ANASTASIA, BUNDLE OF JOY, ABOVE US THE WAVES, THE BRASS LEGEND, DANCE WITH ME HENRY, DON'T ROCK THE ROCK, NIGHTFALL, ROCK ROCK ROCK

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NEW YORK

"BROADWAY IN USUAL PRE-HOLIDAY SLUMP BUT 'TEAHOUSE' HOT!"

—VARIETY, Dec. 5, 1956

(Biggest advance reserved seat sale in history of the Music Hall)

LOS ANGELES

"PANTAGES TOPS RECORD 'HIGH SOCIETY' GROSS!"

4th Week

CHICAGO

"WOODS TOPS RECORD-BREAKING 'BLACKBOARD JUNGLE'!"

4th Week

M-G-M presents

in CinemaScope and METROCOLOR

MARLON BRANDO · GLENN FORD · MACHIKO KYO

In

"THE TEAHOUSE OF THE AUGUST MOON"

Co-starring

EDDIE ALBERT

with

PAUL FORD · JUN NEGAMI · NIJIKO KIYOKAWA

MITSUKO SAWAMURA · Screen Play by JOHN PATRICK

Based on a Book by VERN J. SNEIDER · And the Play by JOHN PATRICK

Directed by DANIEL MANN · Produced by JACK CUMMINGS

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

FIRST 3 DATES OF "TEAHOUSE" TERRIFIC!

The Most Publicized Picture!

LIFE
Two great breaks! Two full pages of Kyo in close-up department. Previously full page of Brando as Sakini.

LOOK
Ed Sullivan cover and feature in Japan. Photo of Brando and Glenn Ford, plus announcement of TEAHOUSE on Sullivan's TV show.

WOMAN'S HOME COMPANION
Four great breaks! Eddie Albert and Family. Color shot in "round-up of pictures." Color pictures of Kyo as geisha girl for January. 4 full pages of Kyo in January.

AMERICAN WEEKLY
Two great breaks! Zolotow series on Brando starts January 6th. Already published Glenn Ford article.

THIS WEEK
Four great breaks. First article included mention of film. Second article included still of Brando as Sakini. Third article included Kyo and mention of film. Fourth article, Berg's visit to Japan, featuring Brando.

PARADE
Feature including still of Brando as Sakini with credit.

TIME
Two great breaks. Still of Brando as Sakini with credit. And current issue excellent review with photo.

CORONET
"Movie of Month" for January with profile of Glenn Ford.

GOOD HOUSEKEEPING
Ruth Harbert review in January issue.

COLLIER'S
Brando Japan photos in December 21st issue.

COSMOPOLITAN
Two great breaks! "Outstanding picture of Month." Also, in round-up of movie reviews in January.

HOLIDAY
Kurnitz glowing review with art.

CHARM
Review and stills set for January issue.

SEVENTEEN
Picture of the Month with art.

GLAMOUR
Two great breaks! Glenn Ford in Japan and previously a preview with art.

PARENTS'
Two great breaks! Awarded Film Family Medal; two-column spread with scene stills in Movie Guide. Following issue Director Daniel Mann article.

ARGOSY
Movie of the Month "Heartily recommended" in review.

N. Y. TIMES MAGAZINE
Layout of movies "based on Broadway plays" including half-page photo of scene from film.

PAGEANT
Four-page spread on Machiko Kyo with credit.

WOMEN'S WEAR
Layout from film emphasized costumes.

PLUS HIGH POWERED AD AND PROMOTION CAMPAIGN!
Special footage and great plug on Ed Sullivan show!

(See page 19)

IT IS TRUE THERE HAS BEEN NO MOTION PICTURE LIKE 'BABY DOLL'

'Baby Doll' is real. All its people are wrong and right, magnificent and foolish, violent and weak—the way all people are. It is not meant to be moral or unmoral, only truthful. It is bold. But it is real.

♦

Honesty and reality are the outstanding characteristics of every Elia Kazan production. They have earned him two Academy Awards and three N. Y. Film Critics Awards. They have earned him world-wide respect.

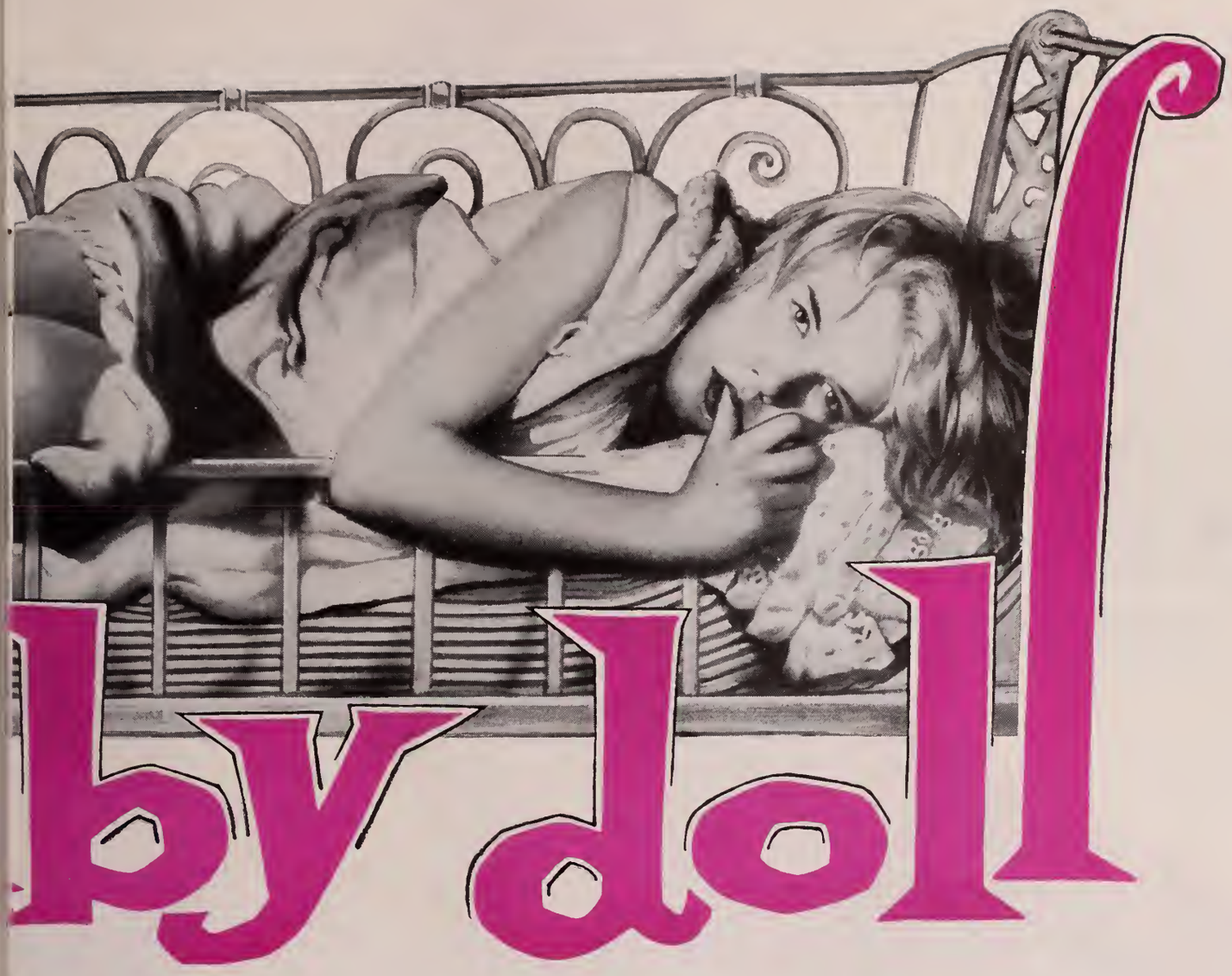
♦

Outspoken and unusual drama is basic to all of Tennessee Williams' writing. For it, he has won two Pulitzer Prizes and three N. Y. Drama Critics Awards. They have earned him world-wide respect.

♦

Together, these two have now created in 'Baby Doll' a special kind of dramatic appeal—a theme and mood and characters that can be compared with no other. 'Baby Doll' is essentially the story of three people: a married girl of nineteen,

ELIA KAZAN'S production of TENNESSEE WILLIAMS' 'BABY DOLL' starring KARL MALDEN • CARROLL BAKER ☆
ELI WALLACH • Story and Screenplay by TENNESSEE WILLIAMS • Directed by ELIA KAZAN • A Newtown Production



who is not yet a woman—a husband twice her age—and a stranger.

♦

The leading roles are played by Karl Malden, Carroll Baker and Eli Wallach. Their performances are certain to be much discussed when the picture is shown.

♦

'Baby Doll' is intimate drama—and different. 'Baby Doll' is earthy humor—and different. 'Baby Doll' is tender beauty—and different. There has been no motion picture like 'Baby Doll'.

♦

Warner Bros.—the presenters of 'Baby Doll'—have previewed it for a great many outstanding figures from many walks of life. In their considered judgment, enthusiastically given, 'Baby Doll' is certain to fulfill the public's highest expectations.

WORLD PREMIERE TUESDAY DEC. 18TH · VICTORIA, N. Y. · $50 THE TICKET

The World Premiere and the Supper-Dance following at the Waldorf-Astoria are for the benefit of the Actors' Studio

THE THEATRES WILL BE
ROCKING
WHEN THIS ONE STARTS
ROLLING
FOR CHRISTMAS
20th Century-Fox present
TOM EWELL
JAYNE MANSFIELD
EDMOND O'BRIEN
THE GIRL CAN'T HELP IT
CINEMASCOPE COLOR by DE LUXE
and Guest Stars
JULIE LONDON · RAY ANTHONY · BARRY GORDON
AND 14 ROCK 'N' ROLL HEADLINERS!
Screenplay by FRANK TASHLIN and HERBERT BAKER
Produced and Directed by FRANK TASHLIN

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 205, No. 11

December 15, 1956

World Trade–A Necessity

MOST industries are anxious to develop a good international market for their products. In some instances dependence on world trade is great. For the motion picture the world market is a necessity.

In this issue of The HERALD appears the 11th annual World Market Section. While every weekly issue chronicles important happenings affecting the film trade throughout the world, it is appropriate that special attention be given once a year to the men and institutions carrying on motion picture activities worldwide. There never was a time when an understanding of audience trends in many countries was so important to all major producers as at present.

This World Market issue features reports on latest developments in major markets written by The HERALD's own correspondents. Also there are comments of leading producers and other industry figures on the future outlook. Trends in picture making and new theatre construction are illustrated.

No nation can have a successful film industry of any considerable stature unless its films are exported. Before World War II it was often said an advantage Hollywood had was that it did not really need a foreign market. Whether such an assertion was ever true is debatable. In any case the point is immaterial now because for years Hollywood has been dependent on the world market not only for its well-being but also its survival.

The necessity of achieving some success in the international film market is as pressing on other major producing countries as it is on the United States. Some countries, on account of relatively small domestic markets, have an even greater need of foreign revenues.

PROGRESS in the international market inevitably will be uneven because the quality and box office appeal of pictures vary one from another. However, Britain, Italy, Germany, France and Japan—to mention only some of the larger film producing countries—have all been expanding their international markets.

One of the notable events of 1957 will be the opening of the J. Arthur Rank distributing company in the United States. This country is the last major market where the British have established their own selling and merchandising organization.

The motion picture is an international medium in every sense. Its stories range the world. Its players, writers and other creative workers of all kinds are of every nationality. The appeal of a good film is universal. A truly great film will have a following for all time.

This is an appropriate occasion for a re-dedication of efforts to improve cooperation and eliminate to the fullest extent possible governmental restrictions hampering expansion and development of the world film market.

JACK COHN

The death of Jack Cohn so soon after the 18th annual Motion Picture Pioneers' dinner at which he presided as usual comes as a special shock to his legion of friends. In a sense the organization which he founded typifies the man. He was good-hearted, kind, thoughtful for every associate and contemporary in trouble or need. He also was proud, as he had every right to be, of those who had built the motion picture industry. For him those who labored in relatively obscure posts in the industry were just as much pioneers as those who dominated major companies. The business could not have been built without the privates, corporals and sergeants, just as it needed its captains and generals.

Jack Cohn was a man to remember. The Motion Picture Pioneers, as well as Columbia Pictures of which he was co-founder, will keep bright his memory. His family and his multitude of friends have been left that richest and most enduring legacy—a good name, well-deserved.

1957 Tax Repeal Drive

ROBERT W. Coyne, special counsel of COMPO, has opened the drive for full repeal of the Federal admissions tax in a statement filed last week with the House Ways and Means Committee. All branches of the industry should unite behind this campaign. According to COMPO the 10 per cent admission tax on tickets priced over 90 cents affects a total of 1,363 theatres including naturally the larger first runs. These theatres, Mr. Coyne estimated, gross approximately one-fifth of the total theatre gross in the United States. In addition these key houses have importance in establishing pictures through successful engagements. It is important for every theatre from second to last that the first run houses be in sound financial condition. The repeal of the admission tax would be a constructive step in assisting these theatres during this difficult time.

This campaign has the complete backing of the industry. Even small exhibitors who do not stand to benefit directly recognize the wisdom of working for the elimination of this discrimination against the larger theatres. Another point is that the existence of the tax might make it convenient for some future Congress to lower the admission affected by the tax from the 90 cents figure, as was done in the past.

The just and proper course is to secure the elimination of the tax on all motion picture admissions. Every exhibitor should be ready to follow the requests of the COMPO tax committee and do his share of the campaign work.

Martin Quigley, Jr.

Letters to the Herald

Instead of Stamps

To the Editor:

There's an old saying, "Money talks." To the theatre industry it usually shouts out loud!

Much has been written these past few weeks about the trading stamp boom and the probable invasion into the nation's theatre box offices.

It seems a little frightening at times. When we think of our business going for such gimmicks as stamps, particularly when you consider that the stamp sellers will reap the largest benefit. Everyone, it seems, is looking for a gimmick that will stimulate business. But no one seems, however, to take the time and trouble to test, try, and prove such gimmicks for long range effect.

Trading stamps may help, of course. With little or no effort on the exhibitor's part. The stamp agents will do the work and reap the biggest share of the profits. There is no showmanship, ballyhoo or Hollywood glamour in stamps, but they doubtless will bring in a few extra bucks to the box office.

The "Hollywood Movie Money" certificates, which we are using locally, appears to have many advantages over stamps. It gives us a chance for some free institutional advertising with copy on both sides of the certificates. Then, too, the prestige of the movie star's picture on the certificates make quite a hit with their fans in the community.

You see, we've been selling these certificates to the merchants for the past three years. They give them to their customers at the rate of two per cent on a $1 purchase. (Same percentage ratio as trading stamps.) The customers accumulate enough of the certificates to equal the price of a theatre admission ticket, then redeem them at our box office. They can also be spent at the snack bar. They make quite a stir with adults and teenagers as well as the kiddies.

Merchants like the tieup, because we give them free screen advertising. We run an explanatory trailer on Movie Money. Then follow it with a list of merchants who issue free certificates. We've been through the trial and error period. Many changes have been made in the plan. We've got it now to where its workable.

Hollywood Movie Money will work in any size situation. But it will require a big organization to operate it successfully. Why couldn't producers, distributors, movie stars and exhibitors—all take part in the promotional activities connected with "Hollywood Movie Money"? And why shouldn't we all work together on such a worthwhile common cause—self benefit and survival?

Already some theatre owners have become interested in Hollywood Movie Money, strictly on the basis that we're using it here. One major studio representative has shown considerable interest in the plan. Several movie stars have sent their picture for use on the certificates.

Why not put Hollywood Movie Money to work in full force throughout the nation? With a plan something like this:

Several weeks prior to a picture's premiere—sell Hollywood Movie Money to merchants in the premiere area. Stars of the film could be used on the Movie Money. Over a period of time Hollywood Movie Money would be known, collected and used in just about every town and hamlet in the nation.

Large crowds of absentee public would flock back to the nation's theatres. Thereby creating more revenue for the exhibitor, more film rental for the producer, and more lasting popularity for the stars.

Result—less opposition from that bugaboo television and a restored state of health for our motion picture industry. Let's not surrender to the trading stamp craze—at the expense of many more millions of dollars and more closed theatres. Instead, let's create our own business stimulator and fill our theatres with paying customers.

In one of the greatest concentrated efforts of showmanship and ballyhoo ever undertaken to focus public attention on and interest in our theatres, let's fill every theatre in the nation. Let's keep filling 'em! Hollywood Movie Money can do it. But it will require cooperation.

As you can see, this is an ambitious program. It needs organization.—*J. ARTHUR TURNER, Jones Enterprises, Inc., Lebanon, Oregon.*

•

Will Smoking Help?

To The Editor:

In these days of television entertainment in every living room, I was somewhat impressed by a statement made by a middle-aged woman about smoking. She stated, "Mr. Martina, if you allowed smoking in your theatres I believe you would double your existing attendance figures. Smoking was one advantage that television had over an indoor theatre whereby you are deprived of this pleasure for two or three hours or more. I would like to know if there is any truth in her statement from you theatre men who may have some experience.—*C. V. MARTINA, Martina Enterprises, Albion, N. Y.*

MOTION PICTURE HERALD

December 15, 1956

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On the Horizon

SEASONAL PREMIERES

A rash of premieres of big pictures has come along to liven up the Holiday season and brighten the already sparkling marquee lights of Broadway. "The Rainmaker" had its New York premiere December 12 with a gathering of celebrities and top news coverage. The next night December 13, Ingrid Bergman's "Anastasia" opened impressively at the Roxy, with equal fanfare. Paramount exploitation men did full justice to the former, ditto 20th-Fox publicists for the latter. Next week, on December 18, Warners' "Baby Doll" has its benefit premiere. And on December 19, RKO's "Bundle of Joy" opens with a gala benefit premiere at the Capitol Theatre for First Aid for Hungary Inc. and CARE. Here, they are four in a row of timely seasonal events which highlight effectively the fact that in times of Holiday cheer, motion pictures are still the topnotch entertainment choice of the vast majority of the general public seeking a change of pace.

ALLIED-COMPO TALKS

Officials of the Council of Motion Picture Organizations and Allied States Association reported a "friendly and constructive" discussion this week about Allied's possible re-affiliation with COMPO. A statement issued at the end of the meeting said there had been "unanimity of thought on general principles and some particulars." Each group now will report back to its own organization. None of the participants would indicate whether there had been agreement on terms for Allied's re-affiliation, but the statement issued by the group did say that the participants had agreed that the present economic state of the industry "calls for the maximum possible cooperation which is obtainable."

REPORT ON FAR EAST

The American film companies may suspend shipments to India if that government persists in maintaining its extremely high duty on imported motion picture product, Irving A. Maas, Motion Picture Export Association vice-president, reported in New York this week on his return from a three-month survey of the Far East. The Indian government, said Mr. Maas, recently doubled its import duty on films from five-and-a-half cents to just under 11 cents per foot. "The doubled duty makes it among the highest duties in the world, and in relation to the market, the highest anywhere." Business in the Far East generally, he said, has been reported as "holding up very well."

ABOUT POST-1948 FILMS

With the actors guild withdrawing from the actor-director-writer negotiating team that met with the producing associations to discuss terms for sharing in proceeds from sale of post-1948 features to television, and with no further meetings scheduled, the probability of late pictures popping up on television in large numbers to blight theatre box offices appears to have slimmed off for the present. Save for such as may be liquidated by banks, and perhaps by television syndicators who picked up some late product in mass buys, no post-1948 features are likely to show up on TV in any predictable period.

WHEN and WHERE

December 17: Annual Christmas party of the Des Moines Variety Club, Jewish Community Center, Des Moines, Ia.

December 22: Film Row Club's annual Christmas dance, Ambassador Hotel, Los Angeles.

January 8: Cleveland Motion Picture Exhibitors Association, general meeting to elect new officers, Cleveland, O.

January 29-30: Annual convention of the Kansas-Missouri Theatre Owners Association, Hotel Phillips, Kansas City, Mo.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 1-2: Allied States Association, annual winter board meeting, Terrace Plaza Hotel, Cincinnati.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 3-5: Theatre Owners of America, mid-winter board meeting, Blackstone, Hotel, Chicago.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

April 2-3: Annual convention of North Central Allied, Nicollet Hotel, Minneapolis.

June 23-25: Annual convention of the Mississippi Theatre Owners Association, Edgewater Park, Miss.

COMPO, TOA, MPAA AGREE ON PLAN

Proposals to combine the business-building plan adopted by the Council of Motion Picture Organizations and Theatre Owners of America with the program advanced by the MPAA advertising and publicity directors committee received enthusiastic approval Wednesday at a meeting of exhibtior leaders and MPAA advertising-publicity members in New York. It is proposed that the combined plan be conducted under the sponsorship of COMPO.

As the first step in the combined program, detailed plans will be made immediately to hold a series of regional meetings at which opinion-makers will be given a constructive picture of the motion picture industry by industry representatives. The first meeting is tentatively set for New York later in the winter. In addition a committee will be appointed to work on combining the MPAA and COMPO plans into one over-all program for the industry.

Whole hearted support was expressed by the industry representatives who attended the meeting, which was presided over by Roger H. Lewis, chairman of the MPAA committee. Among those who spoke were Kenneth Clark, Philip Gerard, Jerome Pickman, Walter Reade, Jr., Wilbur Snaper, Harry Brandt, D. John Phillips, Harry Mandel, Harry Goldberg and Charles E. McCarthy.

This week in pictures

SIGNIFYING OPENINGS and screenings in New York's Catskills and Chicago's Loop. MGM's "Teahouse" which also is the New York Radio City Music Hall's holiday feature, drew appropriate crowds. RKO's "Bundle of Joy" at Grossinger's, the resort at which Eddie Fisher began his career and later married, drew appropriate press communicators and entertainment personalities. Below, Eddie and his mother and Jennie Grossinger.

AWARDS. Father James Keller gives to Cecil B. DeMille, left, the Christopher Award for "using his God-given talents in a positive and constructive way" ("The Ten Commandments"). Gregory Peck accepts from Mary Pickford, right, the Thomas Alva Edison Award to "Moby Dick," the "film best serving the national interest." Miss Pickford is a trustee of the Edison Foundation, which appraises and rewards worthy national mass media.

HERALD picture

INTERVIEWS. Y. Frank Freeman, Jr., left, tells newsmen in New York the people want pictures big and wonderful or small and unusual. Producer of Paramount's $3,000,000 "Omar Khayyam," he'll stay "big." T. Koide, right, who represents Japan's Shochiku company, and its producers group is in New York to help prepare a Japanese Film Festival and ascertain public preference, which so far is elusive. The Festival will be January 20-25 at the Museum of Modern Art, and publicity will feature visiting Japanese stars.

HERALD picture

HERALD picture

NEGOTIATIONS Warner. Signifying ABC-TV film producers will use the studio, president Jack L. Warner and AB-PT president Leonard Goldenson on the Burbank lot. Above, in New York as they signed to transfer the home office from lacklustre Film Row to swank 666 Fifth Avenue; builder Norman Tishman, Warner vice-president Benjamin Kalmenson, and attorney Harold Berkowitz.

HERALD picture

DEAL. Signing in New York to secure foreign distribution of 20 American International pictures: Philip Lewis, American Trading Association president. With him, AIP's president James Nicholson, sales manager Leon Blender, and vice-president Samuel Arkoff.

HOLIDAY CONTRIBUTION, left, to New England Variety's Jimmy Fund from Theatre Candy Company owners Philip, and Samuel Lowe, Jr. Accepting is Fund treasurer Michael Redstone.

SOCIAL ONLY, it said here, the luncheon at which United Artists sales manager James Velde the other day met some 50 Cleveland exhibitors. At the left, Bert Lefkowich and Marshall Fine, Mr. Velde, Meyer Fine, Frank Murphy, Henry Greenberger, and U-A branch manager Danny Rosenthal.

PICTURE, which United Artists is "dating" for the holidays: "King and Four Queens," starring, as you see, Clark Gable and Eleanor Parker. It opens at the Mayfair, on Broadway, December 21.

SCREENING, of course "Around the World in 80 Days" as an evening climax, Mike Todd in Baltimore made friends and certainly made mention during a hectic 15 hours. At the left, friends who flank him are exhibitors Morris Mechanic, I. M. Rappaport, Maryland censor C. Morton Goldstein, exhibitor Elmer Nolte.

Film Industry Begins Campaign For Total Elimination of Tax

. . . Coyne makes appeal to Ways and Means subcommittee; Treasury representative reports department opposed to any tax cuts now

WASHINGTON: The preliminary lines have been drawn here for the motion picture industry's forthcoming battle for the complete elimination of the 10 per cent Federal admission tax.

Friday last week Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, filed a statement with an excise tax subcommittee of the House Ways and Means Committee, asking for repeal of the 10 per cent tax now being carried by 1,363 theatres.

Outlines Treasury Position

This was followed Monday by the appearance before the subcommittee of Dan T. Smith, top policy assistant to Secretary of the Treasury Humphrey, who said flatly that the Treasury is opposed to any tax cuts at the present time—in excise rates, individual or corporate income taxes.

The Treasury statement served to confirm long-held suspicions that any motion picture industry drive for further admissions tax relief next year would again meet Treasury opposition. Nevertheless, Representative A. J. Forand (D., R. I.), subcommittee chairman, following Mr. Smith's appearance immediately announced that he felt his group still would recommend tax relief wherever present excise taxes were found to be discriminatory or burdensome.

Referring to the theatres now being taxed, Mr. Coyne's statement said, "Located for the most part in large centers of population, these 1,363 theatres have an importance out of all proportion to their number. For these theatres not only gross approximately $200,000,000 yearly, but also exert an enormous influence in establishing the attraction value of the pictures they play.

"Keys" Important to All

"These are the top key run theatres of all the nation's 19,000 active movie houses. The advertising which they give to the pictures they play provides the principal stimulant to public attendance at all of the other theatres that play the picture subsequently. It is obvious therefore that it is upon the profitable operation of these theatres that the motion picture industry must depend for its continuance as a healthy business."

The statement pointed out that both Houses of Congress recognized the need for repeal of the admission tax on movie theatres as long ago as 1953, when they passed the Mason bill that was later vetoed by the President. In two subsequent actions, the statement said, Congress "has inched forward to the attainment of that goal" by reducing the 20 per cent by half and by establishing complete exemption from the tax first, in 1954, for theatres charging 50 cents or less and later, in 1956, for theatres charging admission prices of 90 cents and under.

"What we are seeking now," the statement continued, "and what we hope your committee will recommend, is that Congress will complete the job it set for itself in 1953. Such action by your committee and by Congress, we might point out, would only be consistent with recommendations made by the Senate Select Committee on Small Business, which, following hearings during the life of the 83rd and 84th Congresses, made strong recommendations that the entire admission tax be repealed."

Declaring that he would not burden the committee with a detailed exposition on the general merits of his request, Mr. Coyne said it was his hope that the statement "would reinstate with your committee and its staff, and with the Joint Committee on Internal Revenue Legislation, the study now in the files with only such additional information as will make the existing material currently relevant."

The Treasury Department's Mr. Smith, asked whether the department feels present individual, corporate and excise tax levels must be maintained, answered that "so far as I know now, I see no basis for a proposal for the reduction of any taxes at the present time."

What was not clear in the wake of Mr. Smith's testimony was what the White House would do about the cabinet committee report recommending tax relief for small business. Presumably, Mr. Smith's statement was broad enough to cover opposition to this tax relief, too, though most Administration officials feel the White House has committed itself to recommending some relief for small business.

New York City Officials Study Tax Cut Plea

The City of New York's Board of Estimate and Mayor Robert F. Wagner met in executive session Tuesday to discuss a request by a joint committee of motion picture theatre owners for a repeal of the municipality's five per cent tax on admissions.

William R. Peer, executive secretary to the Mayor, said that the Board of Estimate also conferred on the appointment of a citizens' committee to investigate the advisability of repealing the tax and to see if it imposes any "hardships" on motion picture theatres.

The Mayor told exhibitors at a special meeting last Friday he would appoint a committee to study the tax effect on theatres, feeling that the Board of Estimate would go along with him after being told of the exhibitors' oral and written arguments.

The joint committee of New York City exhibitors, composed of representatives of the Independent Theatre Owners Association and Metropolitan Motion Picture Theatres Association, plus Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, presented Mayor Wagner with several briefs to support their oral arguments for repeal of the five per cent levy.

City Budget director Abraham Beame, who also attended last week's meeting, said that the tax brought the city about $20,000,000 on revenue in 1954-55 and 1955-56. A yield of about $10,800,000 is estimated for the 1956-57 fiscal year, he said. The budget director said that the levy on motion picture theatre admissions alone yielded about $5,500,000 in 1954-55 and 1955-56 and could be expected to produce the same amount approximately on 1956-57.

Mr. Coyne, in his statement before the Mayor, recited the financial state of the motion picture industry and the increasing competition from television, especially since the recent sale or lease of thousands of backlog films to TV stations.

He cited figures supplied by the city's fiscal officials to support his contention that the film houses were in real financial trouble. He said that the city's revenue from the admission tax was $2,496,183 for the first seven months of 1956, as against $2,829,211 for the same period last year. The decline of $33,028, or nearly 12 per cent, was characterized by Mr. Coyne as significant because it took place at a time when nearly all other major industries and retail businesses in the city were at record peacetime prosperity.

Revision of Production Code Is Approved by Board of MPAA

A revised Production Code embodying thoroughgoing changes evolved during eleven months of work by a special committee on self - regulation of the Motion Picture Association of America was approved and adopted by the MPAA board of directors in New York Tuesday.

The effect of the changes is to clarify the basic Code provisions and to put its contents into more logical sequence, thereby providing a document for the guidance of Hollywood that is clearer and more concise than the old.

Some of the subjects formerly prohibited as entertainment screen material but now permissive under well defined specifications are the following: mercy killings; drug addiction and traffic in habit-forming drugs; kidnapping of children; abortion; nudity in infants; miscegenation, and surgical operations, including the showing of childbirth.

In addition, the changes tighten up many former Code provisions by enlarging on their injunctions and by substituting more explicit language than was used previously. In this category is an addition to the section on National Feelings enjoining producers from employing anything in their pictures which tends to incite bigotry or hatred among peoples of differing races, religions or national origins."

Provisions which have been tightened up by new or more specific wordage include those on depictions of murder, brutality, sexual promiscuity, adultery and illicit sex, "open-mouth kissing," seduction and rape, prostitution and white slavery, vulgarity, blasphemy and profanity, depiction of religious personages even if poseurs.

The board took no action at its meeting Tuesday on proposed changes in the administration of the Code which would have altered appeals procedure and would have added representatives of exhibition and independent production to the present appeals body consisting of members of the board of MPAA. Eric Johnston, Association president, told a press conference at which the Code changes were announced, that the administrative changes will continue "under advisement."

He said this is but one of several revisions of the Code since its adoption in 1930 and that, even though it is the "most sweeping" of them, the result is still "not the ultimate Code."

"It has been brought up to date," Mr. Johnston said, "as to language and arrangement. But it remains a living document and will be subject to changes in the future." He added, however, that "it is everything the MPAA had in mind at this time, except for administrative changes." He said that all industry elements participated in the changes, both in Hollywood and New York.

The committee which drafted the revised Code consisted of Barney Balaban, chairman; Daniel T. O'Shea, A. Schneider and Johnston. Its subcommittee members were Robert J. Rubin, Paul Quinn, Ray Bell, Kenneth Clark and Sidney Schreiber.

The following is the text of a statement issued by Mr. Johnston when he announced the revisions at his Tuesday press conference:

"Some time ago a committee of the board was appointed to make a study of the Code and to recommend any revisions that it considered to be desirable in light of experience and of present-day conditions.

"The Production Code consists of two main elements: (1) the underlying moral principles, and (2) the provisions that deal with policy matters.

"As the Code's basic principles are unchanging, the revisions relate to policy matters only.

"Policy provisions have been revised from time to time, but this is the first time since the Code was adopted in 1930 that a comprehensive survey has been undertaken by the board.

"The revisions of the Code follow these main lines:

(*Continued on page* 15, *col.* 2)

The reasons underlying the Code, an exposition of the moral principles upon which it is based, have been a part of the document since its beginning. In the revision approved by the MPAA board these reasons remain with minor changes of wording. They are printed in full annually with the text of the Code in International Motion Picture Almanac, the 1957 edition of which will be published this month.

TEXT OF REVISED CODE

FOREWORD:

Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

On their part, they ask from the public and from public leaders a sympathetic understanding of the problems inherent in motion picture production and a spirit of cooperation that will allow the opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all concerned.

GENERAL PRINCIPLES:

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown to the side of crime, wrong-doing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law — divine, natural or human — shall not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS:

I. CRIME:

1. Crime shall never be presented in such a way as to throw sympathy with the crime as against law and justice, or to inspire others with a desire for imitation.

2. Methods of crime shall not be explicitly presented or detailed in a manner calculated to glamorize crime or inspire imitation.

3. Action showing the taking of human life is to be held to the minimum. Its frequent presentation tends to lessen regard for the sacredness of life.

4. Suicide, as a solution of problems occurring in the development of screen drama, is to be discouraged unless absolutely necessary for the development of the plot, and shall never be justified, or glorified, or used specifically to defeat the ends of justice.

5. Excessive flaunting of weapons by criminals shall not be permitted.

6. There shall be no scenes of law-enforcing officers dying at the hands of crim-

(*Continued on following page*)

TEXT OF REVISED PRODUCTION CODE

(Continued from preceding page)

inals, unless such scenes are absolutely necessary to the plot.

7. Pictures dealing with criminal activities in which minors participate, or to which minors are related, shall not be approved if they tend to incite demoralizing imitation on the part of youth.

8. Murder:

(a) The technique of murder must not be presented in a way that will inspire imitation.

(b) Brutal killings are not to be presented in detail.

(c) Revenge in modern times shall not be justified.

(d) Mercy killing shall never be made to seem right or permissible.

9. Drug addiction or the illicit traffic in addiction-producing drugs shall not be shown if the portrayal:

(a) Tends in any manner to encourage, stimulate or justify the use of such drugs; or

(b) Stresses, visually or by dialogue, their temporarily attractive effects; or

(c) Suggests that the drug habit may be quickly or easily broken; or

(d) Shows details of drug procurement or of the taking of drugs in any manner; or

(e) Emphasizes the profits of the drug traffic; or

(f) Involves children who are shown knowingly to use or traffic in drugs.

10. Stories on the kidnapping or illegal abduction of children are acceptable under the Code only (1) when the subject is handled with restraint and discretion and avoids details, gruesomeness and undue horror, and (2) the child is returned unharmed.

II. BRUTALITY:

Excessive and inhumane acts of cruelty and brutality shall not be presented. This includes all detailed and protracted presentation of physical violence, torture and abuse.

III. SEX:

The sanctity of the institution of marriage and the home shall be upheld. No film shall infer that casual or promiscuous sex relationships are the accepted or common thing.

1. Adultery and illicit sex, sometimes necessary plot material, shall not be explicitly treated, nor shall they be justified or made to seem right and permissible.

2. Scenes of passion:

(a) These should not be introduced except where they are definitely essential to the plot.

(b) Lustful and open-mouth kissing, lustful embraces, suggestive posture and gestures are not to be shown.

(c) In general, passion should be treated in such manner as not to stimulate the baser emotions.

3. Seduction or rape:

(a) These should never be more than suggested, and then only when essential to the plot. They should never be shown explicitly.

(b) They are never acceptable subject matter for comedy.

(c) They should never be made to seem right and permissible.

4. The subject of abortion shall be discouraged, shall never be more than suggested, and when referred to shall be condemned. It must never be treated lightly or made the subject of comedy. Abortion shall never be shown explicitly or by inference, and a story must not indicate that an abortion has been performed. The word "abortion" shall not be used.

5. The methods and techniques of prostitution and white slavery shall never be presented in detail, nor shall the subjects be presented unless shown in contrast to right standards of behavior. Brothels in any clear identification as such may not be shown.

6. Sex perversion or any inference of it is forbidden.

7. Sex hygiene and venereal diseases are not acceptable subject matter for theatrical motion pictures.

8. Children's sex organs are never to be exposed. This provision shall not apply to infants.

IV. VULGARITY:

Vulgar expressions and double meanings having the same effect are forbidden. This shall include but not be limited to such words and expressions as chippie, fairy, goose, nuts, pansy, S.O.B., son-of-a. The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be guided always by the dictates of good taste and a proper regard for the sensibilities of the audience.

V. OBSCENITY:

1. Dances suggesting or representing sexual actions or emphasizing indecent movements are to be regarded as obscene.

2. Obscenity in words, gesture, reference, song, joke or by suggestion, even when likely to be understood by only part of the audience, is forbidden.

VI. BLASPHEMY AND PROFANITY:

1. Blasphemy is forbidden. References to the Deity, God, Lord, Jesus, Christ, shall not be irreverent.

2. Profanity is forbidden. The words "hell" and "damn," while sometimes dramatically valid, will if used without moderation be considered offensive by many members of the audience. Their use shall be governed by the discretion and prudent advice of the Code Administration.

VII. COSTUMES:

1. Complete nudity, in fact or in silhouette, is never permitted, nor shall there be any licentious notice by characters in the film of suggested nudity.

2. Indecent or undue exposure is forbidden.

(a) The foregoing shall not be interpreted to exclude actual scenes photographed in a foreign land of the natives of that land, showing native life, provided:

(1) Such scenes are included in a documentary film or travelogue depicting exclusively such land, its customs and civilization; and

(2) Such scenes are not in themselves intrinsically objectionable.

VIII. RELIGION:

1. No film or episode shall throw ridicule on any religious faith.

2. Ministers of religion, or persons posing as such, shall not be portrayed as comic characters or as villains so as to cast disrespect on religion.

3. Ceremonies of any definite religion shall be carefully and respectfully handled.

IX. SPECIAL SUBJECTS:

The following subjects must be treated with discretion, restraint and within the careful limits of good taste:

1. Bedroom scenes.
2. Hangings and electrocutions.
3. Liquor and drinking.
4. Surgical operations and childbirth.
5. Third degree methods.

X. NATIONAL FEELINGS:

1. The use of the flag shall be consistently respectful.

2. The history, institutions, prominent people and citizenry of all nations shall be represented fairly.

3. No picture shall be produced that tends to incite bigotry or hatred among peoples of differing races, religious or national origins. The use of such offensive words as Chink, Dago, Frog, Greaser, Hunkie, Kike, Nigger, Spig, Wop, Yid, should be avoided.

XI. TITLES:

The following titles shall not be used:

1. Titles which are salacious, indecent, obscene, profane or vulgar.

2. Titles which violate any other clause of this Code.

XII. CRUELTY TO ANIMALS:

In the production of motion pictures involving animals the producer shall consult with the authorized representative of the American Humane Association, and invite him to be present during the staging of such animal action. There shall be no use of any contrivance or apparatus for tripping or otherwise treating animals in any unacceptably harsh manner.

"Anastasia" Opening Big In New York

A distinguished array of notables from the entertainment world, society and the diplomatic corps attended Thursday's benefit world premiere of 20th Century-Fox's "Anastasia" in CinemaScope and color by Technicolor, at the Roxy theatre in New York. All proceeds from the gala opening went to the Judson Health Center. The opening was one of the highlights of New York's pre-Christmas social and entertainment season. Starring are Ingrid Bergman, Yul Brynner and Helen Hayes. The Buddy Adler production was produced in European locations under the direction of Anatole Litvak. It marks Miss Bergman's first film appearance under American production auspices in seven years.

Mr. Litvak and playwright Arthur Laurents, who wrote the screenplay for the drama, headed the list of celebrities present. Entertainment world personalities on hand included Marilyn Monroe, Kirk Douglas, Gene Kelly, Jose Ferrer and Rosemary Clooney, Laraine Day and Leo Durocher, George Raft, Vivian Blaine, Jack Palance, Joan Caulfield, Gloria Swanson and Lena Horne.

Also Mary Martin, Johnny Ray, Douglas Fairbanks Jr., Cleo Moore, Don Ameche, Phil Silvers, Thelma Ritter, Robert Alda, Dagmar, Raymond Massey, Lee Ann Merriweather, Natalie Schaefer, Myrna Loy, Arlene Dahl, Shirley Jones, Anne Jeffreys and Robert Sterling.

Cinema Lodge Holiday Show Set For Rogers Hospital

Cinema Lodge of B'nai B'rith will sponsor, with the cooperation of the American Guild of Variety Artists, a special Christmas show for the patients of the Will Rogers Memorial Hospital to be presented at the hospital December 18, it was announced by Robert K. Shapiro, president of Cinema Lodge. This is the third consecutive year the organization has sponsored such a show, which was conceived by Burton Robbins, past president.

Plan Romson Film

HOLLYWOOD: Helen Ainsworth and Guy Madison have purchased Leo Katcher's novel "The Hard Man" and plan to film it early next Spring for their independent company, Romson Productions. Madison will star and Ainsworth will produce. Romson's initial film, "Reprisal!" is now in release. Their recently completed "The 27th Day" is set for release this Spring, both by Columbia.

U.A. Holding Regional Meets on 1957 Promotion

A series of regional field meetings with exhibitors, branch personnel, editors and TV-radio officials to expedite United Artists' 1957 promotion program is currently being conducted by Roger H. Lewis, U.A.'s national director of advertising, publicity and exploitation. The conferences, covering every major market area in the U.S. and Canada, are designed to stimulate theatre, newspaper, magazine and TV-radio support of the company's advertising, publicity and exploitation campaigns for the coming year. The meetings were launched last weekend in Toronto and others are set for Atlanta, New Orleans and Dallas.

Drive-in Ban Suit Barred in Chicago

CHICAGO: A suit to bar the erection of a drive-in theatre on the east side of Milwaukee Avenue between Dempster Street and Golf Road for at least 11 years was filed in Circuit Court here last week. The action was filed on behalf of the Rivergrove Theatre Corp., Velma Entertainment Corp., Business Assoicates, Inc., and Harold Abrahamson and his mother, Mrs. Theresa Abrahamson, under the firm name of Norwood Enterprises. The plaintiffs allege that a purchase agreement with the defendants for two outdoor theatres has a non-competition covenant which would bar operation of a theatre on the Milwaukee Avenue site.

CODE REVISED

(*Continued from page* 13)

"(1) Provisions of the Code have been made simpler and more precise;

"(2) Provisions of the Code have been rearranged into more logical order;

"(3) Certain provisions have been strengthened:

"(4) Certain new provisions have been added to deal with treatment of subjects not previously covered; and

"(5) Certain subjects, now prohibited, are made permissive under conditions which assure restrained and careful treatment.

"A few years ago I made the observation that the Production Code was intended to be—and has been—a flexible, living document—not a dead hand laid on artistic and creative endeavor.

"The revisions, I think, bear out and justify this statement and demonstrate once more our faith in and adherence to the voluntary system of self-regulation in the industry."

Mr. Johnston said the Code committee had spent many weeks in study and deliberation before reporting to the board. Martin Quigley, who drew up the original Code document in 1930, acted as a consultant to the committee on revisions.

Tax Change Delay Sought By the SAG

HOLLYWOOD: Screen Actors Guild counsel William Berger has asked the Collector of Internal Revenue in Washington for a 30-day delay in presenting to Congress certain proposals for changes in the corporation tax laws, which are construed as threatening independent film production in the U. S. and which would spur the making of films abroad, it was announced by the Guild.

Mr. Berger said that one proposal of the Internal Revenue Department, as outlined in advance notices to tax counsels, would drastically affect independent production companies set up by individuals, stars, or others, whose salary is the principal source of revenue. The Collector is scheduled to present its proposals to Congress December 15, and SAG has requested a delay until January 15 in order that it may have time to study the proposals and submit its views.

It is repored that other Guilds, the television networks and individuals are making similar requests. The newly proposed corporation tax laws as prepared by the Collector would affect approximately half the film production in Hollywood involving financial arrangements. It is estimated that the proposed tax restrictions would apply to 90 per cent of the numerous independent film and television companies formed in the last few years by stars and independent producers.

The changes virtually would outlaw companies that depend for financing on personal-service contracts involving the owner. Most of the earnings of such companies would be regarded as personal income earned and would come under the personal holding-corporation tax. It is much higher than the straight corporation tax schedule, which has a maximum levy of 52 per cent.

The revised regulations virtually would eliminate the savings by subjecting the bulk of the earnings to the personal holding corporation tax. According to tax specialists, that corporate revenue in excess of 80 per cent of total income derived as the result of personal-service guarantees would be taxed at the rate of 75 per cent on the first $2,000 and 85 per cent on the remainder. The personal income tax maximum is 92 per cent.

Palance to Produce

Actor Jack Palance has formed an independent company, Cody Productions, to produce "Pistolero" for United Artists. Greene-Rouse Productions will co-produce the film with Palance, who is scheduled to star in the picture.

Jack Cohn's Death Saddens Industry

. . . Co-founder of Columbia was 67, one of industry's leaders; established the Motion Picture Pioneers and Charity Foundation

Jack Cohn, 67, co-founder and executive vice-president of Columbia Pictures Corporation, died December 8 at Midtown Hospital in New York. Death resulted from a pulmonary embolism following minor surgery he had undergone early last week. Funeral services were conducted at Temple Emanu-El in New York December 11. Burial followed in Old Mt. Carmel cemetery in Brooklyn. All offices of Columbia Pictures, Columbia Pictures International and Screen Gems, the television subsidiary, throughout the world, were closed December 11.

Mr. Cohn, who was born in New York, joined with his brother Harry and Joseph Brandt in 1920 to found CBC Film Sales Company which eventually became Columbia. He had been in the film industry since 1908, when he worked for Carl Laemmle's Imp Company, one of the earliest film firms, which was soon to amalgamate with the Universal Company.

On Universal Weekly

He eventually became editor and producer of the Universal Weekly, first of the independent newsreels. While in that position he conceived the idea of establishing bureaus in key cities to facilitate the coverage of spot news. During this period, he also was recognized as one of the outstanding film editors in the industry. In 1913 he was put in charge of all production for Imp studio. He was responsible for such early successes as "Traffic in Souls" and "Crashing Through to Berlin."

In 1919, Jack and his younger brother Harry, who had entered the industry and was working in a production capacity at Universal studio on the west coast, decided to go into business for themselves. They invited Mr. Brandt to join them and in 1920 they opened for business as the CBC Film Sales Company, using a single room as their headquarters.

When CBC was formed, it started operations by producing and distributing short subjects. Mr. Cohn drew up plans for a film series which would serve as a "fan magazine of the screen," showing scenes of the stars in their non-working hours. In the spring of 1920 the first Screen Snapshots was released, and today Columbia is still producing the series, the oldest in existence.

JACK COHN, at his New York desk a while ago, as the industry knew him and The HERALD camera saw him.

By 1924 the name of the company had been changed to Columbia. Harry Cohn moved to California to take charge of production and the studio operations, while Jack stayed in New York to oversee the sales department.

In 1939 Jack Cohn founded the Motion Picture Pioneers, an organization for men who had served in the industry for more than 25 years. Subsequently he established the Foundation of the Motion Picture Pioneers, a charitable organization designed to aid needy ex-members of the industry. He served continually as president of both groups.

Among the 22 honorary pallbearers at Mr. Cohn's funeral were Barney Balaban, L. M. Blancke, Simon H. Fabian, William German, Leonard Goldenson, Dr. Maximilian Goldstein, Max Gordon, Eric Johnston, Otto E. Koegel, Joseph McConville, Sr., A. Montague, Martin Quigley, Herman Robbins, Samuel Rosen, A. Schneider, Nicholas M. Schenck, Charles Schwartz, Mendel Silberberg, Spyros Skouras, A. B. Sonnabend, N. B. Spingold and Donald S. Stralem.

Mr. Cohn is survived by his widow, the former Jeanette Lesser; two sons, Ralph M., head of Screen Gems, and Robert L.; two brothers, Harry and Nat; a sister, Mrs. Anna Fraum, and three grandchildren, Jan Marcia, Bruce V. and Thomas F. Another son, Joseph H. Curtis, died in 1954.

More than 1,000 persons attended the funeral at which many industry figures paid tribute to Mr. Cohn. In his tribute Ferdinand Pecora, former Justice of the New York Supreme Court, said that "the many outstanding personable qualities which distinguished Jack Cohn, gained for him the admiration of all who came within the ever-broadening circle of his acquaintances. The presence of so many of his friends who are crowded into this spacious Tabernacle today is a far more eloquent tribute to the memory of Jack Cohn than any tongue could utter."

In the eulogy delivered by Dr. Julius Mark, Senior Rabbi of the congregation, he said "that which made the life of Jack Cohn exceptional was that he never permitted his material prosperity to blunt his values of the spirit. He was a wonderful human being, warm-hearted, kind, generous. He truly loved his fellow men."

TOA Brief to Loan Agency Asks Change

Theatre Owners of America has prepared a brief for presentation to the Loan Policy Board of the Small Business Administration with seven recommendations pertaining to revision of the general loan policies of the agency, according to the latest TOA bulletin.

The brief, prepared by Philip F. Harling, an executive of Fabian Theatres, recommends:

That in order to help the national economy, the SBA revise its rules to permit it to grant regular mortgage loans up to 20 years to qualified motion picture exhibitors.

That the maximum sum that may be loaned by the SBA for such mortgage purposes shall be $2,000,000 on any one theatre property; that the SBA secure proper legislation in order to enable it to increase the revolving fund; that proper legislation be enacted at the request of the SBA whereby the policy board would guarantee for a fee a mortgage loan by an independent, qualified lending institution; that the SBA seek proper legislative authority to guarantee mortgage loans; that the SBA revise its rules requiring a statement of inability to obtain private financing as a condition precedent to filing an application for a mortgage loan on a theatre property.

Mr. Harling states in the TOA bulletin that "one of the most important needs of the theatre today is to obtain mortgage financing and refinancing. All the lending institutions have, for the past six years, closed their doors to theatre owners. This is common knowledge and has been brought about partly by the impact of television on the motion picture industry, and more recently due to the unfavorable condition of the mortgage market."

Stanley Shows Year Profit of $3,194,200

S. H. Fabian, president of Stanley Warner Corporation, reported last week that the combined operations of the theatre circuit and the Cinerama and International Latex divisions showed a net profit for the year of $3,194,200 after all charges including deductions of $4,722,800 for depreciation and amortization of fixed assets, patents and good will; $1,908,200 for amortization of the cost of Cinerama presentations and $2,816,400 for Federal and foreign income taxes.

This compares with a profit of $3,065,800 earned during the prior year, when depreciation and amortization totaled $4,759,200, Cinerama amortization was $1,037,500 and Federal and foreign taxes amounted to $3,650,000.

The net profit for the year is equivalent to $1.47 per share on the $2,166,800 shares of common stock outstanding on August 25, 1956. The earnings for last year were equivalent to $1.39 per share on the common stock then outstanding. Theatre admissions, merchandise sales and other income totalled $96,234,200, an increase of $3,823,700.

In discussing the theatre division, Mr. Fabian said that the outlook for improved box office receipts in the near future is brighter than it has been for several months. "There has been much talk about the 'lost' theatre audience," he said, "and that TV has detoured the public away from going to the theatre. The fact is clear that America still loves to go out and see a movie. This audience is not 'lost' but waiting for the pictures of its choice. The outstanding pictures of today are playing to capacity audiences, although there is an over-all decline in attendance. TV competition cannot be ignored as the major element in this reduced patronage, but it is not the only factor, nor is it the decisive factor in determining the future of our business. We believe the decline in attendance arises to a large extent from the existing shortage of acceptable motion pictures."

Trading Stamps for Theatres Were Used to Promote Business More Than 20 Years Ago

Walter Brooks' informative article in the October 20 issue of the The HERALD on the current trading stamp situation continues to elicit a widespread pro-and-con reaction among readers, who appear to be rather evenly divided between the damners and the praisers of this decades-old business-building expedient.

Last week was published the observations of F. P. Gloriod, who cited his experience with the controversial stamps. Now comes word from Ohio exhibitor Martin G. Smith, an industry veteran who numbers himself among the nay-sayers. He told Mr. Brooks that back in 1930 and 1932 his exhibitor firm had scant success with them.

Mr. Smith also sent several exhibits from his files as corroborating evidence. These include newspaper ads and actual booklets of 1932 vintage. Printed in St. Louis, the booklets were issued by such typical houses as the Moon theatre, Vincennes, Indiana, and the Lyric theatre, Syracuse, N.Y. And 1932, as the old-timers remember well, was the rock-bottom year of the Great Depression. People were still going to the film houses in great numbers but they didn't have as much money to bring along with them; accordingly, admission prices were down to a minimum everywhere.

The pink cards carry the legend: "Our policy is always to give you the best there is in entertainment, and to do this costs money. Our prices are already on a very low schedule and cannot be reduced, but we have worked out this profit-sharing plan which will help you get free admissions to our theatre and afford much fun. Get your friends to save the stamps for you. Save them yourself. Teach the children to save them. Be thrifty. Paste the stamps in the books as soon as you get them. Loose stamps do not count."

FREE THEATRE TICKETS

East Side Amusement Stamps

Will admit you FREE, any time except Sundays and Holidays, to the East Auditorium and Garden Theatres, and to the new Eastwood Theatre, when completed

EVERY TIME YOU SPEND TEN CENTS OR MORE ON THE EAST SIDE, ASK FOR EAST SIDE AMUSEMENT STAMPS. GET ONE STAMP FOR EACH TEN CENT PURCHASE.

Thirty stamps are good for Ten Cents on the price of admission when presented at the ticket office of any of our theatres:

East Auditorium Theatre
Japanese Garden and Garden Theatre
Eastwood Theatre

Our magnificent New Motion Picture Theatre, now under construction on East Broadway, near Woodville Street. (Will be opened on or about February 1st.)

Shown above is a typical newspaper advertisement for trading stamps, circa 1920, and sent in to us by Ohio exhibitor Martin G. Smith. As can be seen, the showmen of 1920 weren't slow when it came to merchandising.

The legend of Mr. Smith's pink booklet go on to offer a profit-sharing stamp for each 10 cents spent on admission. A 20-cent admission brought two stamps, and also two were offered for a 25-cent admission; three for a 35-cent admission, and so on.

Patrons were enjoined by the exhibitor to "paste these in the booklet given you. When filled present at the box office. Get one admission FREE."

Special awards were offered: two tickets, four tickets, eight tickets and season passes. Also held up as patron lures were cash awards from $1 to $10, each given on the condition that the manager open the seal in the presence of the patron.

Big Newspaper Campaign Set for "Four Queens"

A heavy national newspaper advertising program comprising $100,000 worth of large-space displays in 59 newspapers with a combined circulation of 21,390,000, has been set by United Artists for Russ-Field's "The King and Four Queens," it was announced last week by Roger H. Lewis, U.A.'s national director of advertising, publicity and exploitation. The campaign is scheduled for 21 cities as a curtain-raiser for Christmas premieres of the film. Cities include Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Houston, Los Angeles, Milwaukee, New Orleans, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, and Washington. The CinemaScope film stars Clark Gable and Eleanor Parker and was directed by Raoul Walsh.

Legion Approves 9 Of 16 New Films

Of the 16 productions reviewed last week by the National Legion of Decency, two have been put in Class A, Section I, morally unobjectionable for general patronage; seven have been put in Class A, Section II, morally unobjectionable for adults; six in Class B, morally objectionable in part for all; and one in Class C, condemned. In Section I are "Above Us the Waves" and "Rock, Rock, Rock." In Section II are "Bundle of Joy," "Calling Homicide," "Don Giovanni," "High Terrace," "Hot Shots," "Istanbul" and "Nightfall." In Class B are "Black Whip" because of "excessive brutality; suggestive sequence"· "Four Girls in Town," because of "light treatment of marriage"; "The Girl Can't Help It," because of "suggestive costuming and sequences"; "The Magnificent Seven" because of "suggestive sequences"; "Rock, Pretty Baby," because of "suggestive sequences; tends to encourage questionable moral behavior patterns," and "The Widow" because of "suggestive sequences." In Class C, condemned, is "Baby Doll." The explanation for the classification of "Baby Doll" was published in detail last week.

British Industry Gets Look at 10-Year Plan

. . . Government's new bill would provide for statutory Eady levy and remove some restrictions on NFFC loan powers

by PETER BURNUP

LONDON: The government's 10-year plan for the production industry here has been revealed in the Cinematograph Films Bill presented last week in the House of Lords. It is understood that the bill will be given a second reading in the House of Commons December 20.

Provides Fund for 10 Years

The bill provides for a statutory British Film Production Fund for the next 10 years with an estimated first year's yield of £3.75 million and not less than £2 million nor more than £5 million in successive years.

The loan making powers of the National Film Finance Corporation are extended for a further 10 years. The quota provisions for the existing Acts of Parliament are also renewed for 10 years.

The section of the bill relating to the Production Fund—i.e., the so-called Eady Levy—is what is known as an "enabling" measure. That is to say that it is framed in flexible form and leaves the practicalities of the levy machinery to be laid down in regulations subsequently made by the Board of Trade.

Will Designate Exemptions

The Board, for example, will have powers to provide for exemptions from payment of the levy and in an accompanying memorandum it is stated that every attempt will be made to devise rules in that regard which are as fair and as acceptable as possible.

The levy will be collected by the Customs and Excise Department. Failure to pay will not be a criminal offense and the Customs and Excise will seek to recover unpaid levies as simple contract debts. But the bill gives considerable power nevertheless to the Excise authorities, including the right to enter an exhibitor's premises. They are entitled also under the bill to summons an exhibitor failing to comply with a request to show records of business and, unless the exhibitor proves that he has a reasonable excuse for the failure, to enable a prosecution to take place leading to a fine not exceeding £100.

An exhibitor could also be fined £100 and imprisoned for three months if he were found guilty of providing a deliberately false document in connection with his returns to the Excise authorities.

The bill provides for the Production Fund to be administered by an agency which will have some three to five members, none of which will have a financial interest in the film industry. The Fund hitherto has been controlled by a body nominated by the industry itself.

New Powers for Film Bank

The provisions in regard to the Film Bank—the National Film Finance Corporation—include powers which will remove the present restrictions to loans to persons unable to obtain money from other sources. In other words, the corporation is empowered to make loans to producers in competition with banks, insurance companies, or other financial institutions. The corporation is enjoined in the bill, however, "to exercise and perform their functions so as to avoid defaults in respect of loans." Provision is made also for the Board of Trade to dispose of the corporation as a going concern if that should be practicable and desirable.

The section of the bill relating to the new statutory Eady Levy and its "enabling" form is greeting with satisfaction particularly by exhibitors. CEA's officers anticipate being asked into consultation with the Board of Trade before the regulations—which will be "as fair and as acceptable as possible"—become law.

There are those optimists, too, who see in the exemption clauses a bright promise of early entertainment tax remission. For, so their argument runs, there would be an immense number of theatres legitimately entitled to exemption if substantial tax remission is not forthcoming; so large a number indeed that the whole levy fabric would be in jeopardy.

But no matter how heavy a burden the levy places on exhibitors, producers have now a Government pledge of a subsidy of up to £5 million annually for the next 10 years. That is far beyond the hopes of a majority of hard-pressed producers.

FILM PRODUCTION FUND ISSUES 1955-56 REPORT

The sixth report of the British Film Production Fund, released two days before the Film Bill was read, shows that in the year to July 28, 1956, exhibitors paid into Fund under the Eady Levy £2,562,263. Total exhibitor collections since the inception of the scheme, in 1950, now total £14,790,451.

In the sixth year a total of £2,318,197 was distributed to producers and/or distributors and of this sum £2,052,053 was paid to 45 recipients in respect of 609 applications relating to feature films. £266,144 was paid to 84 recipients in respect of 738 applications relating to films of 3,000 ft. and under. Payments in respect of individual features have ranged between £111,741 and £1 and to individual shorts, excluding serials, between £8,210 and £2. A further distribution of £104,774 remains to be made.

As previously announced £427,747 was paid during the sixth year to British subsidiaries of the major American companies here and British companies were allocated £1,796,046.

RANK MAKES DEAL WITH BIG BRAZILIAN CIRCUIT

In a message from the Latin American headquarters of the Rank Organisation it is announced that John Cowan, head of the Organisation there, has concluded an important deal with the Ribeiro circuit of Rio de Janeiro for the early release of their initial line-up.

The Ribeiro circuit of 56 theatres in Rio de Janeiro and 150 in the whole country is one of the leading circuits in that part of the world. The deal, it is claimed, will provide the Rank Organisation with a first-class outlet for its product in Brazil.

Further indication of the steady expansion of the Rank Organisation's distribution activities in South and Central America is seen in an announcement that the Organisation will open its own branch in Havana early in December. The office will be in the care of Ralph Alexander who was recently appointed manager.

•

Anthony Downing has been appointed publicity controller for J. Arthur Rank Overseas Film Distributors. He will succeed Geoffrey Martin who will leave for the United States shortly in charge of publicity and public relations for Rank Film Distributors of America, Inc. Mr. Downing was European director of publicity for five years at Selznick.

FRENCH INCREASE BRITISH DUBBING LICENSES TO 30

The following is a summary of the agreement reached between the Centre National de la Cinematographie and the British Film Producers' Association in regard to the issue of French licenses for dubbed British films:

The number of dubbing licenses for the 12 months October 1st, 1956 to September 30th, 1957 for all British films shall be increased to 30.

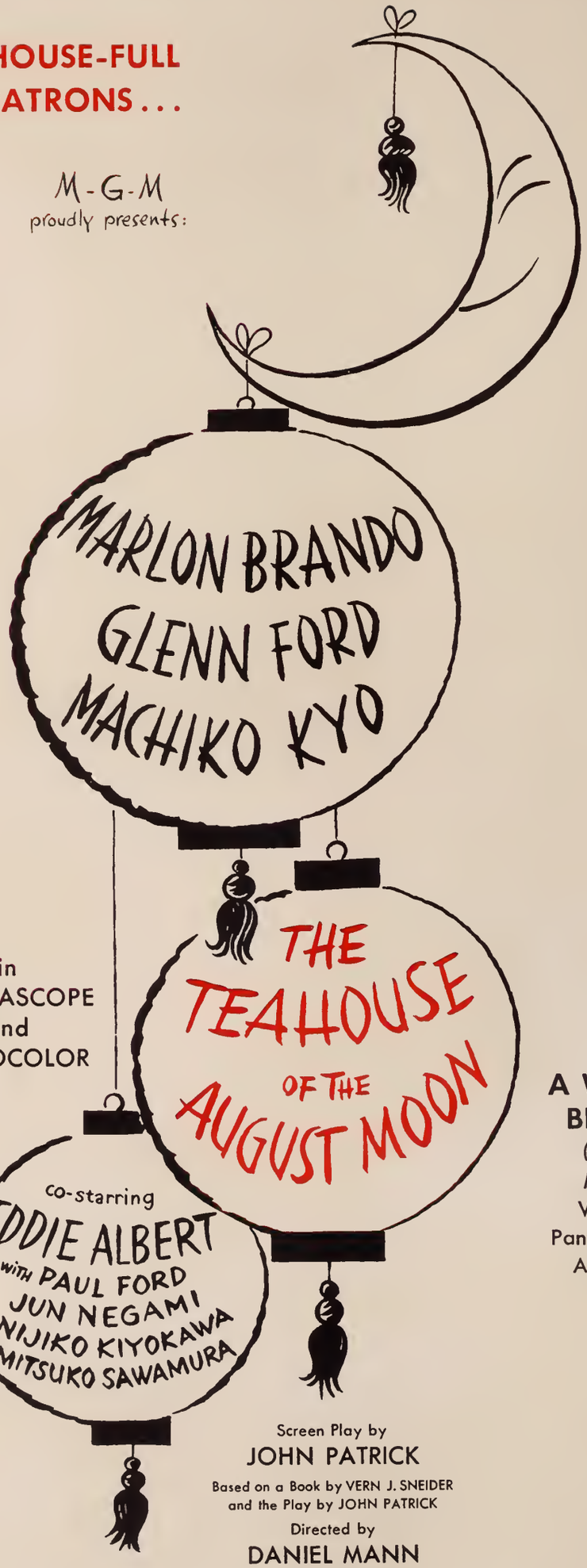
The number of licenses for the three months July 1st to September 30th, 1956 will be increased to 10, making 40 for July 1st, 1956 to September 30th, 1957, which will be regarded as one period.

Of the 40 licenses not less than 90 per cent shall be given to films made by British film producers as determined by the B.F.P.A. In addition, licenses will be granted for British films entered for the Cannes Film Festival, 1957.

Kapralik

FOR A TEAHOUSE-FULL OF HAPPY PATRONS . . .

M-G-M
proudly presents:



in
CINEMASCOPE
and
METROCOLOR

A WONDERFUL BEGINNING!
(First 3 terrific!)
Music Hall, N.Y.
Woods, Chicago
Pantages, Los Angeles
And more coming.

Screen Play by
JOHN PATRICK
Based on a Book by VERN J. SNEIDER
and the Play by JOHN PATRICK
Directed by
DANIEL MANN
Produced by
JACK CUMMINGS

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

LITHO USA

RKO May Shift Structure to Meet Needs

"RKO Radio Pictures, in the interests of efficiency, is considering the reshaping of its entire production and distribution structure to meet changing trends and conditions in the foreign and domestic markets," it was announced this week by Daniel T. O'Shea, president.

"Steps to modernize distribution procedures have been under consideration for for quite some time," he said. "Various plans are under study, including the possibility, eventually, of aligning some elements of RKO's domestic and Canadian distribution facilities with those of some other organization." Mr. O'Shea said additional announcements will be forthcoming early next year.

The announcement came following a series of policy meetings held in Palm Beach, Fla., last week with Thomas F. O'Neill, president and board chairman of RKO Teleradio Pictures; Walter E. Branson, vice-president in charge of world wide distribution; Michael G. O'Neil; Edward L. Walton, administrative vice-president; William Dozier, vice-president in charge of production, and Raymond Klune, executive manager of studio operations.

Mr. O'Shea also said, "RKO will concentrate on four high budget pictures with important star casts during the first part of 1957." They will include "Stage Struck," with Henry Fonda and Susan Strasberg; "On My Honor," Paul Gregory producing; "Galveston," Edmund Grainger producing, and "The Naked and the Dead," also Paul Gregory. All will be filmed in color with an aggregate budget of $10,0000,000, it was reported.

MGM Plans Special "Teahouse" Trailer

In addition to the regular color trailer for "The Teahouse of the August Moon," MGM is getting out a special advance color trailer designed to create special interest in the attraction well ahead of its opening date and particularly before the regular trailer is shown at the theatre booking the picture. Known as "Operation Teahouse," the 400-foot subject is being made available also in 16mm black and white so that exhibitors can use it for promotion on TV and other places where the small-sized film will attract wide attention. "Operation Teahouse" describes the early phases of production and shows candid camera shots of the stars, scenes of the beautiful Japanese countryside, numerous colorful characters appearing in the picture, the fine cooperation of American and Japanese technicians and certain hilarious sequences from the finished screen production.

★ Box Office CHAMPIONS for NOVEMBER

The box office champions are selected on the basis of reports from key city first run theatres throughout the country.

Friendly Persuasion

Allied Artists

Producer and Director: William Wyler. *Associate Producer:* Robert Wyler. *Writers:* Jessamyn West and Robert Wyler. In De Luxe Color. *Cast:* Gary Cooper, Dorothy McGuire, Marjorie Main, Robert Middleton, Anthony Perkins, Walter Catlett, Richard Eyer.

Giant

Warner Bros.

Producers: George Stevens and Henry Ginsberg. *Director:* George Stevens. *Writers:* Fred Guiol and Ivan Moffat, from the novel by Edna Ferber. In WarnerColor. *Cast:* Elizabeth Taylor, Rock Hudson, James Dean, Carroll Baker, Jane Withers, Chill Wills, Mercedes McCambridge, Sal Mineo.

Lust for Life

Metro-Goldwyn-Mayer

Producer: John Houseman. *Director:* Vincente Minnelli. *Writer:* Norman Corwin, from the novel by Irving Stone. In Metrocolor. *Cast:* Kirk Douglas, Anthony Quinn, James Donald, Pamela Brown, Everett Sloane, Niall MacGinnis, Noel Purcell, Henry Daniell.

Oklahoma!

Magna-Todd-AO

Producer: Arthur Hornblow, Jr. *Director:* Fred Zinnemann. *Writers:* Sonia Levien and William Ludwig. In Eastman Color. *Cast:* Gordon MacRae, Gloria Grahame, Gene Nelson, Charlotte Greenwood, Eddie Albert, James Whitmore, Shirley Jones, Rod Steiger, Barbara Lawrence, Jay C. Flippen, Roy Barcroft, James Mitchell, Bambi Linn.

The Solid Gold Cadillac

Columbia

Producer: Fred Kohlmar. *Director:* Richard Quine. *Writer:* Abe Burrows. From a play by George S. Kaufman and Howard Teichman. *Cast:* Judy Holliday, Paul Douglas, Fred Clark, John Williams, Hiram Sherman, Neva Patterson. *(Champion for the second month).*

War and Peace

Paramount-Ponti-DeLaurentiis

VistaVision

Producer: Dino DeLaurentiis. *Director:* King Vidor. *Writers:* Briget Boland, Robert Westerby, King Vidor, Mario Camerini, Ennio De Concini and Ivo Perilli. Color by Technicolor. *Cast:* Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman, John Mills, Herbert Lom, Oscar Homolka, Anita Ekberg. *(Champion for the second month).*

Warners Home Office To Move Next Year

Warner Bros. Pictures has taken a long-term lease for office space in the new 38-story, air-conditioned building now under construction at 666 Fifth Avenue, New York, it was announced by Norman Tishman, president of Tishman Realty & Construction Co., Inc., and Benjamin Kalmenson, executive vice-president of Warner Bros. Occupancy is scheduled for the Fall of 1957. The present Warner building at 321 West 44th Street, where the company has maintained its general offices for more than 30 years, has been sold. The closing of title will take place when Warners takes possession of the new headquarters. The move is part of a combined expansion and streamlining program, according to the company, so all its administrative and executive offices in the east can be coordinated under one roof, with the exception of the shipping department. Offices will be established for independent producers whose productions the company is distributing, it was reported.

Canada Circuit Shifts Four Toronto Houses

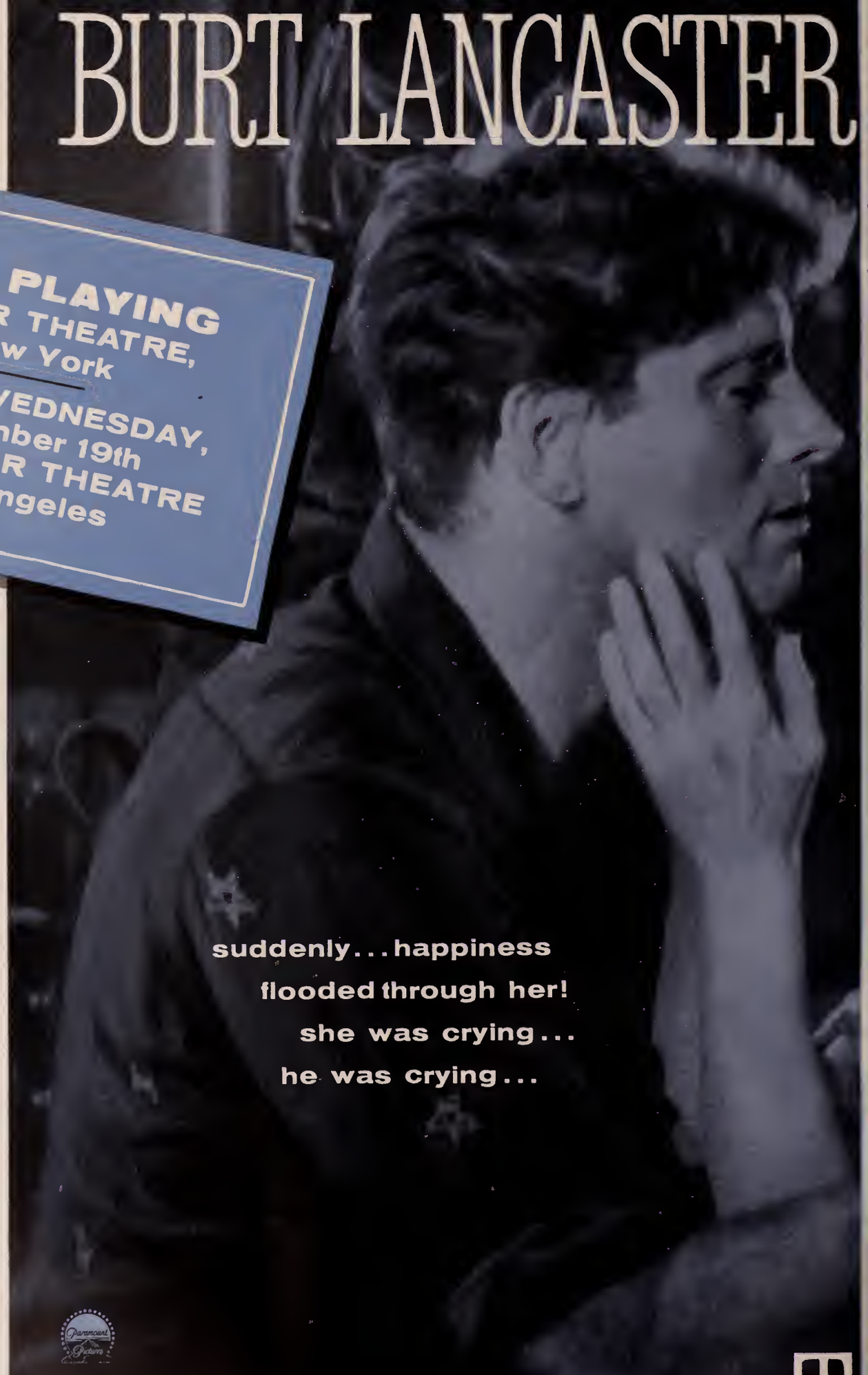
TORONTO: Four additional theatres have been added to the first run circuit of Twentieth Century Theatres here, making it a nine-house day-and-date series. The four theatres added are: the Century, from B & F; the Oakwood, from Famous Players, and the Odeon and Midtown from the circuit's second run series of theatres.

PARAMOUNT PRESENTS

BURT LANCASTER

NOW PLAYING
ASTOR THEATRE,
New York

OPENS WEDNESDAY,
December 19th
FOUR STAR THEATRE
Los Angeles



suddenly... happiness
flooded through her!
she was crying...
he was crying...

CO-STARRING
WENDELL
COREY
LLOYD
BRIDGES
EARL
HOLLIMAN
CAMERON
PRUD'HOMME

DIRECTED BY
JOSEPH ANTHONY

SCREEN PLAY BY
N. RICHARD NASH

BASED ON HIS PLAY PRODUCED
ON THE NEW YORK STAGE

MUSIC SCORE BY ALEX NORTH

TECHNICOLOR®

VISTAVISION
MOTION PICTURE HIGH FIDELITY

Paramount Pictures

HAL WALLIS' PRODUCTION T

KATHARINE HEPBURN

HE RAINMAKER

In addition to its superlative star-team it introduces a new wonderful young star, EARL HOLLIMAN.

Allied to Ask Producers to Create Stars

Allied States Association will urge producers and distributors to "create new stars of today" and to release top pictures in an orderly release pattern to combat and offset the recent decline in motion picture theatre business, according to Julius M. Gordon, secretary of the national exhibitor organization, and head of Jefferson Amusement Company, of Beaumont, Tex.

Mr. Gordon, speaking in New York this week prior to returning to his home, said "business in my territory and theatres has been way off compared to last year because the 'big' pictures aren't available and the films which we do buy don't hold up at the box office."

National Allied has a great desire for the producers and distributors to take cognizance of this problem, Mr. Gordon stated, adding that the theatre men's association has urged, and will continue to urge, the companies "to stop holding back 'big' films and to release the product available in regular, orderly manner so that there will be no feast or famine periods, no hills and valleys in business periods."

Mr. Gordon also said that National Allied is highly concerned about the slow, and sometimes lacking development by the producers of "new faces." "We will continue to urge the producers to create new talents which appeal to today's audiences, the teenagers and older persons," he said. "Build up youngsters with talents into stars in proper motion picture vehicles," Mr. Gordon said, adding that "exhibitors all over would be only too happy to participate, help and advise the producers on the box office potentials of the new faces."

The prominent Texas exhibitor said he personally feels that new talents could be developed by the individual studios "who should return to the days when they had stables of performers. When a studio had a large number of contract players on call for its own film productions, more films were available to theatres and a definite number of these players had enough work to become 'stars' and box office names."

Reduce Sunday License Fee in Boston Theatres

BOSTON: An ordinance passed by the Boston City Council and signed by Mayor John B. Hynes reduces the Sunday license fee for theatres here, effective January 1, 1957. Instead of the former $10 weekly fee, the new rate is $100 annually. There is no change in the weekday theatre license fee, which remains at $100 annually.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ending December 8 were:

Albany. Giant (W.B.) 3rd week; Private's Progress (CDA); Love Me Tender (20th-Fox).

Atlanta: Giant (W.B.) 3rd week; The Man From Del Rio (U.A.).

Boston: Lust for Life (MGM) 2nd week; Oklahoma! (Magna) 12th week; Shake, Rattle and Rock, Runaway Daughters (AIP); The Ten Commandments (Para.) 2nd week.

Buffalo: Giant (W.B.) 5th week; Julie (MGM); Private's Progress (DGA) 3rd week; War and Peace (Para.) 6th week.

Chicago: Giant (W.B.) 7th week; The Grand Maneuver (UMPO) 4th week; Julie (MGM) 2nd week; Love Me Tender (20th-Fox) 3rd week; Reprisal (Col.) 2nd week; The Teahouse of the August Moon (MGM) 3rd week.

Columbus: Giant (W.B.) 3rd week.

Denver: Death of a Scoundrel (RKO); Giant (W.B.) 4th week; Oklahoma! (Magna) 7th week; War and Peace (Para.) 6th week.

Des Moines: Giant (W.B.) 4th week; Oklahoma! (20th-Fox) 3rd week.

Detroit: Love Me Tender (20th-Fox) 2nd week; The Ten Commandments (Para.) 2nd week.

Hartford: Canyon River (A.A.); Giant (W.B.) 4th week; Julie (MGM); Lust for Life (MGM) 3rd week; Rififi (UMPO) 3rd week; Seventh Cavalry (Col.)

Indianapolis: Giant (W.B.) 4th week; Lust for Life (MGM); Oklahoma! (Magna) 14th week.

Jacksonville: The Black Sleep (U.A.); Hold Back the Night (A.A.); Julie (MGM); Odongo (Col.).

Kansas City: Giant (W.B.) 5th week; Oklahoma! (Magna) 8th week.

Memphis: Giant (W.B.); Love Me Tender (20th-Fox); Lust for Life (MGM).

Milwaukee: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 4th week; Love Me Tender (20th-Fox) 3rd week.

Minneapolis: Giant (W.B.) 4th week; Julie (MGM) 3rd week; Oklahoma! (Magna) 2nd week.

New Orleans: Death of a Scoundrel (RKO); Friendly Persuasion (A.A.) 2nd week; Love Me Tender (20th-Fox) 2nd week; Opposite Sex (MGM) 3rd week.

Oklahoma City: Friendly Persuasion (A.A.) 2nd week; Giant (W.B.) 4th week; Love Me Tender (20th-Fox) 3rd week; Oklahoma! (Magna) 17th week; War and Peace (Para.) 2nd week.

Philadelphia: Friendly Persuasion (A.A.) 3rd week; Giant (W.B.) 3rd week; The Opposite Sex (MGM) 5th week.

Pittsburgh: Giant (W.B.) 6th week; The Ship That Died of Shame (Cont.).

Portland: Friendly Persuasion (A.A.) 3rd week; Giant (W.B.) 3rd week; Oklahoma! (Magna) 4th week.

Providence: Giant (W.B.) 3rd week; Lust for Life (MGM).

San Francisco: Death of a Scoundrel (RKO); Everything But the Truth (Univ.); Giant (W.B.) 5th week; The Sharkfighters (U.A.).

Toronto: Julie (MGM) 2nd week: Oklahoma! (Magna) 33rd week; The Ten Commandments (Para.) 3rd week.

Vancouver: A Cry in the Night (A.A.); Giant (W.B.) 3rd week; Love Me Tender (20th-Fox).

Washington: Fantasia (B.V.) (Reissue); 3rd week; Friendly Persuasion (A.A.) 4th week; Giant (W.B.) 5th week; Man from Del Rio (U.A.); Oklahoma! (Magna) 5th week; Secrets of Life (B.V.) 4th week; The Solid Gold Cadillac (Col.) 8th week; The Ten Commandments (Para.) 2nd week; You Can't Run Away from It (Col.).

Harry Bachman, Exhibitor, Industry Veteran, Dies

WASHINGTON: Harry Bachman, 53, died here December 10. He was president of the Circle Theatre Corp., operating the Circle theatre. He began his motion picture career here with Educational Films in the early 1920's, and later managed Warner theatres in Hagerstown, Md., and Baltimore. He was secretary-treasurer of the Motion Picture Theatre Owners of Metropolitan Washington for 15 years and had been on the board of governors of the Variety Club tent.

Huntley Gordon

HOLLYWOOD: Huntley Gordon, 69, one-time screen star, whose career in motion pictures started in Vitagraph days, died December 7 at his suburban Van Nuys home. Absent from films since 1938, he later was a talent agent for the radio program, "Screen Guild Players," and was studio contact with the Motion Picture Relief Fund. His widow, Gene Gordon, survives him.

Arthur Lange

WASHINGTON: Arthur Lange, 67, film composer, died here last weekend. He conducted the Santa Monica Symphony Orchestra for the last 10 years and, earlier, had headed music departments at MGM, 20th-Fox, and RKO-Pathe studios. He also composed scores for a number of independent films.

Harry N. Stone

TACOMA, WASH.: Harry N. Stone, well known manager of the Temple theatre here, died December 1 of a heart attack. He was formerly with Fox Inter-Mountain theatres and National Screen Service Corporation.

THIS WEEK in PRODUCTION

. . . Started—5

Columbia—Hellcats of the Navy (Morningside Prod.).
Independent—The Beginning of the End (Am-Par Pic.); Valerie (Hal R. Makelim Prads.).
20th Century-Fox—The She Devil (Regal Films).
United Artists—Mark of the Vampire (Gramercy Pics.).

. . . Completed—5

Allied Artists—Love in the Afternoan.
Columbia—Garment Center.
Paramaunt—The Tin Star.
Universal-International—Joe Dakota (Color).
Warner Bras.—Shoot-out at Medicine Bend.

. . . Shooting—27

Allied Artists—Attack of the Crab Monster (Roger Carman Prod.).
Columbia—3:10 To Yuma; The Brathers Rico (William Goetz Prod.); The Haunted; The Bridge on the River Kwai (Horizon-American); The Admirable Crichtan (Londan Films); The Golden Virgin (Valiant Films).
Independent—Johnny Trouble (Motion Pictures by Clarion); II Crido (Robert Alexander Prod.).
Metra-Galdwyn-Mayer—Action of the Tiger (Blau-Meyer Prods.); This Could be the Night; The Seventh Vaw (CinemaScope); Gun Glary (CinemaScope, Metrocolar); Silk Stockings (CinemaScope, Metrocolor).
Paramaunt—The Joker (VistaVision).
RKO Radio—Escapade in Japan (Color).
20th Century-Fax—The River's Edge (CinemaScope, DeLuxe Color); Island in the Sun (Zanuck, CinemaScope, DeLuxe Color); Boy on a Dolphin (55mm, CinemaScope, Color); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Color).
United Artists—Last Gun in Durango (Peerless Prod.); The Sweet Smell of Success (Hecht-Hill-Lancaster Prod.).
Universal-International—The Man of a Thousand Faces (CinemaScope).
Warner Bras.—The Pajama Game (WarnerColor); The Black Scorpion (Melford-Dietz); The Stary of Mankind; Lafayette Escadrille.

Christopher Awards to "Commandments" Makers

The Christophers last week presented special awards to Cecil B. DeMille and five others who "are primarily responsible" for the production of Mr. DeMille's "The Ten Commandments." Mr. DeMille, Henry Wilcoxon, associate producer, and script writers Jesse L. Lasky, Jr., Aeneas MacKenzie, Jack Gariss and Fredric M. Frank were given the special citation "because of the picture's unique significance in relating eternal truths to modern problems."

Coast Agencies Merge

HOLLYWOOD: Famous Artists Corporation and the Jaffe Agency have merged into a single company to be known as Famous Artists Associates, it has been announced. Sam Jaffe will be president of the new organization, and Charles K. Feldman has been named chairman.

Hollywood Scene

HOLLYWOOD BUREAU

Production of feature pictures maintained its level, at 32 in shooting stage, on the strength of five beginnings offset by five completions.

Among the new undertakings of the week "Valerie" is a standout on several counts. It is the second feature to be produced by Hal R. Makelim, whose Makelim Plan was front-page exhibitor news for more than two years and will have an important place in the industry history of the mid-1950 period, and whose first feature, "The Peacemaker," produced for Makelim Plan purposes, is currently in United Artists release. For his second production, also to be distributed by U.A., Mr. Makelim has selected a quite different subject and a much more exploitable cast. Sterling Hayden, Anita Ekberg and Anthony Steele are his top players, and Robert Fellows is co-producer. Gerd Oswald, directs.

Special importance attaches to "The Beginning of the End," the first production by Am-Par Pictures Corporation, the company set up by American Broadcasting-Paramount Theatres. Bert L. Gordon is producer-director of the picture, which has Peter Graves, Peggie Castle, Morris Ankrum and Richard Benedict in leading roles. Production is at Republic.

Ronald Reagan, more active in television than in theatrical films recently, returns to the scene of his original acclaim in "Hellcats of the Navy," a Morningside production for Columbia release, in which he's to be seen with Nancy Davis, Arthur Franz, William Leslie and others. The producer is Charles Schneer, and the director is Nathan Juran.

"Mark of the Vampire" is a Gramercy Pictures production for U.A. release, with John Deal, Ken Tobey, Herb Vigran and Dabbs Greer. Jules Levy and Arthur Gardner are the producers, Paul Landres the director.

"The She Devil" is a Regal Films production, for 20th-Fox release, with Kurt Neumann as producer-director and with Mari Blanchard, Jack Kelly and John Dekker as principals.

Charles Schnee to Launch Four Features at MGM

HOLLYWOOD: Charles Schnee will launch four special top-budget features for MGM early next year for coming season releases. First on Mr. Schnee's newly-revised shooting schedule will be MGM's long-projected prison melodrama, "House of Numbers," starring Jack Palance in a dual role. Others planned are "The Company of Cowards," set to roll in January; "Until They Sail," to start in February, and "The Moment of Truth."

Clarion Starts First of 15 Films Planned

"Johnny Trouble," first film under the production banner of Motion Pictures by Clarion, a division of Clarion Enterprises, has gone into production at the Paramount Sunset Studio. Financed independently, the film is the first in a program of 15 productions to be turned out by the independent producing company set up three weeks ago by actor John Carroll.

The film stars Ethel Barrymore and newcomers Stuart Whitman and Carolyn Jones. Producing and directing the comedy-drama is John H. Auer, who is also vice-president of the film. The film is based on a Ben Ames Williams story.

Mr. Whitman is the first of a group of eight players to be signed to term contracts according to long-range plans which call for all of them to tour the country on behalf of the pictures in which they appear. Mr. Carroll's plan is "to make the product that the man with a dollar to spend for a picture wants to see." These are times, he feels, when the people who see the pictures and the people who make them benefit mutually from contact. Writers, producers and directors likewise will travel the country in the interests of exhibitors playing the product.

Calls It Blunder

Mr. Carroll gave it as his opinion that one of Hollywood's gravest blunders to date has been its ignoring of exhibitor advice. He says, "The man with the dollar in his hand to pay for a picture is the man whose likes and dislikes count. Your Hollywood producer, with his mind on artistic awards and professional opinion, doesn't get to know that man—but the exhibitor does. The exhibitor sees him come into the theatre, watches him as he watches the screen, and talks to him, or listens to him, as he leaves. Nobody is so well qualified as the exhibitor to know what the man with the dollar wants.

The Carroll company states that it has not made or sought a distribution deal. With abundant funds on hand to proceed with, the company is in no hurry to talk terms with distributing companies.

The 15 pictures on the company's initial list of undertakings are to be made from properties acquired by actor Carroll in the course of 14 years at MGM and five at Republic. Mr. Carroll feels that the market for good pictures was never brighter than today.

Branson Sees Big Overseas Year for RKO

"RKO had a fine year abroad in 1956 and everything indicates next year will see a further increase in the company's overseas business," according to Walter Branson, vice-president in charge of worldwide distribution.

Mr. Branson added: "Exhibitors around the world who promised to book the product of the new RKO when they learned of our reactivation plans, are now, after seeing the results of our initial efforts, coming through with major contracts for these pictures as well as for the many fine independent productions we are distributing."

The RKO vice-president noted that in 1956 RKO established many new box office records abroad with such pictures as Howard Hughes' "The Conqueror," Walt Disney's "20,000 Leagues Under the Sea" and "The Lady and the Tramp." According to Daniel T. O'Shea, president of RKO, the company plans to turn out about 15 or 16 films during 1957 and is seeking outside deals for an additional eight to ten releases from independent producers. It was also announced that RKO plans to release 14 pictures—representing a total expenditure of $33,000,000 — during the first six months of next year.

RKO will also release several Walt Disney full-length features in Latin America, the Far East (excluding Japan), Australasia and Switzerland.

U.A. Foreign Earnings Up

United Artists' foreign earnings in the first quarter of the current fiscal year, which began December 1, 1956, will be the highest ever in the history of the company, in the opinion of Arnold M. Picker, vice-president in charge of foreign distribution. Recently returned from a lengthy trip abroad, Mr. Picker, declining to reveal actual figures, stated that he still "has confidence in the future for the motion picture in the foreign market despite economic and political problems in a number of countries.

"The world is still going to see films as they are the best entertainment medium presented," Mr. Picker declared, citing the success the company is having in the foreign market with the release of "Trapeze," "The Ambassador's Daughter" and "Alexander the Great," to name a few films which his company has released abroad this past year.

People in The News

GEORGE WELTNER, president of Paramount Film Distributing Corp. and JAMES RICHARDSON, treasurer, left New York by plane this week for London.

SIDNEY NEWMAN, advertising-publicity director of Skouras Theatres, and ALFRED H. TAMARIN, assistant national director of advertising, publicity and exploitation for United Artists, have accepted posts as National Publicity Co-Chairmen of the amusement industry's Brotherhood Drive for 1957.

GUY BIONDI has been named campaign coordinator for MICHAEL TODD's "Around the World in 80 Days," it was announced by ROGER H. LEWIS, United Artists director of advertising, publicity and exploitation. The appointment becomes effective immediately, Mr. Lewis also announced.

ROBERT J. O'DONNELL, vice-president and general manager of Interstate Circuit, Dallas, Texas, has been named to the board of directors of the National Milk Bowl, famed site for "little" football, according to an announcement by The Milk Bowl, Bryan, Texas.

A complete story of the screen career of Joan Crawford by LAWRENCE J. QUIRK, of the editorial staff of Quigley Publications is the lead article in the December issue of *Films in Review*.

Writ Halts CinemaScope "Oklahoma" in Canada

TORONTO: Famous Players Canadian Corporation and Twentieth-Century Fox Corporation, Ltd., are prevented by an interim injunction obtained by Odeon Theatres Canada, Ltd. from showing the CinemaScope version of "Oklahoma." Odeon's injunction, issued without notice by County Judge Peter J. Macdonald, acting in the capacity of a judge of the Supreme Court, restrains the companies from releasing the version to anyone other than Odeon. An argument will be held in Toronto to have the restraining order continued until trial of the action. Famous Plaoyers is showin gthe Todd-AO version at the Tivoli, Toronto, where it is now in its 33rd week.

Admission Tax Halved At Philadelphia Houses

PHILADELPHIA: The efforts of the Theatre and Amusement Association of Philadelphia to reduce the city's amusement admissions tax proved successful this week when the City Council passed the 1957 budget with a provision calling for a 50 per cent cut in the amusement tax, from 10 to five per cent. The drive was led by industry leaders William Godman, Lester Krieger, Morris Wax, Lewen Pizor and Samuel Shapiro.

Wyler, Peck Plan Film

Academy Award winning director William Wyler has joined forces with actor Gregory Peck, and will direct "Thieves Market" in Spain commencing March 15 as a joint venture with Melville Productions, Inc., it was announced by Mr. Peck this week.

Ritchey Says Great Britain Gross Gains

by WILLIAM PAY

LONDON: Allied Artists-Monogram business in Great Britain last year improved 25 per cent and resulted in higher box office returns than in any other period in the history of the company, Norton Ritchey, vice-president in charge of foreign distribution, said here last week at a press conference just before he left for the Continent.

He was optimistic about the future. "The company's fiscal year ending last March," said Mr. Ritchey, "was the best ever. Business improved 25 per cent in Britain and a little more in the United States.

Concerning production, he said that last year the company made 16 pictures and that this figure will be maintained next year. He then referred to the success of the company's Anglo-U.S. productions and, in particular, to their relations with Associated British Picture Corporation. Allied Artists recently participated in Marcel Hellman's film, "Let's Be Happy," with Vera-Ellen and Tony Martin, and will make at least one other picture during 1957 in cooperation with Elstree Studios.

Theatre Reopens

ELLENSBURG, WASH.: The Pix theatre has reopened after being closed for some months past. It is now being operated by MidState Theatres.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Buena Vista

DAVY CROCKETT, KING OF THE WILD FRONTIER: Fess Parker, Buddy Ebsen—We didn't do well on it because most people thought Davy was just a kid's hero and the show would be for kids, too, but those who did come found out it was a real picture. Played Saturday, Sunday, November 10, 11.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn.

LADY AND THE TRAMP: Cartoon Feature—Very good entertainment for everyone. Had a very good child attendance. Be sure and pick this one up. Played Sunday, Monday and Wednesday, November 4, 5, 7.—Roman Noecker, Amuzu Theatre, Fonda, Iowa.

20,000 LEAGUES UNDER THE SEA: Kirk Douglas, James Mason—A very good show, but did below average business because we played it too late. Disney was too high in rental terms to play any sooner. Played Friday, Saturday, November 2, 3.—Roman Noecker, Amuzu Theatre, Fonda, Iowa.

Metro-Goldwyn-Mayer

BHOWANI JUNCTION: Ava Gardner, Stewart Granger—I consider this a waste of film and talent. Box office average. Played Sunday, Monday, October 21, 22.—Roman Noecker, Amuzu Theatre, Fonda, Iowa.

FASTEST GUN ALIVE: Glenn Ford, Jeanne Crain, —Played over Thanksgiving weekend with Bowery Boys on bill, making an above-average gross for these days. Has all the elements of "High Noon" (UA)—plus. A sure bet for any theatre that features action films. Played Thursday, Friday, Saturday, November 22, 23, 24.—Moz Burles, Canyon Theatre, Bingen, Wash.

FOREVER DARLING: Lucille Ball, Desi Arnaz—Is this going to start another "heavenly messenger" cycle like we suffered through a few years back? This picture would have been twice as good if James Mason had been left out. Played Sunday, Monday, September 16, 17.—Frank R. McLean, Roxy Theatre, Coulterville, Ill.

STRATTON STORY, THE: James Stewart, June Allyson—Another good show that didn't pay for itself. We think the reason was a cold wave coming through that kept people in front of their television sets. Of course, we ate beans come Thursday. Played Wednesday, November 14.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn.

Paramount

LEATHER SAINT: John Derek, Jody Lawrence—Those who came—which were few—enjoyed it and told us so. Business off. Played Thursday, Friday, Saturday, October 4, 5, 6.—Roman Noecker, Amuzu Theatre, Fonda, Iowa.

THAT CERTAIN FEELING: Bob Hope, Eva Marie Saint—Bob is very good in this, but guess our people don't care too much for him—anyway that is what our box office said. Played Sunday, Monday, October 28, 29.—Roman Noecker, Amuzu Theatre, Fonda, Iowa.

WAR AND PEACE: Audrey Hepburn, Henry Fonda—This is a pretty long picture but has good opportunities to tie up with high schools as the students appreciate it.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

RKO Radio

CONQUEROR THE: John Wayne, Susan Hayward —A bigger waste of money on any one film will be hard to find. Apart from being a costume drama again its two stars looked so out of place and character, it would have been no further surprise to find Jerry Lewis and Judy Holliday in the parts! Too noisy for big houses—too slow for the action places. It will take selling. Played Wednesday, Thursday, Friday, Saturday, October 17, 18, 19, 20.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

I WALKED WITH A ZOMBIE: James Ellison, Frances Dee—Used with "King Kong" and did above normal business, but this one did not hold up its end of the program—not enough thrills and chills to keep the audience interest at the peak "King Kong" left it. Played Thursday, Friday, Saturday, November 1, 2, 3. Donald L. Rexroad, State Theatre, Falconer, N. Y.

KING KONG: Fay Wray, Robert Armstrong—Used this with "I Walked with a Zombie" and walked in with a home-run weekend. I'm still trying to figure out what or why. To have given this to TV when it still has this much business in it is unbelievable. Business about 30% above average. Played Thursday, Friday, Saturday, November 1, 2, 3.—Donald L. Rexroad, State Theatre, Falconer, N. Y.

KING KONG: Fay Wray, Robert Armstrong—For an oldie it still is box office. Don't pay too much and you can bank well on Monday. Played Sunday, Monday, Tuesday, November 18, 19, 20.—Joe Meyer, Ione Theatre, Ione, Calif.

Republic

ETERNAL SEA, THE: Alexis Smith, Dean Jagger —A very good picture about John Hopkins, but we didn't do well at all on it. If this keeps up, I will quit Wednesday nights, because my theatre patrons are not visiting me often enough. Played Wednesday, November 21.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn.

20th Century-Fox

LEFT HAND OF GOD: Humphrey Bogart, Gene Tierney—Here is a powerful, moving drama which rates with the best of its type. An outstanding performance by both Bogart and Tierney contribute greatly to the success of the picture. The story was tactfully handled from start to finish. We screened the picture for the local Catholic church here and they gave their approval of the film. General comment—WONDERFUL. Played Monday, Tuesday, Wednesday, Thursday, November 12, 13, 14, 15.—W. L. Parrent, O'Brien Theatre, Pembroke, Ont., Canada.

MAN WHO NEVER WAS, THE: Clifton Webb, Gloria Grahame—Here's a real honey—one that should have your best playing time. True war stories always make better film fare, and this one is so well produced, so full of suspense and good acting, the story so exciting, that I cannot fail to bring them in, especially with Webb to attract and the newcomer, Stephen Boyd, who was real terrific in his first job for Fox. Sell it as the hoax that practically won the war for the Allies! One disadvantage was Gloria Grahame, who was out of place in this one and she looked as if someone had punched her in the mouth—if they didn't, they should have after this part. Played Tuesday, Wednesday, Thursday, Friday, Saturday, October 2, 3, 4, 5, 6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MAN IN THE GRAY FLANNEL SUIT, THE: Gregory Peck, Jennifer Jones—Outstanding production with top performances that played to capacity all the time. Excellent acting, fine story, absorbing for its entire two and a half hours run, which is a sure sign of a good movie. The only complaints we received were on Jennifer Jones' performance. Her continual marked sneer in this film really upset our patrons. Looked as if she had a bad smell under her nose. Smaller houses will find this heavy, but when a movie like this comes along, it's the duty of all exhibitors to play it. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, October 21, 22, 23, 24, 25, 26, 27.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

AMBASSADOR'S DAUGHTER THE: Olivia de Havilland, John Forsythe—This is the type of picture foreign producers need to crack the American market —more than acceptable. Second feature "The Swan" (MGM) a nice production. Played Sunday, Monday, Tuesday, November 18, 19, 20.—Moz Burles, Canyon Theatre, Bingen, Wash.

ATTACK!: Jack Palance, Eddie Albert—Real action here, this has everything. Our people here like war pictures.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

FORT YUMA: Peter Graves, Joan Vohs—Thanks to all the laboriously developed new recording techniques, we can now hear a tomahawk split open a skull in high fidelity! This is another Indian-maid-loves-heartless-white-man-with-tragedy-for-all epic. It isn't much, but it got by, and that's something in this day and age. Played Friday, Saturday, November 16, 17.—Frank R. McLean, Roxy Theatre, Coulterville, Ill.

Universal

ABBOTT & COSTELLO MEET THE KEYSTONE KOPS: Bud Abbott, Lou Costello—Crazy doings by Abbott and Costello in the silent era. Did good business.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad, West Pakistan.

FRANCIS IN THE HAUNTED HOUSE: Mickey Rooney, Virginia Wells—Below average. It doesn't have anything like the other Francis series and too many dark scenes. Be sure and watch rental terms. No Sunday picture. Played Sunday, Monday and Wednesday, November 11, 12, 14.—Roman Noecker, Amuzu Theatre, Fonda, Iowa.

Warner Bros.

GOODBYE, MY LADY: Walter Brennan, Brandon de Wilde—A wonderful movie, but it should have been in color. Played Tuesday, Wednesday, October 23, 24.—Roman Noecker, Amuzu Theatre, Fonda, Iowa.

GOODBYE, MY LADY: Walter Brennan, Brandon de Wilde—If you have a town which goes for the boy-dog-man pictures, then by all means play this one. They filmed it in black and white, which in a way was a shame, as the swamp scenes would have been tremendous in color. In some locations this picture would have to be double billed, although we certainly had no complaints here. Played Friday, Saturday, November 16, 17.—W. L. Parrent, O'Brien Theatre, Pembroke, Ont., Canada.

LONE RANGER, THE: Clayton Moore, Jay Silverheels—Thanks, Warners! I could almost forgive you for the many times you've cut my throat. Now, how about a sequel, and then another sequel to follow that, with about a dozen more later? This could be the start of a series that would help keep the little people in business. Mr. Goldenson and his buddies may be ready to write off the little theatres, but we SHOWMEN will stay open if we get decent pictures. Played Friday, Saturday, September 14, 15.—Frank R. McLean, Roxy Theatre, Coulterville, Ill.

MOBY DICK: Gregory Peck, Richard Basehart—A superb picture with equally superb acting throughout. Most of my patrons expressed their complete enjoyment of the picture. Do not book it on a weekend, as it definitely is not suited for your weekend patrons. Played Monday, Tuesday, Wednesday, November 19, 20, 21.—W. L. Parrent, O'Brien Theatre, Pembroke, Ont., Canada.

SANTIAGO: Alan Ladd, Rossana Podesta—After looking at the trailer on this one, I quite frankly was afraid of the results, but at the end of the playdate we found we were favorably surprised. Our second day built over the first, which is always a good gauge with any attraction. An excellent action picture which will more than please the majority of your patrons. Played Thursday, Friday, November 22, 23.—W. L. Parrent, O'Brien Theatre, Pembroke, Ont., Canada.

The true story of Col. Dean Hess, clergyman turned fighter pilot. Told in the heroism of battle's hell, cherished in the hearts of those who loved him, living forever in the happiness of the once forgotten children of war-ravaged Korea!

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with **CARL BENTON REID**

Directed by DOUGLAS SIRK

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Written by CHARLES GRAYSON and VINCENT B. EVANS Produced by ROSS HUNTER

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The National Spotlight

Albany

Leo Rosen, ex-general manager of Schine's WPTR and former Fabian, Hellman and Warner man, announced the purchase of the Rock Hill drive-in, near Monticello, from **Harry Lamont.** Rosen will reopen 550-car in the spring for operation by Cinema Drive-In, Inc. Lamont conducted it for five seasons, after purchasing it from **Joe Lefkowitz.** . . . **Lewis A. Sumberg**, attorney and crew man, is chairman of the Variety Club's annual Denial Drive for Camp Thacher. Entertainment committeemen arranged a night screening for members and wives, Dec. 14, and a cartoon show and Christmas party for little barkers and friends the afternoon of Dec. 16. . . . WCDA-TV, Albany, controlled by the **Lowell Thomas-Frank Smith** group, proposes reactivation of WMGT, Pittsfield, Mass., Jan. 1, if Federal Communications Commission approves. . . . **Mel Berman,** Tri-State Automatic Candy Corp. general manager, came here from Buffalo to call on accounts with branch manager **George H. Schenck**. . . . The first run Olympic, Utica, a unit of Kallet Theatres, will be closed for the week before Christmas to permit re-seating and refurbishing.

Atlanta

The Haines City Women's Club, of Haines City, Fla., sponsored a theatre party at the Florida theatre. . . . Free admissions to the Florida theatre, Hollywood, Fla., were presented by manager **Fred Lee** to all members of the safety patrol squads of four schools. . . . **James Matthews**, manager of the Capital theatre, Plant City, Fla., has been appointed by the Jaycees to serve as teenage driving road-e-o chairman for 1956-57. . . . **Bert Middlebrooks** is the new owner of the Barbour drive-in, Louisville, Ala. . . . **Phil Richardson**, head booker for McLendon Theatres in Alabama and Florida, was in booking for the circuit. He reported that the circuit has closed the Clayton theatre, Clayton, Ala. . . . **Mary Lane Heard**, secretary to **Charlie Touchon,** U.A. office manager, will become the bride of **Thomas H. Lamoureaux** December 22. They will move to Columbus, Ohio. . . . **H. F. Brown** is the owner of the Phillips theatre, Eagleville, Tenn., which was closed recently.

Boston

Buena Vista had a "Cinderella" luncheon at the Sheraton Plaza Dec. 11 for circuit heads, buyers and bookers, in conjunction with the re-release of Disney's "Cinderella." **Herbert Shaefer,** northeast manager, was in charge of ceremonies. . . . **Irving Lashin** of Bridgeport, Conn., has taken over the Community theatre, Mechanics Falls, Me., setting an opening date for January. . . . Another theatre closed for over a year, the Bethel, Vt., will be opened in January by **Al Randall,** the property owner. The theatre had previously been operated by **Jack Champlain.** . . . **Manny Youngerman,** UA's new sales manager, has arrived to replace **Al Glaubinger,** who is now branch manager at Buffalo. . . . **Frances Greenberg,** Girl Friday at Embassy Pictures, will be married to **Benjamin Rubin** of Boston March 17. . . . **Norman Glassman,** Lowell, Mass., exhibitor, was awarded a distinguished service placque by the Disabled Veterans of Greater Lowell for his outstanding work with children in the area.

Buffalo

An impressive ceremony was held last Sunday in the Variety club of Buffalo headquarters in Delaware Avenue when a memorial plaque was dedicated in honor of departed barkers. Participating in the ceremonies were the club's four chaplains. . . . A number of Buffalo exchanges are getting ready for their annual Christmas parties. Paramount will celebrate Dec. 17 in the Stage Door. RKO folk will hold forth Dec. 21 in La Marque. The MGM bunch will hold their party in the exchange in Franklin Street, Dec. 21. The gang at United Artists also will celebrate in their own offices, Dec. 18 and the Warner Bros. branch party will be held in the Town Casino Dec. 17. . . . **Jim Fater,** U-I salesman, is back on the job after being laid up with a leg ailment. . . . **Jack Kelly,** U-I office manager, who came to town from Kansas City, is now residing in the village of Kenmore. . . . **Max Rosing,** former co-manager of the Roosevelt theatre, is now residing in Miami, Florida and brother **George** is operating the house. . . . **Jere Spandau** and his wife leave Jan. 5 for a cruise to South America. Jere is a member of the local U-I sales staff.

Charlotte

Arthur P. McNally, father of **Howard NcNally,** president of the Theatre Owners Association of North and South Carolina, was stricken with a heart attack in his Fayetteville home. At last report he was "resting as well as could be expected.". . . **W. L. Hill, Jr.,** son of **W. L. Hill,** operator of the Rialto theatre in High Point, has been appointed to the U.S. Naval Academy at Annapolis. . . . The Charlotte Variety Club and the Charlotte *News* were to co-sponsor a Christmas carol sing in the Charlotte Coliseum Dec. 14. . . . **Johnny Vickers, Sr.,** and Charlotte *News* publisher **Thomas L. Robinson** are co-chairmen. . . ."Love Me Tender" played to such sensational business at the Carolina that it was held for 15 days. The box office receipts set a new record. . . . Doris Day's "Julie" earned an exceptionally good three-week record at the Plaza.

Chicago

Christmas shopping was considered as the reason for a slight tapering off in loop business, although some theatres maintained an above average quota. . . . "Giant," one of the films reported as holding its own, will continue at the Chicago theatre through Christmas day, to be followed by "Baby Doll" opening on December 26. This will mean nine weeks for "Giant," a record run of the year. . . . **William J. Blanchard** was buried December 7 at St. Mary's Cemetery. He was a member of Chicago Moving Picture Machine Operators' Union Local 110. . . . A heart attack proved fatal to **Elmer Benesch** December 7. . . . **Herman Stern** died this week. Mr. Stern at one time managed the Dearborn theatre, now known as the Surf. . . . Two members of Film Row, who had been hospitalized, were able to go home this week. They are **Fred Mindlin** and **Leon Lee**. . . . Several holiday parties will highlight Film Row activity. **Jack Kirsch,** president of Illinois Allied, will host a noonday buffet in the organization's offices December 21.

Cleveland

Max Mink, managing director for Cinerama in Cleveland, says this city leads the country in advance sales. Tickets are now selling as far ahead as April. . . . "Giant," which has done phenomenal business at the Allen theatre, closes its local first run at the end of its sixth week to make way for "Love Me Tender.". . . **James A. Velde,** United Artists general sales manager, and **Gene Tunick,** eastern district manager, met the Cleveland exhibitors at an informal luncheon December 5 in the Statler Hotel. . . . **Frank J. Slavik,** in exhibition from usher to theatre owner since 1929, sold his Mumac theatre, Middlefield, O. to **Stan Robinson,** a newcomer, and will devote full time to his other interests including an ice cream business and a restaurant. . . . **Eleanor Rushworth,** secretary to RKO district manager **Hatton Taylor,** recently welcomed two new grandchildren, bringing the total to six — three girls and three boys. . . . **Carol Masek,** daughter of National Theatre Supply manager **Frank Masek,** was married this week to **Ted Bauman** of this city. And not to be outdone, son **Bill,** attending Miami University at Oxford, O., announced his engagement to **Susan Coomb** of Massilon. . . . Spending the Christmas holidays in Miami Beach will be the **Leonard Greenbergers** of the Fairmount theatre and the **Irwin Shenkers** of Berlo Vending Co. and their families.

Columbus

Indianola, North Side neighborhood house which has been dark for several weeks, reopened with **Al Jarvis** as manager and **Jack Needham** as booker. The Indianola, operated by **Frank Marzetti** of the neighborhood Linden, has resumed family-type features following several months of art film policy under direction

(*Continued on page* 32)

THE BIG ROCK 'N' ROLL PICTURE OF THE YEAR!

THE TOP CIRCUITS AND THE TOP SHOWMEN

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GO ROCK, ROCK, ROCK IN DECEMBER

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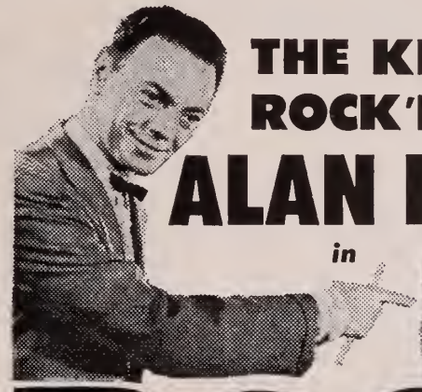

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ROCK,

SEE—*Lovely* LA VERN BAKER

ROCK

SEE—The inimitable CHUCK BERRY

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Already heading for hit parade "Baby, Baby" sung by Frankie Lymon and The Teenagers and "Tra La La" sung by La Vern Baker

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WITH
ALAN FREED'S
18 Piece
ROCK 'N' ROLL BAND
AND
INTRODUCING
TUESDAY WELD

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(*Continued from page 30*)

of **Charles Sugarman**, who operates the art World. Jarvis formerly was general manager of Miles drive-ins here and was associated with United Paramount Theatres. . . . **Ralph L. F. McCombs**, former music editor and assistant theatre editor of the Columbus *Citizen*, has been named manager of the Columbus Symphony Orchestra. . . . **Carl Erickson**, glass craftsman and owner-manager of the nationally-famous Erickson Glass Works at Bremen, Ohio, is the principal actor in Walt Disney's "True Life" film made at Williamsburg, Virginia for nationwide television showings next February. . . . RKO Palace held a special Saturday morning teen-agers showing of "Love Me Tender."

Denver

Robert Selig, Fox Inter-Mountain Theatres division manager, has been placed in charge of theatre projects for Hungarian refugees. Two Hungarian families have already been brought here, are located and have jobs. **Ted Halmi**, born in Hungary, a U.S. citizen, long time in theatre publicity, is also active in the relief work. . . . **Duke Dunbar**, Colorado attorney general formerly secretary of the old Film Board of Trade, was operated on for kidney stone — recuperating satisfactorily. . . . **Bill Lay**, former booker at Bailey Dist. Co., is now office manager at Apex Films. . . . **Fred Hall** has closed the Variety, Akron, Colo., leaving the town theatreless. . . . **Hal Fuller**, Dimension Pictures owner, was in from his Salt Lake City headquarters, making the trip with his son, **Forrest**, in the son's plane. . . . **Ed Shulman**, Cleveland theatre owner, was in for conferences with **Jimmie Church**, manager of the Vogue. . . . **Mr. and Mrs. Kelloff** have taken over the Uptown, Pueblo, Colo., which has been operated by the Cooper Foundation Theatres for 25 years. . . . The Monaco drive-in, Denver, cancelled bookings except for weekends.

Des Moines

Pearl Robbins, veteran of 32 years with the Paramount exchange on Film Row, has announced his retirement and plans to spend his time traveling with **Mrs. Robbins.** He was honored with a luncheon at Paramount which was attended by **Phil Isaacs**, division manager from Denver, and **M. E. Anderson**, Omaha branch manager. His fellow workers gave Pearl a suede jacket. . . . **A. H. Blank**, Tri-States chief, was one of five men presented recently with a Silver Beaver award from the Tall Corn council of the Boy Scouts. Blank has been in scouting for the past 11 years and active on the Tall Corn council. . . . The former Princess theatre at Humeston has been selected as the home of a new community center to be established for entertainment of young and old. It will be operated by the Humeston Community Development Committee. . . . A trade-at-home program spurred by a series of seven free movies at the Rose theatre has been set up at Audubon, according to theatreman **John Renfelt.** Thirty-one merchants are participating. . . . The Iowa theatre at Hopkinton has been reopened after being dark for nearly a year. The house is under supervision of **John Loop**, assisted by **Duane Billings.** It will show four days a week. . . . **Don Beal**, Warner shipper, has resigned to become editor of the Iowa Federationist, A.F.L. paper in Polk county. Taking over Don's duties at Warners is **Verne Stevens**, former assistant shipper. **Roy Howser**, formerly of NSS, is now assistant shipper. . . . **Bill Bell**, Columbia assistant booker, has left to become head booker for Fox.

Detroit

Unusual booking setup caused by long running first runs forced "Friendly Persuasion" to make its first Michigan appearance at the Majestic in Grand Rapids. . . . The Kingston and Ritz in Cheboygan will pack in the kids for a December 15 Christmas party hosted by **Carl Johns** and his wife. . . . **Robert Buermele's** daughter has undergone a second eye operation. . . . Plans for Allied's national board meeting in May were snagged temporarily when it was found that the city's two top hotels were booked solid. Plans are working to get into the Whittier for the May 7, 8 and 9 meetings. . . . Michigan Allied voted to increase dues and a schedule of the new rates has been sent to members. . . . **David Morgan** has switched from Columbia to RKO's selling staff. **George Sampson, Jr.** has left that organization for Philco. . . . The small son of **Richard Spangle**, Brooklyn owner, was injured seriously by a hit-and-run driver. . . . **Murray Schlanger** has come in from Des Moines to 20th-Fox, replacing **George Goodman** who will work the western Michigan territory. . . . **I. J. London** died of a heart attack. The former circuit operator was the uncle of **Milton London**, Michigan Allied president.

Hartford

George LeWitt, pioneer Connecticut theatre owner, is finally getting the green light for his long-projected Berlin, Conn., outdoor theatre project. Superior Court Judge John P. Cotter has issued a permanent injunction restraining the suburban town of Berlin and its Zoning Commission from enforcing an ordinance banning outdoor or drive-in theatres. . . . **Allen C. Morrison**, veteran Hartford theatre owner, who figured in a $1,000,000 film suit in 1932, is dead at Palm Beach, Fla. Morrison formerly owned the Majestic (now the E. M. Loew's) and Princess theatres. In 1932, he was plaintiff in a damage suit for $1,000,000 against four film companies and distributing firms, claiming the defendants illegally withheld films from the Majestic. . . . **Morris Rosenthal**, manager of Loew's Poli, New Haven, has returned to his desk following sick leave in Miami. **Sidney H. Kleper** was relief manager.

Indianapolis

Zaring's Egyptian, the city's oldest de luxe neighborhood theatre, was closed Saturday by the **Levitt Bros.**, who acquired it this year from the **A. C. Zaring** estate. . . . A survey to determine the public acceptance to the proposed credit plan test in Marion County resulted in a negative report, **Joe Cantor**, chairman of the exhibitor committee cooperating on the project, announced. . . . **Ed Bigley**, UA branch manager, gave a luncheon at the Marott Monday to enable exhibitors to meet **James Velde**, general sales manager. . . . Paramount will hold a Christmas party at the Variety Club Dec. 17 and Universal Dec. 20. . . . **Pete Fortune** has redecorated the Cinema and will switch to a single feature policy. . . . **George Marks** closed the Palace at Montpelier Dec. 1. . . . **Al Hendricks**, manager of the Indiana, reports "Giant" has done more business than any film since "The Robe." It will hold for a fifth week, through Dec. 20.

Jacksonville

Sheldon Mandell, co-owner and manager of the downtown, first run St. Johns theatre, publicized the house's closing until December 21 for a $45,000 remodeling job, including new seats, TV lounge, lobby redecoration and exterior refurbishing. . . . **Fred Hull's** MGM staff staged a gay pre-Christmas party in the MGM Building on Saturday afternoon. . . . FST city manager **Robert Heekin** and **Jim Levine**, Florida theatre manager, journeyed to Miami to attend a ticket-selling forum conducted by Paramount's **Jerry Pickman** in connection with the opening of "The Ten Commandments.". . . **Phil Longdon**, Fox salesman, returned to his duties after a stay in a Daytona Beach hospital. . . . **Norm Levinson**, local MGM publicist, and **Judson Moses**, MGM representative in Atlanta, returned from Miami where they set up exploitation plans with **Harry Botwick** and **Howard Pettengill**, FST officials, for the Florida premiere of "Teahouse of the August Moon.". . . **Arv Rothschild** had a large Christmas matinee and party at the Roosevelt theatre for the Negro children whose parents are employed by the St. Regis Paper Company.

Kansas City

Roxy theatre, located in the heart of the downtown shopping center of Kansas City, offers young patrons a Saturday special providing for admission of two children on one ticket before noon with a TV show on the mezzanine in addition to the regular program. . . . Thursday dinner patrons at the Hotel Cody in Leavenworth, Kans. receive passes to the Hollywood theatre in that city. . . . The Hollywood gave pictures of Elvis Presley to weekend viewers of "Love Me Tender." . . . Drive-ins in Greater Kansas City remaining open for the winter are offering three-in-one programs with extras like four cartoons or a fourth film. . . . The Rockhill, Kansas City art theatre, presenting "Stars of Russian Ballet," is giving all profits on the film to the Hungarian refugee relief fund. . . . Dickinson Theatres has transferred **Leo Kolvin** from the Kaw theatre at Marion, Kans. to the 81 drive-in at Salina. **LeRoy Palmer** from Joplin, Mo., is now at the Kaw in Marion, and has been succeeded at the Glen theatre in Joplin by **Galen Stewart** from Salina.

Los Angeles

The Theatron Corp. has taken over the operation of the Empire and Adams theatres from **Dave Irvine.** They recently acquired the Maynard theatre here. . . . **Morris Safier** has been named western

(*Continued on page 34*)

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(*Continued from page 32*)

sales chief for Trans-Lux with offices to be established at 1968 So. Vermont Ave. . . . Variety Tent 25 elected the following officers: **Bill Srere,** chief barker; **Lloyd Ownbey,** first assistant; **Mort Scott,** second assistant; **Bernie Wolf,** property master; **Jack Berman,** dough guy. . . . **George Bowser,** former general manager of Fox West Coast, has opened offices in the Film Building. . . . The Glendora theatre has been purchased by **Sid Pink** from **Willard Blunt**. . . . Columbia moved to the plush new building on 20th St. . . . Fire broke out in the concession stand of **Sam Decker's** Elmiro theatre in Santa Monica . . . . **Al Olander,** Associated Theatres, flew to Chicago to attend the concessions convention there. . . . **Harry Thomas,** Continental Films, returned from a swing through Northern California. . . . **Doc Bradley,** West Coast Automatic Candy Co., is back from Roswell, N. M., where he visited his son **Jimmy,** who attends school there.

Memphis

Warner Bros.' "Giant" and 20th-Fox's "Love Me Tender" continued to break records in Memphis last week. . . . **C. A. Nicholson** of Oklahoma City, father of **Howard Nicholson,** Paramount branch manager here, died in Oklahoma City. . . . **Mrs. Margaret Lifsey,** former manager of the Globe and Tudor theatres in New Orleans, who moved to Memphis after her retirement about five years ago, died in Memphis last week. . . . **C. N. Eudy** of the Houston at Houston, Miss.; **Roland Adams** of the Rebel, drive-in at Oxford, Miss.; **Guy B. Amis** of the Princess at Lexington, Tenn.; **Whyte Bedford** of the Ford at Hamilton, Ala., and **L. F. Haven, Jr.** of the Imperial at Forrest City, Ark., were among visitors to the Memphis Film Row during the week.

Miami

South Florida's newest theatre, the Hollywood at Hollywood, Fla., owned and operated by Claughton, opened December 7. Invited guests and the press were entertained by **Mrs. Lillian Claughton** at a cocktail party and a tour of the theatre preceding the opening. . . . **Mrs. Mitchell Wolfson** will play hostess to 225 children of the employees of the Wometco Circuit at her annual Christmas party Dec. 23. All employees of the Wometco Circuit and TV station WTVJ will be entertained at a Christmas party December 22 in the studio of the station. . . . **Sidney Meyer,** co-owner of the Wometco Circuit, and **Mark Chartrand,** its public relations head, are both celebrating birthdays during the yuletide season. . . . **Paul Hepner,** former manager of the Normandy theatre, is now the manager of the Strand. . . . **Martin Davis** has been transferred from the Parkway to the Tower theatre. **Jas. Elliott,** who formerly managed theatres for **Sidney Lust** in the Washington, D. C. area, is the new manager of the Parkway.

Milwaukee

Russell Leddy, Green Bay, who has retired from the industry after 43 years, left December 10 for California to visit Mrs. Leddy's son, who is a doctor there, and their grandchildren. . . . The Mikadow theatre in Manitowoc, which was completely gutted by fire last spring, has been rebuilt into a very modern theatre with all new equipment and will reopen about January 1. . . . **F. J. McWilliams,** referred to here as the elder statesman, will retire from the industry after 50 years January 1. His son, **Jack,** will take over the operation of the Portage theatre in Portage, Wis. . . . The Towne theatre at Florence, Wis., closed in November. It was operated by **Mr. Jensen. Harry Melcher** bought the equipment. . . . **Mr.** and **Mrs. Tony LaPorte,** Avalon theatre, returned from a vacation trip south to visit their son who is in the service.

Minneapolis

North Central Allied will hold its next annual convention April 2-3 at the Nicollet hotel, Minneapolis, it was announced by **Stan Kane,** NCA executive counsel . . . Appointment of two new assistant managers was announced by **Harry Weiss,** RKO Theatres district manager. **Guy Hagenstein** has been assigned to the RKO Orpheum, Minneapolis, and **Joseph E. Hitlz,** to the RKO Virginia, Champaign, Ill. . . . **Ben Berry** is the new assistant manager at the loop Gopher, Minneapolis. . . . **Kathryn Gordon** has been named booker at Paramount replacing **Earl Fainblit,** who is leaving for California. **Roland Yatckoske,** booking clerk, also has been named a booker, and **Bill Anda** is the new booking clerk at the exchange. . . . **Mrs. C. J. (Alice) Dressell,** wife of the branch manager of RKO, passed away. She had been ill for some time with cancer. . . . **Charles Pryce** closed his Alma at Alma, Wis., because of the "higher cost of operating, higher film rentals and lack of patronage," according to a newspaper ad in that city. . . . **Virgil Edmundson** is the new owner of the Time at Kenyon, Minn. He also operates the Delano at Delano, Minn.

New Orleans

Paramount branch manager **William Holiday** attended the company's southeast division meeting in Atlanta. The meeting was under the direction of **Hugh Owen,** vice-president and eastern sales manager of Paramount Film Distributing Corp., assisted by **Jake Jacobs** from the home office. . . . **Herb** and **Sue Hargroder,** Beverly drive-in, Hattiesburg, Miss., attended the Allied States Association convention in Dallas. . . . The **J. G. Broggi** Buying and Booking Service advised Transway that the Dan, Breaux Bridge, La., will be closed following the last showing on the night of December 31. Broggi also asked Transway to suspend service to the Lane drive-in, Arnaudville, La., owned by **J. H. Naquin** due to closing for the winter. Reopening is scheduled for March 3. . . . **Mrs. Gene Barnett,** local WOMPI publicity chairman, reported that the following members were appointed by **Mrs. Stella Poulnot** of Atlanta, president of WOMPI, to serve on committees for the year 1956-57: **Miss Gertrude Davis,** extension committee: **Mrs. Anna Oliphint,** finance: **Mrs. Gene Barnett,** by-laws; **Mrs. Connie Aufdemorte,** publicity, and **Mrs. Marie Berglund,** nominating committee. . . . **Doyle Maynard,** owner of the Don, Natchitoches, La., and co-owner of the Don, Alexandria, acquired the operation of the Delta theatre, Oakdale, Louisiana, from **Mrs. Isabelle Guillory.**

Oklahoma City

United Theatre Owners of Oklahoma held its regular monthly meeting December 3, with 16 members attending. **Bernard McKenna,** president and a delegate to the National Allied convention in Dallas, gave a report on the convention. . . . **Mrs. Avis Waldron Holman,** owner and manager of the Dream and Waldron theatres, at Lindsay, Okla., died December 1. . . . "Oklahoma" will end its Oklahoma City engagement New Year day, **Phil Keough,** manager of the State theatre, announced. The film will have played here more than 20 weeks. . . . **The Criterion** theatre had a special showing especially for girls of "Love Me Tender" Dec. 1. . . . The Bison theatre here was robbed of $33 December 3.

Philadelphia

Eddie Fisher will be feted by the Philadelphia Variety Club, Tent No. 13, Dec. 17, with an open-to-the-public luncheon at the Bellevue-Stratford Hotel in recognition of his "devotion to humanitarian causes as an entertainer." Proceeds of the luncheon will go to the club's Heart Fund, and those in charge of arrangements include **Maxwell Gillis, Sylvan M. Cohen, Harry A. Romain, David Supowitz, George T. Beattie, Michael Felt, Leo Posel** and **Lester Wurtele.** . . . City Council, in passing the Administration's financial program for 1957, approved a budget recommendation calling for a 50 per cent cut in the city's amusement admissions tax, from 10 to five per cent. The drive for the admissions tax reduction was led by the Theatre and Amusement Association of Philadelphia headed by industry leader **William Goldman, Morris Wax, Lewen Pizor, Samuel Shapiro** and **Lester Krieger.** . . . The Hamilton, originally opened on Sept. 11, 1916, and last operated by the Stanley Warner Theatres, closed and will be turned into a commercial property. . . . **Robert Folliard,** RKO district manager, announced the wedding of his daughter, **Patricia Folliard,** and Air Force Lieutenant **John Dugan,** an engineer in Pittsburgh, Pa. . . . **Bill Lyons,** MGM studio publicity department member, was in for several days before returning to the West Coast. . . . **Ed Rosenbaum,** veteran movie exploiteer, came out of his retirement to handle the local campaign for "Rock, Rock, Rock," which had its local opening at some 30 neighborhood houses in the territory. . . . Fire caused damage of several thousand dollars to the Avenue, Delmar, Del., which has been dark for the past two years and is owned by the Lee Insley Estate, Salisbury, Md.

Pittsburgh

"Hollywood or Bust" replaced "Giant" which gave the Stanley a hefty six-week run. Incidentally, the extended run of "Giant" forced "The Girl He Left Behind" off the Stanley schedule, and the **Tab Hunter** film will probably play either the Harris or Fulton. . . . "The Girl Can't Help It" will follow "Written on the Wind" as the Fulton's first 1957 booking. . . . **The Mervis Brothers** have taken over the operation of the Hippodrome theatre, North Side neighborhood house. . . . Four Japanese models visited Pittsburgh in behalf

(*Continued on opposite page*)

(*Continued from opposite page*)

of the Penn's forthcoming "Teahouse of the August Moon". . . . "Magic Fire" will be the Christmas booking in the Studio theatre. . . . The **Win Fannings,** (he's the assistant film critic on the *Post-Gazette*) due back this week from a four-week vacation in Europe. . . . The Borough Council of nearby McKees Rocks killed off the ten per cent amusement tax, something that Pittsburgh's City Council failed to do.

Portland

Mrs. Tom Walsh, wife of a J. J. Parker executive, is working for the Portland Symphony Orchestra. . . . "Love Me Tender" went from high business the first week at the Orpheum to low business the second week. . . . **Al Learman** was in Hollywood looking for talent for his forthcoming Home Show. . . . **Dorothy Mae Johnson** (Miss Oregon of 1955) just got a bit role at Paramount. . . . **Earl Keate,** UA representative in this area, has returned from a trip to New York City. . . . RKO branch manager **Dick Lange** is doing a good job selling product to TV stations here. . . . Portland's fourth TV station, KGW-TV, goes on the air Dec. 17.

Providence

Phil Nemirow, RKO Albee manager, presented photographs of **Elvis Presley** to the first thousand patrons at the opening of "Love Me Tender". . . . Three horror films were offered by the Castle theatre at their recent "Spookathon". . . . The Avon Cinema presented an all-Disney show with the feature, "Secrets of Life" and the shorts, "A Cowboy Needs a Horse" and "Cow Dog". . . . Incidentally, **Nelson Wright,** manager of the Avon Cinema for the past four years, is leaving theatre business to enter private industry. He plans to join a Chevrolet agency in nearby North Attleboro. . . . **Sgt. George Blessing,** amusement inspector and film censor for the city of Providence, was recently promoted to lieutenant. . . . It is reported that Stanley Warner will take over the reins at the Majestic about December 15.

San Francisco

Wayne Glasco, assistant at the Cinema, has taken over at the Peerless from **Ralph Dostal,** who also owns the Cinema. . . . New steno at Warner Brothers is **Deanne Pearson. Judy Jacobs** is also new; she hails from the New York exchange. **Norman Moray,** sales manager, was a recent visitor. . . . **Jack Voorheis** is new at Paramount. . . . A cigaret dropped into a ventilator filled the Guild theatre with smoke and drove a capacity crowd outdoors. . . . "The Teahouse of the August Moon" was previewed for editors of high school papers in the area. . . . **C. J. Zern** is the new Altec Service branch manager, replacing **Marty Goulsen** who resigned. The Centre theatre recently opened its doors in Sacramento. . . . **Emilia Hodel,** drama critic of the *News,* plans a Mexico vacation late this month.

St. Louis

J. Wesley McAfee, president of the Union Electric Company of St. Louis, was given a vote of confidence by the Municipal Theatre Association, where he is a member of the board of directors and a first vice-president. The resolution was adopted in connection with the current investigation of a $35,000 lobbying feed paid by the Union Electric. . . . The Belt drive-in theatre, St. Joseph, Mo., makes it a point to admit all children free at all times. . . . **Hal Malone,** 41, who went to Des Moines, Ia., two months ago from East Chicago, Ind., where he was manager of the Vogue theatre, died at his home in Des Moines. He is survived by the widow and two daughters. . . . The Skyview drive-in at nearby Belleville, Ill., now is open only on Fridays, Saturdays and Sundays. . . . A fire at the Movieland theatre at Hope, Kan., November 28 caused damage estimated at $2,000. . . . **Mr.** and **Mrs. Robert Freukes** of St. Louis have purchased the Grafton theatre at Grafton, Ill., and have been doing some extensive remodeling.

Toronto

Three Quebec women theatre owners, **Mrs. Mirella Perron** of Dorion, **Mrs. Marguerite David** of Longueuil and **Mrs. Delores Moderis** of Lachine entered pleas of not guilty on charges of admitting children under 16 to a movie theatre. The case will be heard later. . . . **Norman Simpson,** formerly salesman in the Winnipeg branch of Paramount Film Service was appointed to the position of Saint John Branch manager succeeding **Robert Murphy.** Murphy tendered his resignation to take a position in Montreal. Norm is a brother of **Russ Simpson** who resigned several years ago as Toronto branch manager to become general manager of the Ottawa Valley Circuit for the O'Brien family. Succeeding Simpson as salesman in the Winnipeg branch is **Alf Glass,** previously head booker in Winnipeg. . . . Plenty of people moved into the downtown area of Toronto on the occasion of the first night of night-shopping offered by both major department stores, Eaton's and Simpson's. Little effect was seen at the theatres though. . . . **Aime d'Hondt,** former theatre manager at Delhi, Ont., for years, received the appointment of recreation director by the Delhi municipality for the winter program.

Vancouver

First snow and cold spell took its toll last week, with business at downtown first runs off quite a bit from normal. . . . Best of the new entries is "A Cry in the Night" at the Strand. "Giant," on its third week at Orpheum, is holding strongly and stays for a fourth session. . . . The Cascade drive-in at Burnaby is the lone drive-in open in the province now and will fold for the season at Christmas after a below average season. . . . **Yvonne Lexier,** secretary at Empire-Universal Films, was married to **Ron Wheeldon** of Winnipeg. Miss Lexier was formerly with MGM in Winnipeg before moving to B.C. . . . The Vancouver branch of the Canadian Picture Pioneers, at its annual dinner and business meeting at the Devonshire Hotel, elected **Ivan Ackery,** Orpheum manager, president for 1957. **Don Foli,** of the Studio, was named vice-president, and **Jimmy Davie** of International Film Distributers, was reelected secretary-treasurer. Retiring president is **Hank Leslie,** of the Orpheum. New members inducted were **Frank Soltice,** manager of the Pines drive-in, Penticton; and **Shirl Wilson,** manager of Perkins Electric for Western Canada. . . . **Mabel Grant,** local booker for Astral Films, was the winner of $250 on a local radio quiz. . . . **Violet Hosford,** 20th-Fox booker, is back from a Chicago vacation.

Washington

Herndon Edmonds, 20th Century-Fox, and **Joseph Walsh,** Exhibitor Service, were in the class of 1956, Motion Picture Pioneers. . . . Local women named to national WOMPI committees were **Lucille Traband,** finance committee; **Nelia Turner,** by-laws committee, and **Eileen Olivier,** nominating committee. . . . K-B Theatres will import British films to supply their MacArthur theatre, and also to distribute around the country. First of these will be the Boulting Bros.' "Josephine and Men" which will have an American premiere December 21 at the MacArthur theatre. **Marvin Goldman,** a partner in K-B Theatres, is making the arrangements. . . . Sidney Lust Theatres will again have toy and food matinees for needy families. The Allen, Cheverly, Hyattsville and Kaywood theatres were scheduled to have their matinees December 12 and the Viers Mill Dec 14. Founded by the late Sidney Lust, this will be the 22nd year for these matinees. . . . The Hungarian Relief Fund of the American Red Cross will benefit from the opening of "Seven Wonders Of the World" December 27 at the Warner theatre. . . . **Robert Dean Shepp,** formerly manager of the Newton theatre, has joined the Sidney Lust Theatres chain. . . . **Sam Galanty,** mideast division manager of Columbia Pictures, returned from Cincinnati conferences.

Take Holiday Series

Artists-Producers Associates and the Stanley Warner Theatres jointly announced the acquisition of "The Big Fun Carnival" film series by Stanley Warner for Christmas season bookings through the circuit. The series of 12 pictures, produced by Artists-Producers, is of 90-minute variety programs for children's matinees, starring Marian Stafford, Jared Reed and the Bunin Puppets.

E. M. Loew Wins Point

HARTFORD: E. M. Loew, the theatre circuit operator, is entitled to a permit to construct a concession stand for a proposed outdoor theatre at New Haven, the State Supreme Court of Errors here has ruled. Mr. Loew, however, must still obtain permission from the State Traffic Commission before proceeding with his stated intention of erecting a drive-in theatre.

Ban Drive-in

PITTSBURGH: The City Planning Commission banned the construction of a new drive-in to be built on a tract of land on the north side of Pittsburgh. A petition of more than 1,000 residents protested the changing of their community from a residential to a commercial classification.

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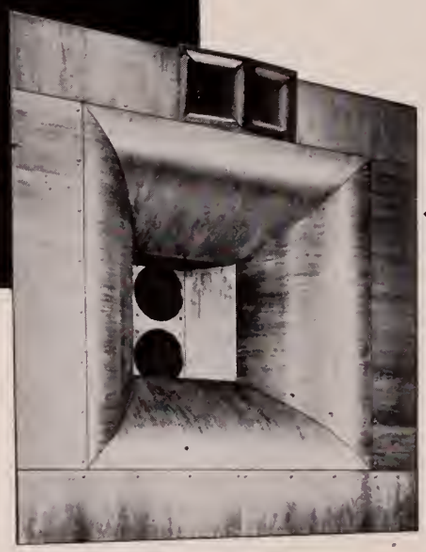

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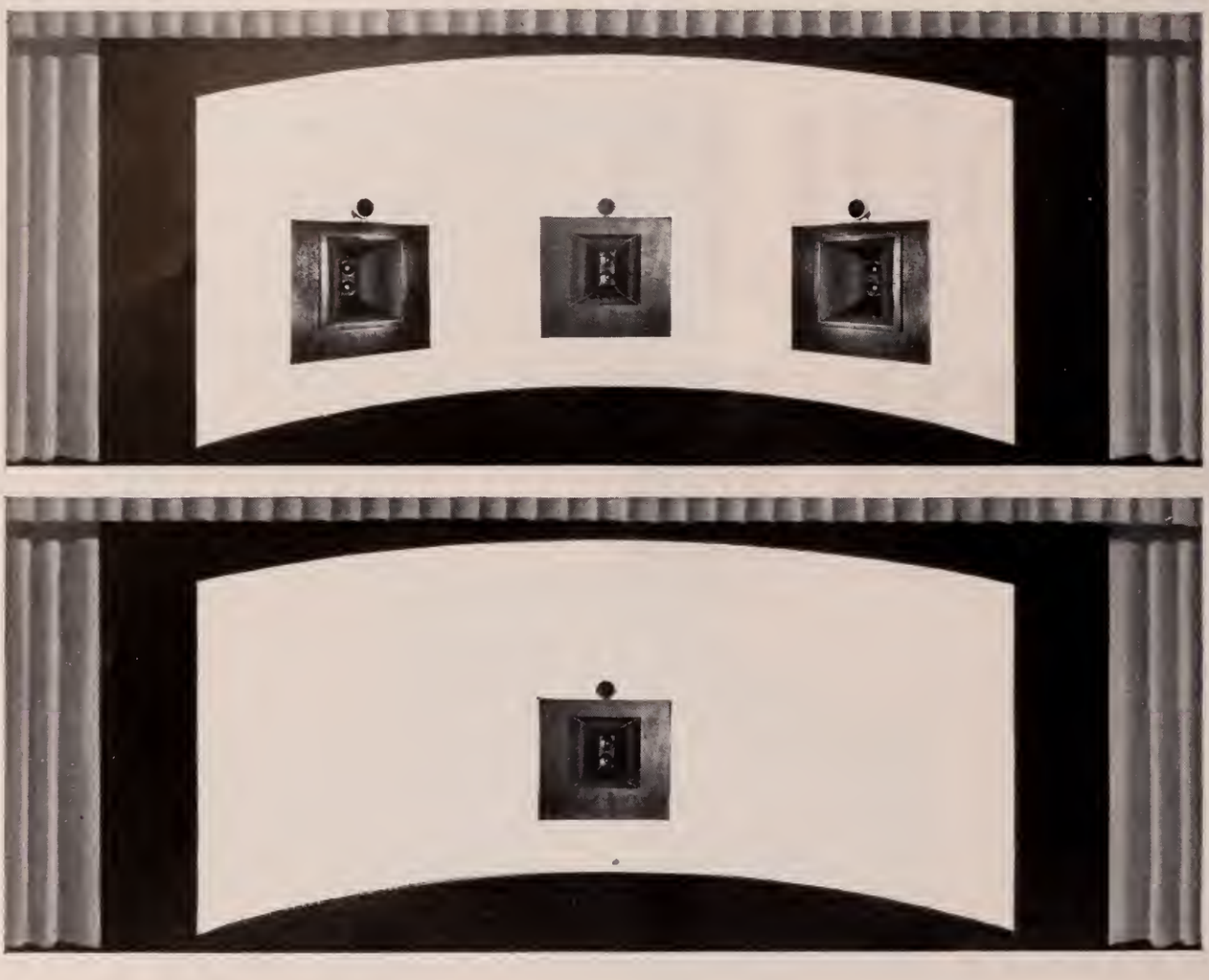

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The World Market Bright With Future Promise for Motion Picture Industry

by VINCENT CANBY

Around the world in 22 countries, the future of the motion picture business seems as bright with promise as at any time since the end of World War II, according to The HERALD'S 11th annual survey of world market conditions. There are several notable exceptions in the general picture of happy prospects but the reasons in these isolated cases are special and individual, rather than the results of any global influences. Television, the post war baby which brought panic to the United States industry five years ago, now is beginning to walk upright in several other countries, particularly in Italy, Canada and Australia. American films continue to dominate the world's theatres (most of which now accept the new screen techniques as a matter of usual course) but perhaps on a slightly smaller scale.

Worldwide interest in the product of a number of other nations is growing. Japanese films this year continued to win international awards. Indian films also made headway outside the domestic market. The correspondent in Mexico City has reported the local product competed with American product more strongly than ever before. Co-productions between nations go on—the most notable of the year being the Italian-American production of "War and Peace" which brought credit to both Italy and the United States. It is perhaps ironic that at the very time its production skills were being so widely acknowledged, the Italian industry found production capital so hard to come by.

Over-Abundance in France

Also ironic is the fact that French producers, who this year made such a successful showing in the U.S. market, found themselves "over-produced" at home. Talk now is that there will be an unofficial moratorium on all feature production there for maybe six months.

On the exhibition side, business was booming at Japanese theatres. Attendance also was up in Argentina, Germany, Holland, Ireland, Israel, Mexico, New Zealand and Switzerland. It was holding steady in France, Belgium and Venezuela and was estimated to be down only in Denmark, Italy, Norway and Canada. The unusually cold European summer was credited—along with strong U.S. product—for the good showing in Ireland, France and Holland.

Exhibitors in Brazil and Argentina continue to be hamstrung by various governmental restrictions, the ceiling on admission prices in particular, though the Argentine correspondent reports this situation should be eased shortly. An ominous note is heard from Italy, where there were reports of new moves to tax the industry even further, described as being indicative of the government's attitude towards all the entertainment media.

A country-by-country report on these and other facts follows:

ARGENTINA

by NATALIO BRUSKI

in Buenos Aires

From the Argentine exhibitor's point of view, the outlook for 1957 is very favorable. This estimate is based on the assumption the ceiling on admission prices will be lifted, as has been promised, and that there will be an increase in the number of top films imported from the United States and abroad.

Oddly enough, the very circumstances (high construction costs and the admission price ceiling) which have resulted in the complete curtailment of construction of new theatres, also have led to the high level of business at existing theatres. In the last year in Buenos Aires several legitimate houses were converted to motion pictures—and with success—proving once again that this is the most popular form of entertainment in this country.

Offsetting, to a certain extent, the abnormally low admission price structure in Buenos Aires, has been the fact that the city is notoriously "under-seated." That is, the population has been increasing steadily, while the number of theatres has not. Thus, exhibitors have been able to increase their business despite the price freeze. Distributors, however, have not been so lucky, and the outlook for them will not get any better unless the value of the peso should suddenly improve in relation to the dollar.

Attendances in Buenos Aires, the focal point of all film business here, increased to 56,840,303 for the first nine months of this year from 53,258,166 for the corresponding period last year. Total attendance in 1955 was 69,050,047.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

Undoubtedly, the major event of the year in Australia was the introduction of television. Still only a few weeks old (at the present writing there are only an estimated 12,000 sets in Sydney and 8,000 in Melbourne), the impact of the new medium has yet been slight, even with the Olympic games here boosting sales. The public is not rushing to buy sets, principally because of the high prices and poor quality of the programs.

Another of the year's significant events here was the opening of drive-ins in New South Wales. Metro, with a twin drive-in, and the exhibitor combine headed by Hoyts, entered the field simultaneously with both rushing the openings even before construction had been completed on the individual plants. Australians are accepting them with their usual reserve. As with conventional theatres, drive-ins are reaping a substantial portion of their profits from concession sales.

Circuits Reap Big Profits

This year, as last, the major circuits have announced record profits, and while the exchanges do not publish figures, it is known that several of them—at least—have had an excellent year.

The trading outlook for the next 12 months does not look as bright as it did this time last year, owing largely to the presence of TV. Some exchanges are reported to have sold various properties to the television stations, but so far there has been nothing new, or even reasonably new, on the home screens. Some executives feel that a number of smaller theatres must close in the near future.

More and more theatres are converting

(*Continued on page 6*)

THE WORLD
CAN ALWAYS
DEPEND O

20th
CENTURY
FOX

THE OVERSEAS ATTENDANCE PICTURE

In all but two or three countries of the world, total attendances at motion picture theatres are either increasing or holding at a steady level. The following figures are the most complete and recent tabulations available. The total 1956 figures are, of course, estimated.

COUNTRY	1954	1955	1956
Argentina (Buenos Aires)	.....	53,258,166 (9 mos)	56,840,303 (9 mos)
Brazil	250,000,000	300,000,000	.....
Denmark	56,000,000	54,000,000	50,000,000
France	.....	400,000,000	400,000,000
Germany (West)	.....	780,000,000	820,000,000
Germany (East)	.....	310,000,000	340,000,000
Holland	65,055,000	66,025,000	68,666,000
Ireland	———	25,662,000 (6 mos)	26,305,000 (6 mos)
Israel	.....	15,500,000	20,000,000
Italy	.....	820,000,000	815,000,000
Japan	.....	829,000,000	900,000,000
Mexico	.....	173,897,454	180,000,000
New Zealand	37,368,000	39,000,000	.....
Norway	33,845,344	33,178,694	.....
Switzerland	.....	35,000,000	36,000,000
Yugoslavia	.....	.....	68,125,000 (8 mos)

THE OUTLOOK

(*Continued from page* 3)

to the wide ratios and it is expected that greater calls will be made on the showmanship potential in the industry. TV may have plenty on the ball, but it is felt that the film industry has the longer and better experience in selling its product and that this experience will be brought more and more into play in the coming months.

BELGIUM

by MARC TURFKRUYER

in Brussels

The Belgian film trade has never had any serious cause for complaint concerning public interest in motion pictures, and there seems to be no reason for pessimism concerning the 1957 outlook. Although television is making steady progress here —the number of sets has risen from 50,000 last year to about 100,000 this year—it has not seriously affected motion picture attendance.

German films are making enormous progress here, especially in the Flemish areas. Since last year, the number of German films released in Belgium has nearly trebled. There has been a slight decrease in the number of Italian films released here. British and American film companies face, in addition, stiff competition from producers in France, where production has reached its pre-war level.

Film men here generally look forward to the new year with confidence. Upcoming product seems to be of such high quality that neither TV nor anything else will be able to match it. Ten new theatres were built here during the year. The total number of attendances, although they declined slightly in 1955 from 1954, should stay about the same this year as last. Total receipts, however, should be somewhat higher, due to the top films offered and to the increased prices which have been asked for them.

BRAZIL

by R. EKERMANN

in Sao Paulo

The production branch of the industry in Brazil seems to exist in permanent crisis. Exhibition, while not quite as chaotic, is not in a very much better position, due for the most part to the ceiling on admission prices which have not been changed for years. CinemaScope, Superscope and VistaVision films have special higher admission ceiling, but, unfortunately, the same does not hold true for stereophonic sound prints.

The ceiling on admission prices, as well as other cost factors, have served to discourage any theatre construction except by the large circuits, who stand to acquire the best product and thus are insured of fairly good returns.

As yet there are no attendance figures for the current year, but in 1955 they were up about 20 per cent over the totals of 1954, at which time 250,000,000 admissions brought a gross of 1,600,000,000 cruzeiros at the nation's 3,500 theatres.

Although 71 features were planned for production here this year and next, only 15 have been completed and it is not expected that more than 35 will have been made by the end of next year. The principal reason for the production decrease is that due to inflation, capital is attracted to other, more profitable sections of the economy. With such low admission prices (the average ticket costs the equivalent to about 20 minutes of work under the minimum wage), capital invested in film production is not quickly returned.

Local producers are continuing their efforts to obtain laws aimed at protecting and regulating the local industry, and to spur local production. An official bank already is financing production, providing about 30 per cent of the average budget.

CANADA

by HARRY ALLEN, JR.

in Toronto

Motion picture business in Canada in 1957 has more signs of hope than of promise. Industry leaders are predicting that more than half of the theatres in Canada will be out of business within a decade.

And if the preliminary figures for Canada's 1955 theatre gross is any criterion, then a still further softening may be experienced by the industry in the next year. The 1955 gross showed a 10.5 per cent drop, less than the 14.6 per cent drop shown for 1954, but still an indication that business in 1956 will be down.

Business in the bigger theatres has never been better. People still attend theatres, paying no attention to the price, but being concerned first with the quality of the film. The big pictures of 1956 are drawing them. The same films that are box office winners south of the border pull in the customers this side of the border.

Native production is barely crawling. It is confined mainly to commercial production for industry, TV and the output of documentaries by the state-owned National Film Board. Most hopeful sign on the production horizon is the possibility that the two major TV film series being produced, with the co-sponsorship of the Canadian Broadcasting Corporation, may be used as the basis for features. This chance is remote. The only other major production was that by the Stratford Festival group of "Oedipus Rex" by Leonid Kipnis. Further productions are expected in this direction.

As of November, 1956, there are 1,752 theatres operating. There have been 118 new theatres during 1956, with 305 others closed for economic and other reasons. Many of the closed theatres were two- and three-day houses, operating in town halls with small seating capacities, while most of the new theatres stayed open most or all of the week and their seating was uniformly larger. Of the total number of houses being operated, 235 are drive-ins.

DENMARK

by BORGE SLOT

in Copenhagen

The situation for Danish exhibitors is far from encouraging. Attendances, which declined from 56,000,000 in 1954 to 54,000,000 last year, are expected to drop still further to about 50,000,000 this year. In

(*Continued on page* 10)

Film-making in BRITAIN

"INTERPOL," at the right, stars Anita Ekberg and Victor Mature, seen in Rome; and Trevor Howard. In "LET'S BE HAPPY," lower right, Vera-Ellen and Robert Flemyng are seen on Scotish location.

IT'S "THE BATTLE OF THE RIVER PLATE" above; and the scene is the mortally smashed bridge of *HMS Exeter*. The Powell - Pressburger film features Anthony Quayle, John Gregson, Peter Finch. "THE GOLDEN VIRGIN" has Joan Crawford and Rossano Brazzi, right, and Heather Sears.

"THE BABY AND THE BATTLESHIP," above: John Mills and baby Martyn Garrett are piped ashore. "SEA-WIFE" stars Richard Burton and Joan Collins and is an Andre Hakim picture for 20th-Fox release.

"REACH FOR THE SKY" is the story of indomitable pilot Douglas Bader, one of the "few" in the Battle of Britain. Money Making Star Kenneth More has the role.

AROUND THE WORLD IN 80 DAYS

Todd-AO · Technicolor
Starring David Niven · Cantinflas · Robert Newton · Shirley MacLaine · Directed by Michael Anderson · Prod. by Michael Todd.

BAILOUT AT 43,000

Starring John Payne · Karen Steele Paul Kelly · Directed by Francis D. Lyon Produced by William C. Thomas-Howard Pine · A Pine-Thomas-Shane Production.

BAYOU

Starring Peter Graves · Directed by Harold Daniels · Produced by Ed. I. Fessler and M. A. Ripps.

CRIME OF PASSION

Starring Barbara Stanwyck · Sterling Hayden · Raymond Burr · Dir. by Gerd Oswald · Produced by Herman Cohen Executive Producer Bob Goldstein · A Bob Goldstein Productions Presentation.

FOUR BOYS AND A GUN

Starring Frank Sutton · Tarry Green James Franciscus · William Hinant · Produced and Directed by William Berke · A Security Pictures Inc. Presentation.

FURY AT SHOWDOWN

Starring John Derek · John Smith · Dir. by Gerd Oswald · Executive Producer Bob Goldstein · Produced by John Beck A Bob Goldstein Prod. Presentation.

GUN THE MAN DOWN

Starring James Arness · Emile Meyer Robert Wilke · Harry Carey, Jr. · Directed by Andrew V. McLaglen · Produced by Robert E. Morrison · A Robert E. Morrison and Andrew V. McLaglen Presentation.

HIDDEN FEAR

Starring John Payne · Alexander Knox Conrad Nagel · Natalie Norwick · Anne Neyland · Directed by Andre De Toth Prod. by Robert St. Aubrey and Howard E. Kohn II. · A St. Aubrey-Kohn Pres.

LAST GUN IN DURANGO

(Tentative Title)

Starring George Montgomery · Directed by Sidney Salkow · Prod. by Robert E. Kent · A Grand Productions Presentation.

LEGEND OF THE LOST

(Tentative Title)

Technirama · Technicolor
Starring John Wayne · Sophia Loren Rossano Brazzi · Produced and Directed by Henry Hathaway · A Batjac Production.

LINE OF DUTY

Directed by Russell Rouse · Produced by Clarence Greene · A Greene-Rouse Prod.

MEN IN WAR

Starring Robert Ryan · Aldo Ray · Robert Keith · Directed by Anthony Mann · Produced by Sidney Harmon · A Security Pictures Inc. Presentation.

SPRING REUNION

Starring Betty Hutton · Dana Andrews Jean Hagen · Directed by Robert Pirosh Prod. by Jerry Bresler · A Bryna Prod.

The Most Powerful

STEEL BAYONET

Widescreen
Starring Leo Genn · Kieron Moore · Produced and Directed by Michael Carreras A Hammer Film Production.

STREET OF SINNERS

Starring George Montgomery · Geraldine Brooks · Joey Faye · Produced and Directed by William Berke · A Security Pictures, Inc. Presentation.

THE BRASS LEGEND

Starring Hugh O'Brian · Nancy Gates Raymond Burr · Directed by Gerd Oswald Produced by Herman Cohen · Executive Producer Bob Goldstein · A Bob Goldstein Productions Presentation.

THE BUCKSKIN LADY

Starring Patricia Medina · Richard Denning · Gerald Mohr · Henry Hull Prod. and Directed by Carl K. Hittleman.

Line-Up of Boxoffice Pictures

THE HALLIDAY BRAND

Starring Joseph Cotten · Viveca Lindfors Betsy Blair · Ward Bond · Bill Williams Directed by Joseph H. Lewis · Produced by Collier Young.

THE KING AND FOUR QUEENS

CinemaScope · Color by DeLuxe
Starring Clark Gable · Eleanor Parker · Jo Van Fleet · Jean Willes · Barbara Nichols Sara Shane · Directed by Raoul Walsh Produced by David Hempstead Executive Producer Robert Waterfield A Russ-Field-Gabco Production.

THE LOST LAGOON

Directed and Produced by John Rawlins.

THE MARK OF THE VAMPIRE

Prod. by Arthur Gardner and Jules Levy A Gramercy Pictures Production.

THE PRIDE AND THE PASSION

VistaVision · Technicolor
Starring Cary Grant · Frank Sinatra Sophia Loren · Produced and Directed by Stanley Kramer.

THE QUIET AMERICAN

Written and Directed by Joseph L. Mankiewicz · A Figaro Inc. Production

THE RIDE BACK

Starring Anthony Quinn · William Conrad Directed by Allen H. Miner · Produced by Allen H. Miner and William Conrad · An Associates & Aldrich Production.

THE SAGA OF SATCHMO

Starring Louis Armstrong · Produced Edward R. Murrow and Fred W. Friend

TIGER BY THE TAIL

Starring Larry Parks · Lisa Daniely Constance Smith · Dir. by John Gilling Prod. by Robert S. Baker & Monty Berman

TIME LIMIT

Starring Richard Widmark · Directed by Karl Malden · Prod. by Richard Widmark Associate Producer Bill Reynolds A Heath Productions, Inc. Presentation.

TOMAHAWK TRAIL

Starring Chuck Connors · John Smith Susan Cummings · Lisa Montell · Directed by Lesley Selander · Produced by Howard W. Koch · Executive Producer Aubrey Schenck · A Bel-Air Production.

TROOPER HOOK

Starring Joel McCrea · Barbara Stanwy Directed by Charles Marquis Warr Produced by Sol Baer Fielding A Fielding Production.

DANCE WITH ME HENRY

Starring Bud Abbott and Lou Costello
Directed by Charles Barton • Produced by Bob Goldstein.

DRANGO

Starring Jeff Chandler • Joanne Dru • Julie London • Directed by Hall Bartlett and Jules Bricken • Produced by Hall Bartlett
Executive Producer Meyer Mishkin • A Hall Bartlett Production • An Earlmar Productions Presentation.

ENEMY FROM SPACE

Starring Brian Donlevy • Executive Producer Michael Carreras • Produced by Anthony Hinds • Directed by Val Guest
A Hammer Film Production.

FIVE STEPS TO DANGER

Starring Ruth Roman • Sterling Hayden
Produced and Directed by Henry S. Kesler

HIS FATHER'S GUN

Starring Dane Clark • Ben Cooper • Lori Nelson • Ellen Drew • Directed by Lesley Selander • Produced by Howard W. Koch
Executive Producer Aubrey Schenck • A Bel-Air Production.

HIT AND RUN

Starring Hugo Haas • Cleo Moore
Produced and Directed by Hugo Haas

JUNGLE HEAT

Starring Lex Barker • Mari Blanchard Glen Langan • Directed by Howard W. Koch • Executive Producer Aubrey Schenck • A Bel-Air Production.

LADY OF VENGEANCE

Starring Dennis O'Keefe • Produced and Directed by Burt Balaban.

OPERATION MURDER

Starring Tom Conway • Directed by Ernest Morris • Produced by The Danziger Bros.

PHARAOH'S CURSE

Starring Mark Dana • Ziva Shapir • Diane Brewster • Directed by Lee Sholem • Produced by Howard W. Koch • Exec. Prod. Aubrey Schenck • A Bel-Air Production.

REVENGE

Starring Mark Stevens • Directed by Mark Stevens • Produced by Harry Jackson.

SAINT JOAN

Starring Richard Widmark • Richard Burton • Jean Seberg • Anton Walbrook Barry Jones • Directed and Produced by Otto Preminger.

SWEET SMELL OF SUCCESS

Starring Burt Lancaster • Tony Curtis Susan Harrison • Directed by Alexander Mackendrick • Produced by James Hill • A Hecht, Hill and Lancaster Presentation.

THE BACHELOR PARTY

Starring Don Murray • E. G. Marshall Jack Warden • Phil Abbott • Larry Blyden Patricia Smith • Carolyn Jones • Directed by Delbert Mann • Prod. by Harold Hecht Associate Prod. Paddy Chayefsky • A Norma Productions, Inc. Picture • A Hecht, Hill and Lancaster Presentation.

THE BIG BOODLE

Starring Errol Flynn • Pedro Armendariz Rosanna Rory • Gia Scala • Directed by Richard Wilson • Produced by Lewis F. Blumberg.

THE BIG CAPER

Starring Rory Calhoun • Mary Costa James Gregory • Directed by Robert Stevens • Prod. by William C. Thomas & Howard Pine • A Pine-Thomas Production.

THE DELINQUENTS

Starring Tommy Laughlin • Peter Miller Dick Bakalyan • Directed by Robert Altman • An Imperial Productions, Inc. Presentation.

THE DEVIL'S DISCIPLE

Color
Starring Burt Lancaster • Sir Laurence Olivier • Dir. by Alexander Mackendrick A Hecht, Hill and Lancaster Presentation.

THE FUZZY PINK NIGHTGOWN

Color
Starring Jane Russell • Directed by Norman Taurog • Produced by Robert Waterfield • A Russ-Field Production.

THE GIRL IN BLACK STOCKINGS

Starring Lex Barker • Anne Bancroft Mamie Van Doren • Ron Randell • Marie Windsor • John Dehner • Directed by Howard W. Koch • Executive Producer Aubrey Schenck • A Bel-Air Production.

in UA History!

THE MONSTER THAT CHALLENGED THE WORLD

Starring Tim Holt • Audrey Dalton • Hans Conreid • Directed by Arnold Laven • Produced by Arthur Gardner and Jules Levy
A Gramercy Pictures Production.

THE MONTE CARLO STORY

Technirama • Technicolor
Starring Marlene Dietrich • Vittorio De Sica • Arthur O'Connell • Natalie Trundy Renato Rascel • Dir. by Samuel A. Taylor
Produced by Marcello Girosi • A Titanus Film Production.

THE PHOENIX

Produced by James and Michael Carreras
An Exclusive Films Production.

THE TRIAL OF BENJIE GALT

Starring Sterling Hayden • John Dehner Constance Ford • Dir. by Sidney Salkow
Produced by Jerome C. Robinson
A Grand Production.

THE WILD PARTY

Starring Anthony Quinn • Carol Ohmart
Directed by Harry Horner • Produced by Sidney Harmon • A Philip Yordan and Sidney Harmon Production • A Security Pictures, Inc. Presentation.

THEY CAN'T HANG ME

Starring Terence Morgan • Yolande Donlan • Andre Morell • Ursula Howells
Directed by Val Guest • Produced by Roger Proudlock • A Vandyke Production.

THIEVES MARKET

Starring Gregory Peck • Produced by Sy Bartlett • A Melville Production.

12 ANGRY MEN

Starring Henry Fonda • Lee J. Cobb • Ed Begley • E. G. Marshall • Jack Warden
Directed by Sidney Lumet • Associate Producer Reginald Rose • Produced by Henry Fonda • An Orion-Nova Production.

VOODOO ISLAND

Starring Boris Karloff • Dir. by Reginald Le Borg • Executive Producer Aubrey Schenck • Produced by Howard W. Koch
A Bel-Air Production.

WAR DRUMS

Color by DeLuxe
Starring Lex Barker • Joan Taylor • Ben Johnson • Directed by Reginald Le Borg
Exec. Prod. Aubrey Schenck • Prod. by Howard W. Koch • A Bel-Air Prod.

WITNESS FOR THE PROSECUTION

Starring Tyrone Power • Marlene Dietrich
Directed by Billy Wilder • Produced by Arthur Hornblow, Jr. • An Edward Small Production.

MEXICO: stars Carlos Baena and Yolanda Varel in "The Lovers." It is a Unipromex picture.

CHINA: rather explanatory, a scene from the documentary, "The Landscapes of Kweilin."

THE OUTLOOK

(*Continued from page* 10)

addition, there has been a decline during the last six weeks that has been described as "disastrous."

Television is rapidly becoming a major source of entertainment. The number of receivers in use rose from a total of 8,000 in January to approximately 40,000 in November. Another reason for the decline in theatre attendances is the continuing blockade of the Danish market by the major American distributors—now in its 19th month. Spending money is scarce. Even several of the top American films which have gotten through the blockade have been flops at the box office. Twice this year negotiations designed to end the blockade were initiated, but both attempts ended in failure. Film rentals remain at a flat 30 per cent.

Exhibitors received some tax relief in June, but it was not enough to pay for the increase in rentals being asked by the American companies. The Danish viewpoint is that the tax will have to be reduced substantially before they can meet the U.S. demands. One small group of theatre men is willing to raise the figure to 40 per cent but they are not likely to influence the majority of exhibitors. It now seems very probable that the blockade will continue at least until April 1.

American films share of the total gross here has been in a steady decline, going from 62.3 per cent in 1950 to 47.9 per cent in 1954 and 38.7 per cent in 1955.

English, French, and especially German productions have made good gains.

FRANCE

by HENRY KAHN

in Paris

If production were the sole criterion, the French film industry would be flourishing and 1957 could be looked to with confidence. Unhappily this is not so. While production booms, the exhibiting side is not managing to keep pace. This means that films are in a backlog awaiting release. As producers have to pay interest on loans, the financial burden is considerable. The result is the producers are seriously considering stopping all production for six months, which would extend well into 1957.

Such a policy would upset exhibitors since they are benefitting from the present market conditions. But in the long run it is estimated the industry cannot flourish if the production side is not healthy. If a rash of new films which cannot be released for a year or more, the situation is not considered healthy. 1957, therefore, may be a difficult year. One hope is that exports will continue to develop. Exports are, indeed, the one bright spot on the commercial side.

Cold Summer Helps

Complete statistics for 1956 are not possible to obtain but it is estimated that they will not vary considerably from those of 1955. In that year almost 400 million seats were sold. The first quarter was the best and exceeded expectations because of the extreme cold. On the other hand, the bad summer in France greatly helped the second and third quarters. The fourth quarter is expected to equal the last three months of 1955.

There are 5,690 cinemas showing 35mm film. These are the latest figures available. In the meantime it is known that there have been many new cinemas opened but these are balanced by cinemas which have closed.

A consensus of opinion shows that the Parisian taste is no measuring stick for the whole of France. Many films which succeed in Paris do not make a great impression in the provinces.

On the whole, the French, like most other nations, go to the movies to forget and enjoy a couple of hours entertainment. This means that the so-called "high brow" art films are not greatly appreciated unless they are exceptional. If they have won an international prize then, of course, they can be expected to do good business. Comedies, when they are good, are always acceptable. Full length documentaries, when they are well made and full of interest are also popular with the general public.

GERMANY

by VOLKMAR VON ZUEHLSDORFF

in Bad Godesberg

The current year has been one of consolidation for the German motion picture industry. Among the many hundreds of motion picture producing firms founded since the end of the war, all starting with nothing, some 20 leading companies have emerged which are well established today, along with twelve prominent distributors.

In addition, out of formerly Reich-owned, UFA assets, several companies have finally been formed, one of which retained the UFA name, harking back to Germany's brilliant motion picture years in the 'twenties, long before Hitler took over. Another one, the Bavaria Company in Munich, has already started its production program. The funds raised by selling these UFA assets to private owners are to be used in the common interest of the industry, in exactly what way, the Government will have to decide, perhaps by setting up a Motion Picture Credit Bank for production. The latter still suffers a chronic lack of capital, especially since public subsidies and credit guarantees have no longer been available since the beginning of this year.

Still, with 112 features produced in 1955 and the 157 (including 13 co-productions) scheduled for the 1956-57 season, pre-war figures have again been reached, though nowhere near the record peak of the 'twenties. This is not to be expected. Besides the German offerings, which probably will not materialize in full, there will be 388 foreign pictures on the market, among them 217 from America.

What the industry is hoping for is not

(*Continued on page* 12)

Mr. World Exhibitor...

Let the

U-I

KEY to PROSPERITY

Unlock the DOOR to *Greater Profits*

During the 1957 DAFF DRIVE

DEC. 30 to MAY 4

ARGENTINA: a scene from "Death Floats on the River" with Nelly Panizza and Eduardo Cuitina. Argo produced, Atalaya release.

JAPAN: from among the many, "Street of Shame" which Nagata Masaichi presented at the Venice Festival.

THE OUTLOOK

(*Continued from page* 10)

so much a reduction of imports as for an increase of its own exports. These have gone up from $1,000,000 in 1952 to an estimated $5,0000,000 in 1956, but this is still a far cry from the $30,000,000 to $35,-000,000 earned by foreign product in Germany.

Some circles here feel that it would be a fair gesture on the part of American industry, which under the occupation enjoyed such unusual opportunities for building up a wholesome share in the German market, if it were in some way to reciprocate in the United States where German features, less favored, could find acceptance only gradually by efforts involving tremendous expense for merchandising and publicity.

Attendance figures in Germany, though still on the upward grade (820 million this year compared to 780 million last year), are expected to level off soon. Almost half of the same 6,000 theatres are already equipped for CinemaScope. Television, which passed the half-million mark for registered subscribers September 1, may reach the first million next summer, and this means a sizable number of regular fans. So far there is only one channel, but a second one, to be financed by commercials, is in the offing. To curb competition, scenes from current pictures may not be shown by television in excess of six-minute runs.

HOLLAND

by PHILIP DE SCHAAP

in Amsterdam

Attendances here continue to increase, if only slightly. At present, there are approximately 85,000 television receivers in all of Holland, but their effect on motion picture exhibition is not yet perceptible. Attendances increased from 65,055,000 in 1954 to 66,025,000 in 1955, and an even more important increase is expected for 1956, due to bad summer weather among other factors. Attendances for the first half of this year were up 4.4 per cent over the comparable period last year.

American product continues to dominate the film scene here, and last year occupied 56.67 per cent of all screen playing time, compared with 56.55 per cent in 1954. Of total receipts, U. S. firms accounted for 55.06, while all others accounted for 44.94 per cent. Of the total of 449 films imported last year, 235 were American, 58 British, 58 French, 45 German, 33 Italian, three Russian, and the rest from other areas.

There has been no domestic feature production this year. There were 528 theatres in operation as of January 1, and during the year five new houses were built. Admission taxes in key cities remain at the comparatively still level of 25 per cent.

INDIA

by V. DORAISWAMY

in Bombay

If the fortunes of Indian film producers continue as they have this year, 1957 should be one of their best years. Most of their 1956 productions have been good and few were financial flops, financially or otherwise. Color is playing an increasingly important part in domestic production and next year will probably see a new record set in the number of color productions. Gaevacolor still is the only process available in this country. It is expected, however, that Eastmancolor might make its debut in the Indian commercial field in 1957.

The effect of wide screen and other new techniques seems to have reached their limit as far as box office excitement is concerned. Television remains distantly in the very far future.

One notable feature of 1956 has been the increasing participation by Indian films in international festivals. From all reports, the earnings of Indian films abroad have shown a steady increase. A record in this field might well be established in 1957.

IRELAND

by TOM SHEEHY

in Dublin

With no televison challenge, and a successful 1956 season to encourage them, Irish exhibitors should be optimistic. However, the current shortage of product and persistent rumors of the merging or closing of local distribution offices, suggesting further shortages, have caused some despondency. Much of the 1956 success is attributed to a wet year, and experience showed that here the wide screen films of themselves draw little more box office than good, "ordinary" ratio screen features.

The appeal of down-to-earth continental films grows and, with notable exceptions, American films are losing some of their grip, though still dominating the market.

Admission taxes appear to be stabilized but a national credit-squeeze finance policy is making money tighter. The adverse effect felt in other trades has not extended so far to box office receipts. In exhibitor eyes, 1957 will be a good or bad year for trading, depending on the availability of good stories, irrespective of screen ratios or color or sound systems.

While admissions for the first six months of 1955 numbered 25,662,000, those for the same period in 1956 were 26,305,-000. It is reasonably sure that the same figures and trend hold for the second six-month peroid, though detailed figures are not yet available. These figures exclude attendances in rural 35mm cinemas and 16mm parish halls, both tax-free.

Few new cinemas were built in the past year, but a number of them have been reconstructed. The latter reflect changes in suburban populations rather than an overall increase in the number of filmgoers. The present Government and bank credit squeeze, which has hit the building industry especially, and the fact that a number of cinemas economically possible has now reached the saturation point, make the advent of new cinemas most unlikely.

(*Continued on page* 16)

Film-making in ITALY

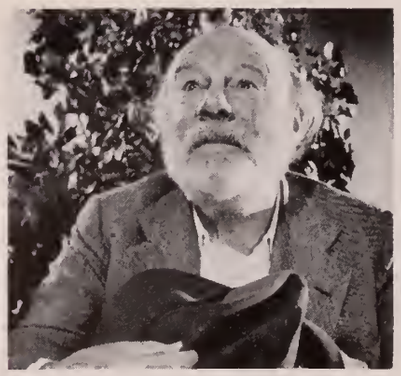
"THE NIGHTS OF CABIRIA" stars Giuletta Masina, Amedeo Nazzari, Franca Marzi, was directed by Federico Fellini, and its producer was Dino De Laurentiis (of "War and Peace").

A scene, right, from Lux's "EMPIRE OF THE SUN," a documentary about Peru.

It's Anna Magnani in the Rizzoli-Pallavicini picture which Columbia will release: "WHEN ANGELS DON'T FLY." Co-starred are Eleanora Rossi Drago, Antonio Cifariello, Luisa Rossi, Piero Boccia.

Giorgio Listuzzi and Gabriela Pallotti in Titanus' "THE ROOF," a picture directed by renowned Vittorio De Sica. They are non-professionals.

"THE MONTE CARLO STORY," right, also Titanus', features Truman Smith, Natalie Trundy, Jane Rose, Arthur O'Connell, Carlo Rizzo, all shown.



It's British Actor Edmund Gwenn in the Italian-Spanish "CALABUIG," in which other stars are Valentina Cortese, Franco Fabrizzi, and Juan Calvo.

The musician at the left is Nero in Titanus' "Nero's Big Weekend," and he is played by Alberto Sordi. Some familiar names in the Italian-French film are Gloria Swanson, Mr. De Sica and Brigitte Bardot.

THEY'RE REALLY

OKLAHOMA!

Gordon MacRae, Gloria Grahame, Gene Nelson

BEYOND A REASONABLE DOUBT

Dana Andrews, Joan Fontaine

TARZAN AND THE LOST SAFARI

Gordon Scott

MAN IN THE VAULT

William Campbell, Karen Sharpe, Anita Ekberg

JET PILOT

John Wayne, Janet Leigh

THE LADY AND THE PROWLER

Diana Dors, Rod Steiger

THE BRAVE ONE

Michel Ray

TENSION AT TABLE ROCK

Richard Egan, Dorothy Malone, Cameron Mitchell

THE SILKEN AFFAIR

David Niven, Genevieve Page

GUILTY?

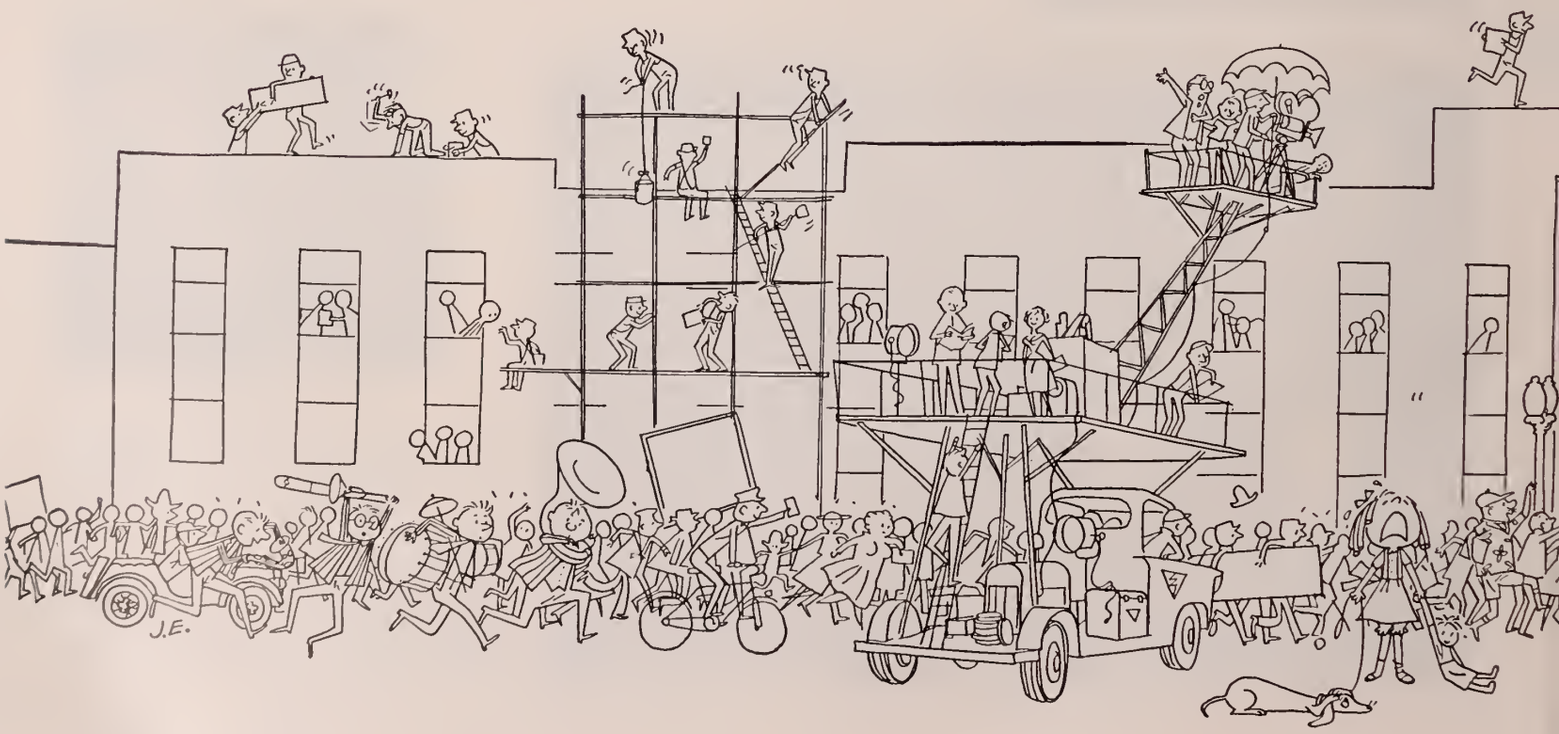
John Justin, Barbara Laage and Donald Wolfit

THE YOUNG STRANGER

James MacArthur, Kim Hunter, James Daly

THE GIRL MOST LIKELY

Jane Powell, Cliff Robertson, Keith Andes



ROLLING AT RKO!

BUNDLE OF JOY
Eddie Fisher, Debbie Reynolds, Adolphe Menjou

DEATH OF A SCOUNDREL
George Sanders, Yvonne DeCarlo, Zsa Zsa Gabor

THE CYCLOPS
James Craig

X---THE UNKNOWN
Dean Jagger, Edward Chapman

FINGER OF GUILT
Richard Basehart, Mary Murphy, Constance Cummings

ESCAPADE IN JAPAN
Teresa Wright, Cameron Mitchell

THAT NIGHT
John Beal, Augusta Dabney, Shepperd Strudwick

BACK FROM ETERNITY
Robert Ryan, Anita Ekberg, Rod Steiger

PUBLIC PIGEON No. 1
"Red" Skelton, Vivian Blaine, Janet Blair

RUN of the ARROW
Rod Steiger, Sarita Montiel

THE DAY THEY GAVE BABIES AWAY
Glynis Johns, Cameron Mitchell, Rex Thompson, Patty McCormack

I MARRIED A WOMAN
George Gobel, Diana Dors

THE VIOLATORS
Arthur O'Connell, Nancy Malone

CARTOUCHE
Richard Basehart, Patricia Roc, Akim Tamiroff

And Disney productions in most parts of the world!

RKO RADIO PICTURES

CHINA: a colored cartoon for children is "The Magic Brush."

TURKEY: from "The Flame of Revenge," a Kemal Film.

THE OUTLOOK

ISRAEL

by ALBERT D. MATALON
in Tel Aviv

Motion pictures remain the leading form of entertainment for the Israeli public in general. A fine picture can attract vast audiences and secure a long run of a number of weeks. The new screen techniques, especially CinemaScope, are very popular locally.

Despite the restless political and military situation here, new building and construction of all types has not slackened, but has, in fact, actually increased. Naturally, this is reflected in exhibition, and four new theatres have gone up. Exhibitors, like the general public, look forward to 1957 with confidence.

Attendances last year were reported at 15,500,500 and this year are expected to increase to approximately 20,000,000. Total number of theatres is 150.

ITALY

by DR. ARGEO SANTUCCI
in Rome

All three branches of the Italian film industry face a multitude of problems. Exhibitors have to contend with a shortage of product, especially good product, and, in common with the other two branches, a general increase in all expenses. The latter is proving particularly troublesome to production and distribution. In addition, production money is becoming increasingly difficult to come by; there are more restrictions on the international exchange of films, and there is a distinct possibility that various industry taxes may be increased.

Indicative of the Government's attitude towards all entertainment was a proposal for a new tax of 10 per cent on admission prices. The proposal was abandoned, however, because of public opposition. Other developments on the Italian scene pose some question marks for the future.

The outlook for 1957 is not at all promising. Various sport attractions are becoming more and more popular. The competition from television is expected to be very heavy next year and will probably be a decisive factor in 1958, when all the novelty of the new screen techniques will have disappeared.

The record number of 820,000,000 admissions sold in 1955 is expected to decline to approximately 815,000,000 in 1956. There is little hope that the 1955 level will be attained again next year. An important factor in that 1955 record was the opening, in the course of that year, of many new cinemas in underdeveloped areas which had previously been without facilities. New construction in those areas has just about reached the saturation point. Gross receipts, however, are expected to increase due to the increase in admission prices. From the estimated 1956 total, of $197,000,000, they are predicted to go to $280,000,000 in 1957.

JAPAN

by A. C. PINDER
in Tokyo

With the best year in history behind them, Japanese exhibitors look to a record-breaking 1957 with new theatres opening on an average of three every two days and a probable 1,000,000,000 admissions in the offing.

The past year has seen 850 new cinemas open their doors. The trend is toward bigger, gaudier theatres with special attention to the customers' comfort. Some cities report a 30 per cent increase in the number of new theatres but there are others which report increases of 70 per cent to 250 per cent in the past year. The total number of theatres in Japan is now over 5,500 and is still climbing. Admissions are up to the 900 million mark annually and total box office receipts are nearing $200,000,000, of which 45 per cent comes from imported films.

Those theatres which have not yet converted to wide-screen are making plans to do so, with the exception of the "fourth-run" houses which feel it is beyond their means. Japanese movie-makers are following the trend in the new techniques.

Japan specializes in "multi-theatres"; that is, a considerable amount of new construction houses four theatres under one roof, and sometimes a theatre is included in a new hotel building or a railway station. Competition from TV is negligible; in fact many owners feel that TV advertising has raised their quality trade and thus added to theatre admissions.

With the inauguration of the Japan Film Export Association, a drive is under way to export more of the estimated 500 feature films that Japan will produce in the coming year. Imported films will be held below the 200 mark with almost 70 per cent going to American makers and the rest divided among European producers. Ways of converting and remitting blocked accumulated funds over a fairly long period of time have been worked out. Meanwhile such funds are earning interest for their owners.

A number of American and European movie-makers are planning more production in Japan. Some of them will be joint ventures with Japanese companies. Taking everything into consideration, Japan is looking forward to the biggest year the industry has ever seen.

LEBANON

by IBRAHIM ZEIN
in Beirut

Next year is likely to be a decisive year for film production in Lebanon. Two local companies currently are working on features for domestic consumption and for export to the other Arabic-speaking countries. How they are received will tell the tale as far as future production is concerned. Although Egyptian-made Arabic films have long been popular here—and often with Lebanese stars—it will not necessarily follow that Lebanese films will be popular in the lucrative Egyptian mar-

(*Continued on page* 24)

BRITISH THEATRES HEALTHY BUT TICKET TAX DAMAGING

by PETER BURNUP

LONDON: Gross takings at Britain's 4,324 theatres now operating, and with a seating capacity of slightly in excess of 4 million, currently run at an annual average of £100.7 million, with a net, after the deduction of the heavy entertainment tax prevailing, of £68.9 million.

Despite a cut-back of £2.3 million in the annual gross recorded a year ago, the country's theatres continue to offer a happy and probably unsurpassed mart for the offerings of the world's film-makers; and notably Hollywood. The established trading figures reflect also, in outward seeming, a stubborn robustness in the industry's fiscal operations. It requires to be recorded, nevertheless, that beneath the flattering facade so displayed a variety of inimical circumstances are to be discerned.

Period of Contraction

They are indeed apparent to all informed observers and the whole industry here passes through a period of what some euphemistically characterize as "rationalization," but which is more realistically accepted as severe and inevitable contraction.

The president of the Board of Trade lately informed the House of Commons that in the 10 months to October 31, 1956, 142 theatres had closed. The number of closures will rise rapidly in the course of the next six months and not all the houses concerned are the property of so-called small exhibitors. The powerful J. Arthur Rank Organization announces, for example, that up to 79 of its 546 theatres will shortly go dark.

Associated British Cinemas—Mr. Rank's principal competitor — plans shutting down between 25 and 30 of its 420 houses. The industry's trades-union leader, Sir Tom O'Brien, prophesies that the holocaust may well involve more than 1,000 theatres within the next two years, unless some substantial entertainment tax relief is forthcoming. Dramatic emphasis apart, even cautious Mr. Rank admits that the toll of victims will run into hundreds unless tax remission is accorded the industry.

Taxation Is Unfair

Admittedly, the vicious and crippling burden of the tax is the greatest single threat to the industry's existence. Its incidence—taking as it does up to 31.6 per cent of a theatre's gross receipts—is not only onerous but unfairly discriminatory. For stage play theatres, circuses and the like bear a tax at much lower rates. Moreover the tax, imposed on admission tickets, has no relation to a theatre's real income. That circumstance bears with peculiar severity on smaller houses, operating in any event on narrow margins; but cases are recorded of theatres losing as much as £4,500 a year and being called upon to pay tax at the same time to the order of £7,500.

The emphasis laid by industry leaders on the tax quandary is readily understandable; for they are united, at the moment, in a Petition of Right to the Government—reinforced with an impressive set of accountancy arguments—demanding relief. The Chancellor of the Exchequer, six months ago, expressed sympathy with the petitioners' claims and his officers in the Customs and Excise Department are currently engaged in a precise examination into the whole pattern of entertainment tax incidence.

But it is difficult to see in Britain's present parlous economic position how the Chancellor, however much he may sympathize with the industry's difficulties, can afford anything more than a token palliative for its disorders. Moreover, the tax is not the only debilitating factor. The rising costs with which theatre men have to cope and the impact of commercial television are others.

Costs Up Sharply

Following a worldwide economic pattern but intensified here, so it is claimed, by special circumstances attaching to the so-called Welfare State, theatre running costs have increased in cataclysmic fashion. By the beginning of 1946 wages were costing twice the figure for 1939: but in the last few months they have increased by a further 75 per cent.

The full impact of the commercial TV system remains to be precisely assessed, but it is generally conceded that the commercial network has developed into a thriving enterprise in a matter of months. Its potential audience is estimated to grow at the rate of 640,000 a month. The average nightly TV peak-hour audience is set at 4.5 million for the BBC and 1.5 million for the commercial service.

No less an authority than J. Arthur Rank, commenting on the cutback in attendance at his cinemas, remarked on "the lack of availability of sufficient box office films from Hollywood." Mr. Rank went on to say: "These have tended to be fewer since the change in pattern of the American cinema industry, following the legal separation of exhibition and film production interests insisted upon by the U. S. Government some years ago." That may well make for a global problem, but it makes also for a challenge to film-makers other than in Hollywood. It is also one of the concomitants in a situation which leads to the aforementioned "rationalization" process now in progress.

Authorities like Sir Philip Warter — shrewd and prudent chairman of the Associated British Picture Corporation — agree that sections of the industry hitherto have been living on pipe-dreams of the abnormal conditions prevailing in the lush days of World War II and immediately thereafter. And that the day of reckoning has now come.

Potential Stretched

The production potential of the country's film-makers is currently stretched to the ultimate. But the truth of the axiom postulated by stern economists in Queen Victoria's expansive days—namely, "Export or Perish"—becomes more than ever clear in the case of British film-makers. They are required to compete—at home—with Hollywood's best.

Without the gloss which attends the latter, Britain's producers may just as well pack up their studio props and leave the job to others. But urbane gloss costs more money than is to be garnered in the domestic market. That is the reason for a variety of Governmental and often self-destructive devices such as the Quota Act, the establishment of the official Film Bank known as the National Film Finance Corporation and the British Film Production Fund more familiarly known as the Eady Levy.

Without the last-mentioned device, which the Government proposes making a statutory impost on all theatre box offices whether the house in question is making a profit or not, few producers here would survive. By a loophole of technicalities in the definition of what or what does not constitute a "British" film, astute Americans have lately made a considerable beachhead breach in the privileged production field. At the disbursement of so-called "Eady" money at the end of July last no less a sum than £427,747 was handed out to American-controlled "British" production companies.

Caused Controversy

The propriety or otherwise of the transaction has been the occasion of bitter controversy here and may well lead to a statutory realignment of Quota and other matters. But at least — as Sir Michael Balcon, whose pictures now pass through MGM, has aptly pointed out—American capital has contributed considerably to the sustenance of British studios and their work people; and, by inference, sustained the good name of British workmanship abroad.

All that despite, the Rank Organization

(Continued on page 20)

THE RANK ORGANISATION presents
A MICHAEL POWELL & EMERIC PRESSBURGER production

JOHN GREGSON
ANTHONY QUAYLE
PETER FINCH *as CAPTAIN LANGSDORFF*

VISTAVISION TECHNICOLOR

with **BERNARD LEE · IAN HUNTER**

Written, Produced and Directed by MICHAEL POWELL and EMERIC PRESSBURGER

THE BATTLE OF THE RIVER PLATE

In December 1939 . . . suddenly from the South Atlantic came the flash that exploded into splash headlines on every front page. Three daredevil little ships had challenged the German pocket battleship Admiral Graf Spee and sent her racing for the cover of a neutral port.

For three incredible days the United States of America and the rest of the world watched Montevideo. Men of every nation have hailed the courage of the sailors who took those three ships against a pocket battleship. Many have pondered on the mystery of the raider's end

Now at last the full story is told . . . a mighty battle re-created . . . and the secret of a fabulous diplomatic bluff revealed .

THE BATTLE OF THE RIVER PLATE is a true and heart-gripping story.

It is British picturemaking at its peak and international entertainment . . . guaranteed to give your patrons a new, different and spectacular production.

Book it—sell it—show it—
and prove that this tremendous story means tremendous business in the United States.

THE RANK ORGAN

ISATION OF BRITAIN

COMPANY EXECUTIVES' OUTLOOK OPTIMISTIC

by LAWRENCE J. QUIRK

Expressions of an optimistic outlook for the future and reports of a strong business upswing during the past fiscal year throughout foreign exchanges, highlighted the observations of sales executives of the major companies' foreign departments last week.

Typical of the outlook was that expressed by Lacy W. Kastner, president of Columbia International, who said that Columbia's foreign business for the 22-week period up to October 22 was 21 per cent over the corresponding period in 1955.

"I am confident that our business will continue on the same basis for the balance of the fiscal year," Mr. Kastner added. "For the moment the European and Mid-East situations have not affected us, but I fear that the longer the canal remains blocked, the greater will be the economic repercussions in England, France and the rest of Europe. One result may be a dollar shortage, and we might find ourselves with less immediate dollar revenue."

With reference to the non-shipment of films to Spain and Denmark over the past year, Mr. Kastner noted the pending negotiations with the governments of those countries over the unsatisfactory conditions and expressed the hope that these problems will be resolved shortly.

He also noted that Columbia's foreign business "has grown steadily with a solid increase in revenues each and every year."

New Problems Abroad

A spokesman for Paramount said: "Business abroad has been up to last year's level, which we consider excellent. This year, of course, there are several new problems, including an increased stringency on remittances from abroad, and a tightening of some government controls. Then, too, various foreign countries have sustained a dip in their economies."

The Paramount representative also noted a rise in nationalistic sentiments. This, he said, "was principally manifested in attempts to limit our imports and increase our costs with a view to their helping their native film-makers to exceed their past performance levels."

The Paramount spokesman added that he is optimistic that the MPEA's efforts to aid the situation will be successful. He also noted the problem of controls on admission prices in some foreign countries, "with arbitrary price ceilings even on our big specials, with a consequent decrease in revenues." He added that the MPEA was also attempting to correct this condition.

"We have found," he said, "that despite the indicated difficulties, our pictures have been very well received abroad. We expect an exceptionally fine reception of 'War and Peace,' for instance, especially in Europe, as the original novel is widely known there, an accepted classic that in many areas is almost obligatory reading."

"We still feel," he concluded, "that motion pictures are, and will continue to be, the basic entertainment medium abroad for the masses. In most countries the threat of TV is fairly remote and should be for some years to come. With the proper kind of pictures, we feel we can count on a continued strong business."

A Warner Brothers executive said his company had enjoyed "an all-time record business abroad in the past fiscal year, especially in Latin America."

"The accent is definitely on the upbeat," the Warner spokesman added. "There are fewer and bigger pictures nowadays, hence more time to spend promoting them. This extended promotion time brings correspondingly more satisfactory results. We have the material and the talents to flood foreign newspapers and magazines with publicity, plus plenty of time to plan our programs.

Accent on New Ideas

"There is accordingly no rush, and exploitation campaigns abroad are carefully conceived and thought out for maximum results. The accent today is also on new ideas, and we want them from bright young men abroad as well as in this country. Some of those fellows in England, France and elsewhere are very talented at recasting our angles and other ideas for the local consumption."

According to a 20th Century-Fox spokesman, the company's international organization has stepped up, and will continue, its promotional analysis of the foreign market for its CinemaScope product. Through comprehensive tieups with publishers, for example, the company has aimed at pre-selling product derived from literary properties.

The intensive 1956 sales campaign—The 20th Century-Fox Overseas Olympics Sales Drive—which has been tied in, appropriately enough, with the year's major sports event, is certain to set an all-time record in overseas billings, the representative stated.

"Exceeding its most optimistic expectations, the company has, in the less-than-four years since the initial announcement of the development of CinemaScope, achieved virtual saturation in installations in every country," the representative added, "and it has surpassed the original 'saturation' point in many territories abroad."

"Under the leadership of World-wide head Spyros P. Skouras and Murray Silverstone, president of the 20th Century-Fox International and Inter-America Corporation, the overseas organization's initial target was to achieve a high percentage of installations among its regular customers. However, the instantaneous public and critical success of the anamorphic process resulted in installations that went far beyond what anyone might have dared to hope for."

"Business overseas this year will be, we expect, as good as last year—in a word, excellent," the representative concluded.

Highly optimistic was the tone of the spokesman for Universal's foreign organization. "Barring unforeseen circumstances, we will continue to look to Europe as our main source of revenue. Further improvements in our always improving product will be our main weapon in the continued development of our prosperous European market. It is true that in some areas, like such Latin American countries as Brazil, Chile and Argentina, business dollar-wise is tempered by the differential in exchange.

"But this is more than offset by the expansion we expect throughout South America. We at this company have every reason to feel positive and optimistic about the future," the representatives said. "Take Asia. It is virgin territory, and lends itself to any kind of expansion that sound exploitational and merchandising principles can conceive. The Asian market will open up more and more. Japan, of course, is a flourishing market, and is of crucial importance.

"Universal's policy, we feel, is aggressive, and realistic at the same time. We are a sound company, prudent in our dealings, and the gains we make, we hold. We have every expectation of exceeding our last year's business abroad."

BRITISH MARKET

(Continued from page 17)

—appreciative more than the next of that "Export or Perish" axiom—is committed now to an assault on the enclave of the U. S. The Organization is encouraged therein in the success which has attended similar attacks in behalf of Britain's film outgivings on other territories, including Western Germany and, notably, South America. Looking at the munificent earnings which accrue to America's pictures in this country, John Davis—the chief of the Rank Organization—demands a place in the American sun for his own offerings.

Brightest aspect in this country's otherwise bleak film prospect is the export market it has created for its motion picture equipment. In the year 1955 Britain's export of equipment reached the all-time record of £2,267,911. Prime mover therein is the company known as Rank Precision Industries, which deals in everything from seating and screens to lenses. The company is riding a tide of prosperity both in the home and export market.

Film-making in GERMANY

On the African reservatian, above, a scene fram Okapia's "NO PLACE FOR WILD ANIMALS." It's "THE CAPTAIN OF KOPENICK" at the left, Real-Film's version of a famed military satire. And, at the right, a scene from "THE STALLION MAESTOSO AUSTRIA," OEFA's picturization of famed Viennese Lippzzaner-stallions.

The singing Trapps, well knawn in America, may be seen above in "THE TRAPP FAMILY" which Wolfgang Reinhardt made far Divina-Glaria.

Germany's mast popular actar, O. W. Fischer, and yaung Oliver Grimm, star in "MY FATHER, THE ACTOR," a scene from which is at the upper right. Robert Siodmak directed for CCC.

"STRESEMAN" is the title of Metor's story of Germany's peace advocate. At the right, Erich Schroeder in the title role.

EXHIBITORS HAVE DEPENDED ON REPUBLI

A SUSPENSE DRAMA

sparked by the lovers of the Broadway hit, "PICNIC"

C'S BOXOFFICE PICTURES FOR 20 YEARS

and Republic continues to deliver all over the world!

ZANZABUKU
THE MAVERICK QUEEN
DAKOTA INCIDENT
THUNDER OVER ARIZONA
A STRANGE ADVENTURE
LISBON
DANIEL BOONE, TRAIL BLAZER
SCANDAL, INC.
THE MAN IS ARMED

THE CONGRESS DANCES

CinemaScope TRUCOLOR by Consolidated Film Industries

JOHANNA MATZ • RUDOLF PRACK • HANNELORE BOLLMANN

ACCUSED OF MURDER

NATURAMA TRUCOLOR by Consolidated Film Industries

DAVID BRIAN • VERA RALSTON • SIDNEY BLACKMER

AFFAIR IN RENO

NATURAMA

JOHN LUND • DORIS SINGLETON • JOHN ARCHER

DURANGO GUNFIGHTER

NATURAMA

ANNA MARIA ALBERGHETTI • BEN COOPER • JIM DAVIS

USSR: from the Riga studios, "Springtime Frosts": shown are actor O. Krastinsh and S. Stungure.

YUGOSLAVIA: "The Valley of Peace" is from Triglav, in Ljubiana, and features John Kitzmiller and Eveline Wohlfeller.

THE OUTLOOK

(*Continued from page* 16)

ket. The Lebanese are familiar with and understand the Egyptian dialect, but the reverse does not hold true. Undoubtedly an important influence on Lebanese production will be the fact that the recent hostilities in Egypt may have reduced the output of Egyptian studios. If so, Lebanese product may well be welcomed by product-short exhibitors.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

Trade leaders forecast that business for Mexicans films, both here and abroad, will be better than ever in 1957. They base their predictions on the fine showing made this year in the domestic market and in various foreign markets, particularly in such South American countries as Venezuela, Colombia and Peru. There also are strong indications that the increase in business with Argentina, which began last Spring, will continue in the new year.

In Mexico, domestic pictures registered heavier than ever before, due principally to vast improvement in stories and performances. Several productions were true box office champions. Outstanding among these is "La Escondida" ("The Hidden Girl"), starring Maria Felix and Pedro Armendariz, which Columbia is distributing throughout the world. Trade members are gratified by the resumption—and on an even larger scale than ever before—of the old-fashioned queue in front of motion picture theatres. More people seem to have more money to spend, and since films are still the favorite form of entertainment, there seems to be no reason why the upsurge should not continue in 1957.

Better business prompts general agreement that the country's total attendance figure this year will reach at least 180,000,000. This compares with the 1955 total of 173,897,454 reported by the National Cinematographic Industry Chamber. The total number of theatres in Mexico now stands at 2,441, and seven new theatres presently are under construction.

NEW ZEALAND

by R. A. USMAR

in Wellington

There are several bright spots in the industry outlook here, namely, a general increase in all wage scales so that there is more spending money available; recent rises in admission prices; a promise that the top product now available from the United States and Great Britain will continue; and, of course, the public's continued preference for motion pictures as the favorite form of amusement.

It seems safe to say that 1957 will be another prosperous year for New Zealand exhibition. Television, which has just been introduced in Australia, remains somewhat dimly in the future here. The effect of drive-ins, when and if they are introduced here, on conventional theatres is a favorite topic for speculation among New Zealand theatre men.

According to the last published statistics, attendances for 1953-54 were 37,368,000. It is expected they will exceed 39,000,000 for the 1955-56 period. Currently 586 theatres are in operation here, including three that were completed during the year. Six more are in the planning stage.

NORWAY

by FINN NYMANN

in Oslo

Construction of new theatres in Norway is still practically at a standstill. Municipalities have a very hard time obtaining government building permits due to shortage of labor and materials. Re-building of general industry, private homes and commercial facilities in north Norway, destroyed by the Germans, still has preference. A few good theatres have been built, however, and a number of others have now installed wide screens, so that last year's total of 60 houses now has risen to 130.

There has been some progress in the development of television. The Government Broadcasting Station is carrying out experiments. It is not expected, however, that practical installations can be made sooner than five years. National attendance dropped half a million in 1955, totalling 33,178,694, against 1954's 33,845,344. There are no estimates on the current year available.

American pictures still dominate the programmes, but the public is getting tired of rough and brutal pictures, clamouring for more comedies and light entertainment. The Municipal Cinemas National Association and the MPEA automatically extended their agreement that all pictures receive a straight 40 per cent after deduction of tax. This is not the ceiling, however. The association agreed to increase the rental to 45 per cent for pictures which they judge to have a special social or moral value. Among the current season's accepted choices were Columbia's "The Harder They Fall," Metro's "I'll Cry Tomorrow" and the British "Reach For The Sky."

The outlook for 1956-57 seems rather bright. Business this fall was exceptionally good for American films which seem to be much stronger than last year's.

SWITZERLAND

by ARTHUR GOEPFERT

in Zurich

The outlook for 1957 is decidedly good. Better movies brought back the times when long runs were the normal expectation. The public is now accustomed to all the new screen techniques and expects CinemaScope or VistaVision, colour and stereophonic sound as a matter of course in new movies.

During 1956 approximately 15 new theatres were built, with none of the old

(*Continued on page* 26)

As
its
more
than
100
U.S.
engagements
have
registered
the
highest
grosses
in
Warner
history

GEORGE STEVENS' PRODUCTION FROM THE NOVEL BY EDNA FERBER

will
now
be
shown

WORLD-WIDE!

PRESENTED BY WARNER BROS. IN WARNERCOLOR STARRING

ELIZABETH TAYLOR ☆ ROCK HUDSON ☆ JAMES DEAN

Watch her! New star! → AND PRESENTING CARROLL BAKER · ALSO STARRING JANE WITHERS · CHILL WILLS · MERCEDES McCAMBRIDGE · SAL MINEO

SCREEN PLAY BY FRED GUIOL AND IVAN MOFFAT

PRODUCED BY GEORGE STEVENS AND HENRY GINSBERG • DIRECTED BY GEORGE STEVENS • MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

SWITZERLAND: Nellie Borgeaud and Hannes Schmidhauser in Praesens Productions' "The Story of a Swiss Guard in Rome," a title which in export will probably be changed.

THE OUTLOOK

(*Continued from page* 24)

houses closing down. Not all of them are doing capacity business, but all of them are doing nicely. The neighbourhood theatre is decidedly on the way out. Today a theatre needs good films to make money.

Although TV is steadily getting bigger and better, there is as yet no visible inroad into theatre business. In building new theatres there is a noticeable tendency towards smaller houses and longer runs.

Three Swiss films have been produced during the year, "Oberstadtgass" ("A Little Street Uptown") after a very successful radio series, " 's Waisechind vo Engelberg" ("The Orphan of Engelberg") and, still in production, "The Story of A Swiss Guard in Rome", a film of high promise.

The total of 35,000,000 attendances in 1955 is expected to reach approximately 36,000,000 for 1956.

TURKEY

by PHEDON NAZLOGLOU

in Istanbul

Business generally has been good here in the current year. Although the number of domestic productions declined by about 25 percent, the quality of the pictures was substantially better. Action pictures still are the most popular with Turkish audiences, the most popular being from the United States, followed by Italy, France and Great Britain. In the last several years, imports from India have had an increasing success. Despite the fact that five theatres closed during the year, the total of 450 throughout the country registered approximately the same business this year as last.

VENEZUELA

by MONA LONDON CALDWELL

in Caracas

Attendance has increased about five per cent in the last year and is expected to maintain this level during 1957. Actual attendance figures are not available at this time. Sixteen new theatres were built in Venezuela during 1956, but those of most importance are the Carlotta in Caracas and the Lid in Valencia. The Urdaneta theatre, Maracaibo, has been completely rebuilt. A new first run theatre, Las Colinas, will be finished in Caracas by March, 1957, and in Maracaibo the Avila will be ready in January.

Tiuna Films plans production of three films for 1957 which will be distributed by Tropical Films. Heretofore Tiuna Films has produced only newsreels and advertising shorts. Bolivar Films also continues this type of production. Advertising shorts are shown here in all theatres, including first runs.

CinemaScope is a special attraction but its importance is lower than formerly. VistaVision does not mean much in exploitation of a picture. El Theatre del Este has been equipped for Cinerama and is enjoying a moderate success.

Italian pictures are losing their strong appeal in favor of French films in the bigger situations. On the whole, American films usually gross about 200 per cent more than average European films. Mexican pictures maintain a steady level in Caracas and especially in the interior, but do little business in first runs.

YUGOSLAVIA

by STOJAN BRALOVIC

in Belgrade

Motion pictures remain very popular here and the business outlook is good if not spectacular. Total attendances for the first eight months of the year were approximately 68,125,000.

The government's film program for next year envisions the production of 20 features and 200 short subjects, including 52 newsreels, 30 educational films and the rest documentaries, children's films, travel and cultural subjects, all in black and white.

The plan is based on the one for this year which called for the production of 16 features and 180 shorts. Producers here —all state-controlled—made several successful co-productions during the year with French, German and English producers. Such arrangements are becoming very popular, since the foreign participants can supply the various technical skills which are lacking in the domestic industry.

The favorite fare of local patrons are musical films, followed by westerns and dramas. The big, spectacular color productions, especially those of American origin, are particularly popular. Although none of the new projection techniques has yet been shown here, the feeling is that they will arrive in the not too distant future.

SPAIN: Suevia Films' "Main Street" was exhibited at the Venice Festival. It stars American Betsy Blair, French Dora Doll, and Spanish Jose Suarez. It is in French and Spanish.

Charlton Heston as Moses

FIRST
INTERNATIONAL
ENGAGEMENTS
TO BE
ANNOUNCED IN
1957

Yul Brynner as Pharaoh

Paramount Presents

Cecil B. DeMille's

PRODUCTION

The Ten Commandments

starring

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World's Film Industry Leaders Discuss National Problems

The world market in motion pictures is viewed in different lights depending on the point of view. Following are observations on the present situation and future outlook as expressed by leaders in the several branches of the motion picture industry located in important markets overseas.

by ROBERT CRAVENNE
Unifrance Film

The expansion of the French cinema may be considered quite satisfactory. Fifty per cent of the receipts come from the export of French films. Our best customers are Belgium, Switzerland and Canada, followed by Germany, Japan and South America. French films are also extending eastward into the Soviet Union and Eastern European countries, and perhaps presently into China.

The U.S.A. has given us only a limited amount of satisfaction and we are left with the belief that better results can be obtained. French film producers are now studying ways and means of improving this situation. This includes consideration of plans to set up a distribution organization in the U.S.A. which would operate beyond New York City.

We have also succeeded in making considerable progress into the British market with French films.

by S. S. VASAN
President, South Indian Film Chamber of Commerce, Madras

It is an all-important factor that almost every item in the making and presentation of motion pictures in India — except the screen itself and the technicians — has to be imported from abroad at considerable cost. This is, among other things, responsible for the time lag in adopting developments in the industry here after they have come into use in the U. S. and elsewhere.

There are other handicaps, also peculiar to India. There is the multiplicity of languages. The total inadequacy of the number of theatres compared to the vast population. There is a Puritanical state censorship and an unconscionable rate of entertainment tax.

by DR. OSCAR DUBY
Producer, Switzerland

A film producer in Switzerland has to be careful of his product. He must make every picture count, because the country is so small and the market so tiny. He has to produce accurately for the taste of the Swiss public and it has to be a good picture every time. The average is two or three new films a year. There was a boom in 1942, when no fewer than 13 pictures were produced in the same year. Most of them were not up to standard and the box office was damaged for the few good ones. For a while the fact that a picture was Swiss-produced was enough to keep theatre-goers away.

Only two companies survived the 1942 period, Praesens and Gloria. They produce one or two pictures annually, and they are generally successful. There is a certain danger that this may induce another boom, but even if memories of the first time do not prevent it, the limited technical and creative talent in our country will do so. Four films a year seems to be our top limit.

by V. SHANTARAM
President, Film Producers Guild, Bambay

Audiences are carried away by novelty in pictures, by intriguing things such as 3-D, Cinerama, and even rock and roll. But the novelty does not last long. It usually wears off after the first reel and then the audience looks for the intrinsic value of the picture. But great pictures, "classics," which are reissued from time to time prove to be popular for decades. As with literature and the stage, it would appear that only those films which have aesthetic appeal of the highest order and are of genuine quality will ultimately become screen classics of ageless value.

It is obvious that these screen classics cannot be created by pandering to novelties and to the taste of audiences. There cannot be a change in audience taste unless producers make a conscious effort to change them and guide them along proper lines.

Indian audiences over the past 25 years have responded well to pictures which not only entertained but also elevated their artistic appreciation. Today's audiences around the world seem to be more exacting and more conscious of the aesthetic qualities of pictures. This trend will continue to develop and future audiences will demand even better quality in films.

by WALTER KOPPEL
General Manager of Real-Film GmbH, Hamburg-Wandsbek

The film producer is subject to inexorable laws of economic feasibility, and in the economic situation here, one single commercial failure could mean the loss of existence for the producer, as it already has in a number of cases. In order to get back again the money put into a film, the picture must attract between 3,500,000 and 4,000,000 patrons. One should not, therefore, nurture illusions about what the public wants.

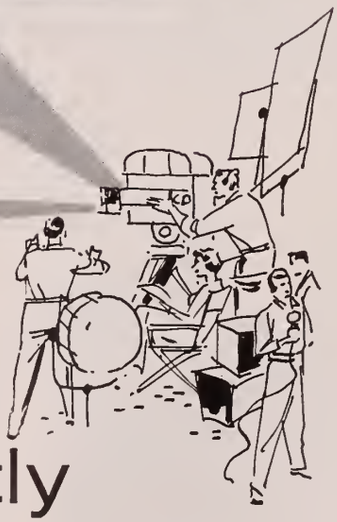
There can be no gainsaying that the public prefers pictures out of "dream factories" to pictures about real life. In my opinion, 95 per cent of the people go into a theatre with a single wish, to find diversion from the workday world, and do not wish to be preoccupied again with those things which press upon them every day in their living.

Can a film be art? A theoretical analysis should not start with the end product film. In every other work of art, the a single individual. In the "collective" product is the creation or performance of product of the film, many varied artistic disciplines flow together into a whole, losing their independent existence in a uniform work composed of the elements of picture, language, music, architecture, etc.

In such connection, individual disciplines gain or lose in intensity in the completed whole. The synthetic character of the film, its origination through the joining of individual efforts and performances—of differing values—call for the

(*Continued on page* 30)

FROM THE STUDIOS OF THE WORLD TO THE SCREENS OF THE WORLD...



COLUMBIA releases are the cream of international product...and this is perfectly natural, since **COLUMBIA** is

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VIEWS OF LEADERS OVERSEAS

(Continued from page 28)
application of completely different standards of definition. Commercial necessity makes the production of a true "art" film difficult.

What remains, however, is the endeavor to achieve the valuable artistic film, the content and form of which are determined by genuine ethics and harmony, but without neglecting the need of entertainment for the public.

by CLEMENTE LOCOCO
Owner, Opera Theotre, Buenos Aires

It would be a silly thing to say that the best pictures are those which are based on a good book, assemble a multi-star cast, a great director, magnificent color and all the technical advances in the modern industry. Late experiences reveal clearly that moviegoers have a preference for those films which take them, from their seats, on a trip all over the world.

When a picture reflects a place as it is, its habits, its legends and its typical people, it will be a success in the country of origin and in the rest of the world. As examples I will mention "Summertime" and "Three Coins in the Fountain," American-made films of foreign locales.

The landscapes in some films, shown by means of "back projection," and characters transplanted from one country to another by the story, don't present a great attraction, they merely show good photographic techniques.

by MARIO AUDRA, JR.
President, Cinematagrafica Maristela S.A.

Audience tastes change under the influence of two equally strong forces: saturation by one type of picture, which happens when the market is flooded by films seeking to imitate a recent success, and the crystallization of a film style which reflects the national development of the country.

There is little doubt that new techniques have brought new means of expression, but they must be used intelligently. Each type of film should be done in the process which will best express its theme and story. The old black-and-white process still has great advantages in that it has a lower cost and technically it does provide a greater quality of drama to certain kinds of films.

The epic drama is undoubtedly the subject which most interests the audiences of our country. There is also a high acceptance of juvenile comedy and adult drama.

by LOUIS ELLIMAN
Managing director, Odean, Ltd., Ireland

Our experience indicates that our market can now absorb about 12 super pictures per year for successful extended runs. Any substantial increase in the number might tend to lessen their extra drawing power and value. Of course, these have to be supported by a steady supply of competent bread-and-butter features. Amongst the latter we find that the taste is now for light comedy. Westerns, for example, have practically no appeal.

In the bigger films, we feel that the audiences like to be taken to other places. They favor the travel aspect and interesting locations. The new type of musical, which includes a strong story as well as spectacle, is being well supported. The old idea here that British films were inferior is completely gone. The public here now welcome them strongly and they are giving increasingly greater support to Continental films.

by DINO DE LAURENTIIS
Producer, Italy

Any change in the public taste is directly proportional to the development and general shape of events in any given historical period. It is also directly proportional to the effect of such events on people's ways of thinking and living, even though such processes may not be perceived by the public.

I firmly believe that a producer's greatest ability lies in quickly spotting the new taste trends determined by such events and changes, discovering the new preferences of the public and their new viewpoints for judging a film.

Many producers today—in America more than in any other country—seem to believe it is the film show that must influence the public, and that in the end it is the show which will impose a certain fashion, taste, psychological or moral style upon the public. Sufficient proofs lie in the "star" phenomenon, wherein large groups of impressionable filmgoers imitated the dress, manner and even moral attitudes depicted by an idol on the motion picture screen.

Today's filmgoer looks to find himself in the show. He is not satisfied by a show that is merely entertainment. He seeks the things that interest him in his real existence—contents, problems, solutions and discussions of life's course. It seems, therefore, a great mistake on the part of many producers, particularly those of Hollywood's "old school," to follow abused lines and to use standard gags and situations which have long lost their power of attraction.

Therefore, also in view of beating TV's competition, the best system seems to be that of conducting picture production on an essentially artistic basis and within the field of ideas. I have said that it would be a good idea to get some European talent, such as writers, playwrights and directors, into American production as a means of injecting fresh blood and energy into an organization by no means ill or constitutionally imperfect but undoubtedly impoverished and anemic.

by ALEJANDRO CORDERO
Owner, Gran Rex Theatre, Buenos Aires

Over 20 years as an exhibitor in a vast chain of theatres permits me to appreciate the changes which have taken place in public preferences for films. In my opinion, the action films—those of great violence and brutality—are undoubtedly the greatest attractions, regardless of the story content or the setting. Unfortunately, this predilection on the part of the public does not speak well of the culture.

Films that depict social problems of our time in crude—and violent—form, are also in great popularity with a major segment of the audience. These productions, which do have some artistic quality, deserve to be nurtured. In recent years, an exaggerated tendency toward sex has been noticeable, especially in pictures from Europe. These are attracting large audiences, but I don't believe this trend should be allowed to spread.

With reference to musical productions, I have noted a decided taste in the public for outstanding musical pictures, using

(Continued on page 32)

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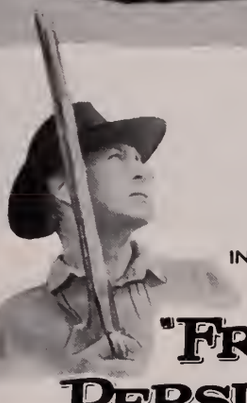

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IN WILLIAM WYLER'S PRODUCTION

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co-starring
DOROTHY McGUIRE
introducing Anthony Perkins
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AUDREY HEPBURN
MAURICE CHEVALIER

in

BILLY WILDER'S

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in the dazzling musical...

"JEANNIE"

PRODUCED BY
MARCEL HELLMAN

in CINEMASCOPE and COLOR

WHERE PROGRESS MAKES THE NEWS OF AN INDUSTRY

LEADERS' VIEWS

(*Continued from page* 30)

singers and actors of worldwide reputation. Dancing in films is also a good attraction. The appearance of great classic dancing stars increases considerably the commercial value of pictures here.

The introduction of new systems of wide screens and improvements in color have aroused greater interest in those films which show scenic landscapes and "tourist places" as backgrounds. Social comedies, however, are not very successful.

BRAZIL: a submission by that country to the world public is "O Sobrado," directed by Walter Durst and Cassiano G. Mendes and starring Lia De Aguiar and Barbara Fazio.

by MASAICHI NAGATA

President, Doiei Motion Picture Co., Japon

In Japan, we believe in the future of the motion picture industry and we feel that it is the finest world-wide medium for entertainment and education.

During 1956, Japan not only led the world in the number of films produced, but in the number of theatres constructed. We believe that our 1956 record for attendance will be bested in 1957.

Thus far in Japan there has only been negligible competition from TV and we feel that if we continue to make good pictures this condition will remain. We must make more color pictures. We must use wide screen and other new techniques. We must see that in 1957 quality as well as quantity is emphasized.

Our export market is small but it is expected to grow in 1957 as world audiences learn more about Japanese films. We import many American pictures as well as European and besides enjoying them we are inspired by some to make better pictures here.

by DR. ABILIO PEREIRA DE ALMEIDA

Director-superintendent, Cinematografico Vero Cruz; president, Soa Poulo professional motion picture industry association

If there are changes in audience tastes, they are hard to note. Attendance has been increasing, but much of it is due to the expansion of theatre circuits in Brazil. It is also difficult to note audience tastes from box office results, inasmuch as all types of pictures, from violent Westerns to sophisticated drama, have achieved success.

In the matter of new techniques and novelties, I feel that the same thing happens in Brazil as has happened in the U.S. and other countries. After the first impact of the new system or process, public interest fades and the audiences prefer to see films whose story content appeals to them or which features a prominent cast. Even with higher admission fees, pictures made with brand new techniques or systems have had poor showings in Brazil compared with box office successes of earlier "flat" films.

Our experience here with the international market has been limited. Brazilian producers have a number of problems, but there is little doubt that the international market, like the internal one, will accept any type of film as long as it has something interesting and understandable to say to the audience. What is needed, too, is talent. A good picture does not follow patterns. All kinds of pictures have been successful. The formula of a good film is surprising because it usually goes against any set formula.

by GOFFREDO LOMBARDO

President, Titanus Fims, Rome; president, Itolion Union of Producers

Hit by the worldwide phenomenon of constantly rising production costs, now more than ever before in the 50-year history of our industry, the Italian film maker must exploit to the fullest the international market. If we fail to do so we will destroy the Italian motion picture industry.

There was a happy time when we recovered production costs at home; the international market gave us our profits. Today our films cost so much that the international market represents initial costs as well as profit. What, then, must the Italian producer do in this new circumsances? At Titanus, for example, we have decided to diversify our product. Future Titanus films will fall into one of three casting and budget categories: 1) films for domestic consumption, 2) European films, 3) international productions.

My company owns and operates a number of cinemas which we must supply with product. The motion pictures which we wlll exploit almost exclusively on our home market will supply us with the features we need for our theatres. These films will also be a proving ground for new directors, new writers, new dramatic talent.

As far as the European films are concerned, we will continue the co-production program which we activated six years ago. European films, which are sometimes successful on the American market as well, have a huge potential audience and can be very expensive if need be. We will continue to use the leading actors and actresses of all of Europe, taking maximum advantage of national box office favorites. Often we will take advantage of the excellent distribution facilities of American companies in Europe.

The most important single motion picture market in all the world is, of course, the United States. To break into that market with our international productions, Titanus feels it is necessary to co-produce with major American producing companies. Pictures made under such an arrangement will star the absolute tops in European and American talent. Usually director, writer and film editor will be American and production staffs will be mixed. Titanus has just made such a motion picture for United Artists release, "The Monte Carlo Story," which stars Marlene Dietrich, Vittorio De Sica, and Arthur O'Connell. The supporting cast is American, French, German, English, and Italian.

I have drawn you the broad lines of what one Italian company, Titanus, is doing in the international market now, and what it will do in the future. There are other fine Italian motion picture companies with similar plans for the future. There can be little doubt in anyone's mind the Italian motion picture producer is in the international market in an international way, and intends to stay there for an indefinite period.

by FERNANDO DE FUENTES

President, Dyono Films, Mexico

Comedy is what the Mexican public seems to want these days—a pleasant escapism. Box office records indicate that the people flock to the theatres to be diverted and amused, a marked contrast to their tastes ten years ago. Then they demanded drama, heavy and depressing. Today they want something to laugh at, more than anything else.

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THE DAY WILL COME
HEART OF VIENNA
THE IMMORTAL VAGABOND
COME, TAKE MY LOVE
DER OBERSTEIGER (OPERETTA)

Report Box Office Lines At Turkey's Theatres

ISTANBUL: Business at motion picture theatres here since the beginning of the Fall season has been exceedingly good. Long lines in front of the box offices now are a usual sight, not only for new pictures but also in sub-run situations. American films still seem to be the favorite fare, but almost matching their popularity are the films from Britain and France. Turkish product also is improving and becoming steadily more popular with the public. Aiding in the increased attendance in Istanbul is the policy, inaugurated in November, of noontime "matinees" at reduced prices preceding the regular afternoon matinees.

European Picture Exhibit Permanent

ROME: The exhibit of the European film will be permanent and will be included in the Venice Film Festival, it has been decided by the special committee of the European film, which just held a meeting in Paris. The European Film Exhibit has announced as its purpose the popularizing of the idea of a United States of Europe through the motion picture. Commencing with the Venice Festival of 1957, two prizes will be awarded, to the best short and the best feature in this category.

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American International PICTURES

1955

RUNAWAY DAUGHTERS

(Spanish title in preparation)

1955

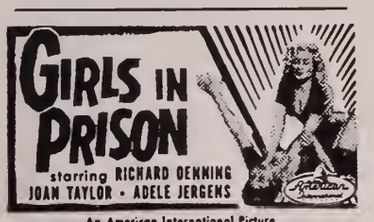
GUNSLINGER

(Esclavo de su Rencor)

1955

THE SHE-CREATURE

(El Fantasma de Ultratumba)



1955

GIRLS IN PRISON

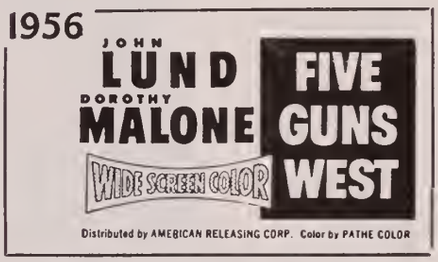
(Lobas de la Prision)

1955

SHAKE, RATTLE AND ROCK

(Que Siga el Rock & Roll)

1956



FIVE GUNS WEST

(Furia Homicida)

OTHER PRODUCTIONS . . .

OF 1955:

Apache Woman . . . . . *La Mujer Apache*
Fast and Furious . . . . *Satan al Volante*
Day the World Ended . . . *El Fin del Mundo*
Phantom from 10,000 Leagues
El Fantasma de las 10,000 Leguas
Outlaw Treasure . . . *El Tesoro de la Muerte*
Beast with a Million Eyes
La Bestia con 1,000,000 de Ojos

OF 1956:

Oklahoma Woman . *La Tigresa de Oklahoma*
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Female Jungle . . . . . *Selva de Mujeres*
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INDIA: there is an Arabian background to "Yahoodi-Ki-Ladki" which actor-director-producer S. D. Narang made in Bombay.

Tokyo Opens Six Ultra-Modern Houses

National Movie Day, marking the industry's 60th birthday in Japan, was celebrated throughout the nation on December 1, with Tokyo opening six ultra-modern theatres on that day. Four are under one roof—that of the newly-completed Tokyo Bunka Kaikan in Shibuya, while the other two are in other equally important areas of the Japanese capital city.

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also starring Arthur O'Connell

and introducing Natalie Trundy

Directed by: Samuel A. Taylor

Produced by Titanus
for TAN FILM S.A.

Producer: Marcello Girosi

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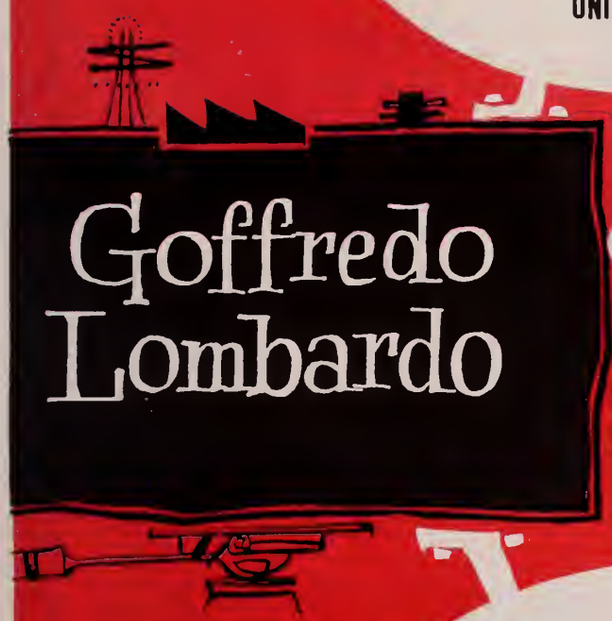

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Men and Wolves

Silvana Mangano

Yves Montand

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AYAKO WAKAO
MICHIYO KOGURE
AIKO MIMASU
YASUKO KAWAKAMI
KENJI SUGAWARA

Directed by

KENJI MIZOGUCHI

YORU NO KAWA

(Undercurrent)

in Daieicolor

Starring

FUJIKO YAMAMOTO
KEN UEHARA
KEIZO KAWASAKI
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Directed by

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(The nights of Cabiria)

a picture directed by **FEDERICO FELLINI**

starring **GIULIETTA MASINA**

SEA WALL

a picture directed by **RENÈ CLEMENT**

starring

SILVANA MANGANO · ANTHONY PERKINS · JO VAN FLEET

screenplay by **IRWIN SHAW**

THE DOLLS

a picture directed by **VITTORIO DE SICA**

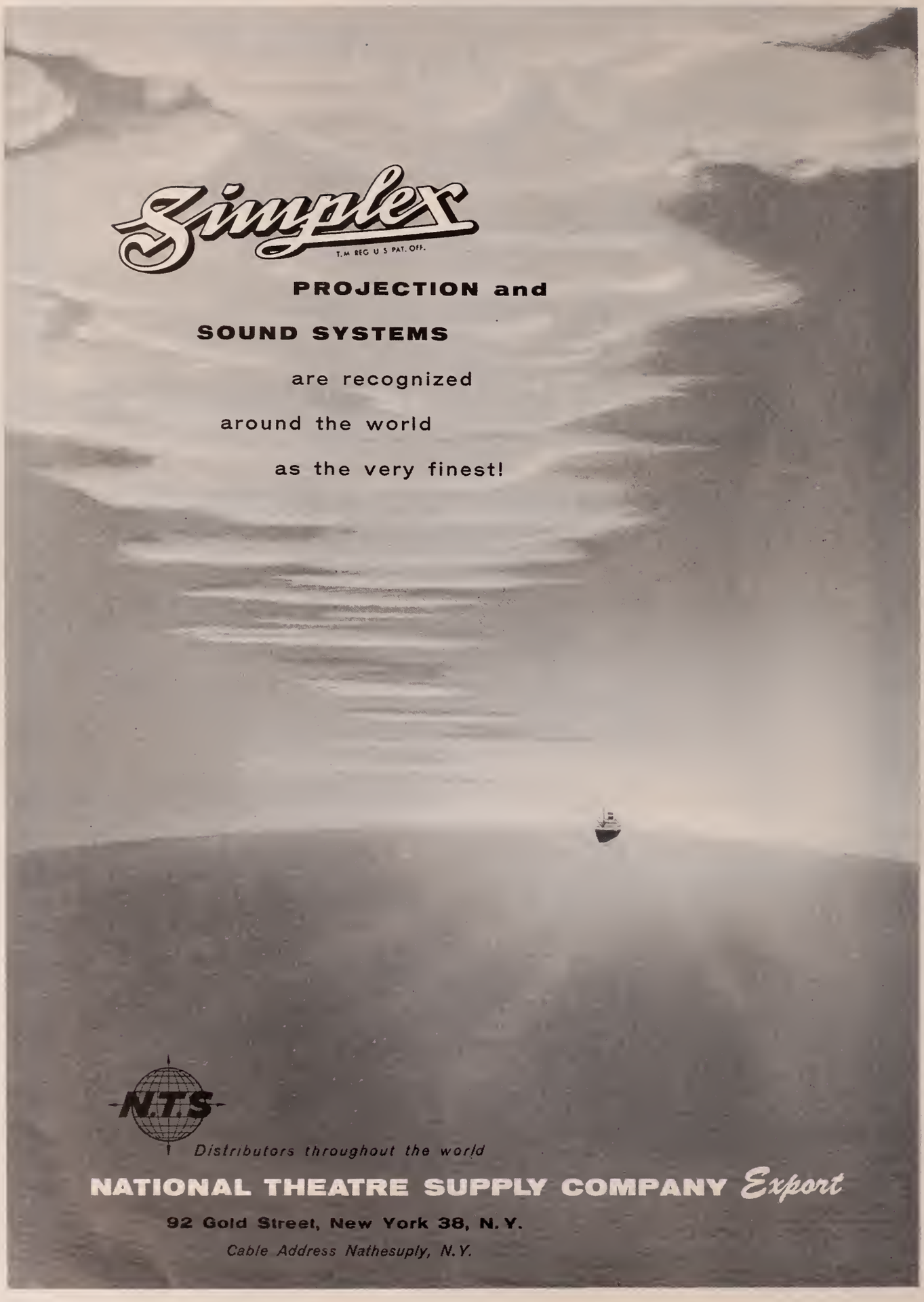
starring

GINA LOLLOBRIGIDA and **SILVANA MANGANO**

screenplay by **JOHN DIGHTON · CESARE ZAVATTINI · ENNIO FLAJANO**

HEAD OFFICE:
VIA XXIV MAGGIO, 14 · ROME · ITALY

PRODUCTION OFFICE:
CINECITTA STUDIOS, VIA TUSCOLANA 1055, ROME · ITALY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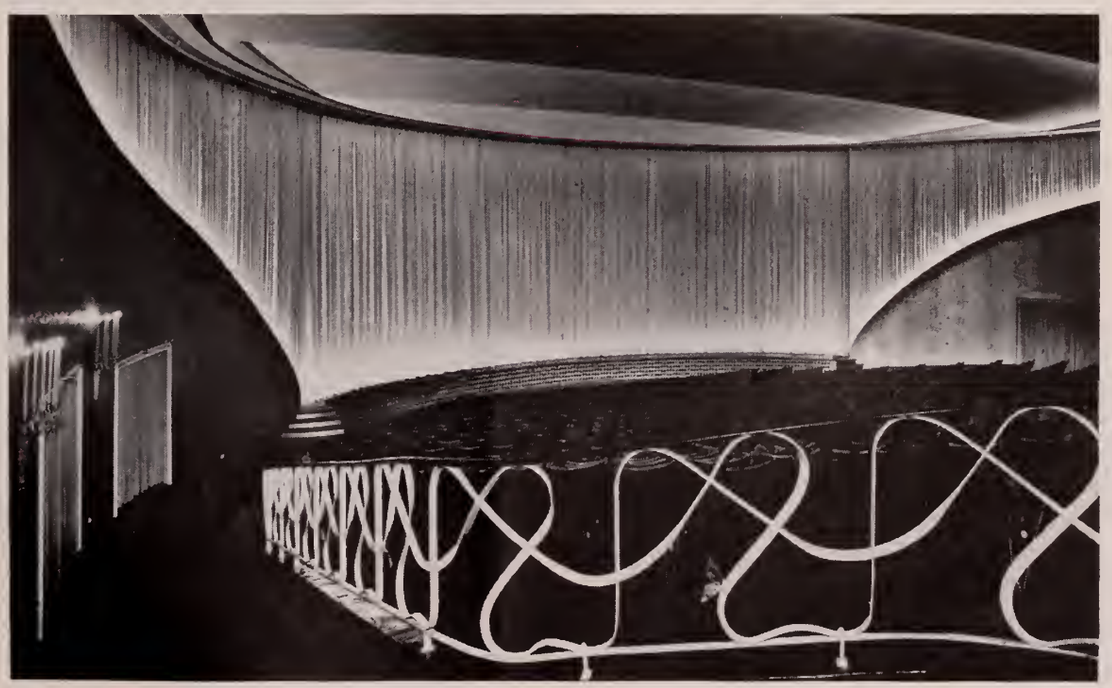
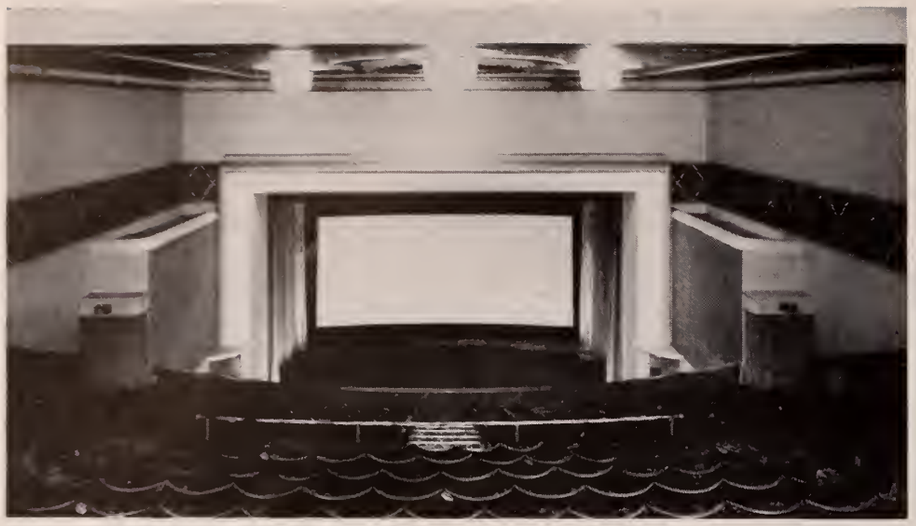
Views of Theatres Overseas

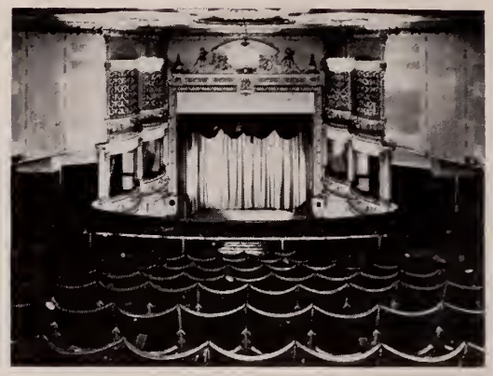
The Capitol in Penang, Malay States, was opened in the summer of 1956 as an addition to the group of motion picture theatres operated by the Shaw Organization of Singapore. The Capitol seats 1200 on two floors. The screen is 52 feet wide.

Despite economic difficulties, Italy has acquired a number of new theatres during the past year, even in small towns. One of them is the Armida in Salerno.

The auditorium of the new Maxim theatre in Berlin has seating rising in an arc at gradients allowing full vision of the entire picture over the heads of persons immediately in front, regardless of seat location. The screen is 50 feet wide, integral with the wall. The Maxim seats 850.



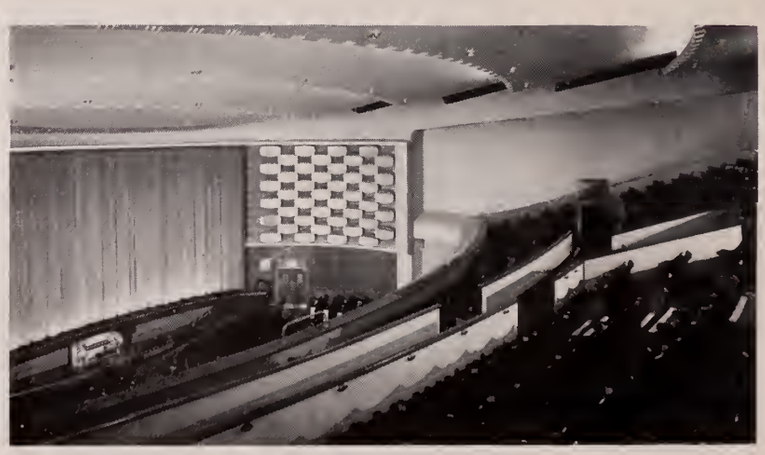




Remodeling and New Construction in England . . .

In appearance and equipment, the Hippodrome at St. Helens, in Lancashire, is a new theatre. Reconstructed from a thoroughly antiquated playhouse (the new and the original auditorium are pictured above), it now seats 1000 and has a 42-foot proscenium opening with a 37-foot screen. The latter, a Harkness, is 12 feet behind the arch, tilted 7 degrees.

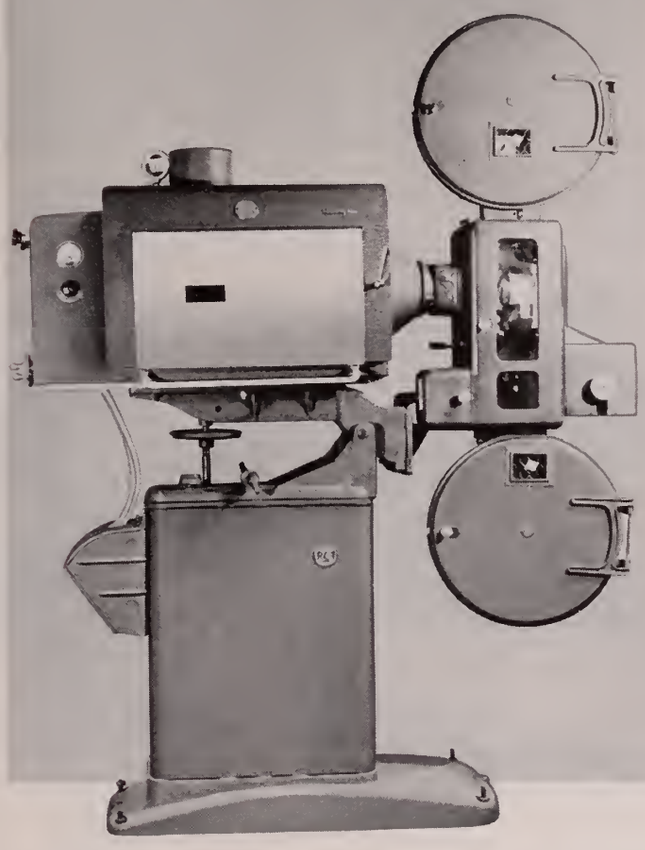
The Odeon theatre in Sheffield, opened in July 1956, is one of England's largest, seating 2340 (the auditorium is pictured at top right, the lobby below). Construction was started in 1939 but was stopped by war. For resumption of construction when this became legal a few years ago, plans were revised to provide for the latest advances in motion picture, ventilating, lighting and other techniques. On two sides, the entrance area is enclosed largely by glazing in metal frames. The acoustic plaster used here for the ceiling carries through into the main foyer. The box-office is at the center of the lobby, which also has two refreshment stands. Curvature of the auditorium walls is followed externally by the structural walls. Auditorium ornamentation is confined to plaster frets flanking the proscenium opening. Behind these frets is concealed lighting, which illuminates not only the fretting but also the proscenium arch, which is 58 feet wide, to give it some visual interest during intermissions. Walls are plaster painted in a light tone of red. The theatre is in a district under redevelopment, which will provide Odeon patrons with liberal parking space.



The Regal theatre in Gloucester, an operation of Associated British Cinemas, was started before the war and completed only this year with the ultimate design, particularly in the auditorium, influenced by developments in screen techniques. The Regal screen is 40 feet wide.

FOR EXPORT

RCA International Division Features



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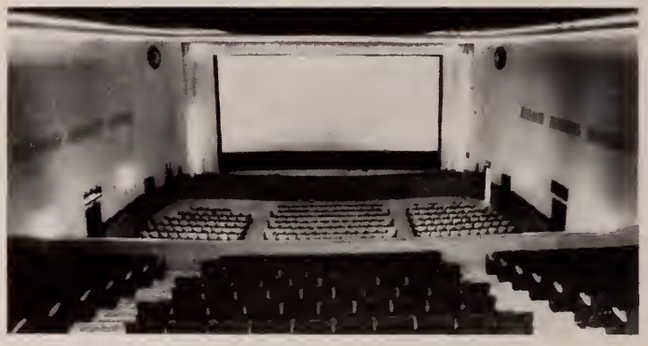
The auditorium of the Royal theatre in Sydney illustrates the elaboration of the stadium principle now being favored in Australia, partly, it is reported, for climatic reasons. The Royal is a new 870-seat theatre of the Greater Union circuit. CinemaScope pictures are 45 feet wide. The Royal has a "cry room" above the stadium, seating eight persons.



Front (above) and auditorium (below) of the Shaw Organization's new theatre, the Capitol, in Kuala Lumpur, Malay States. It seats 1600.

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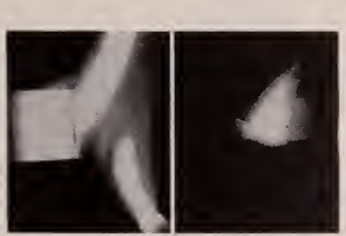

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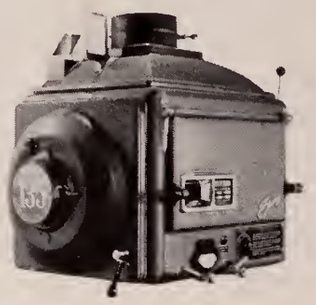

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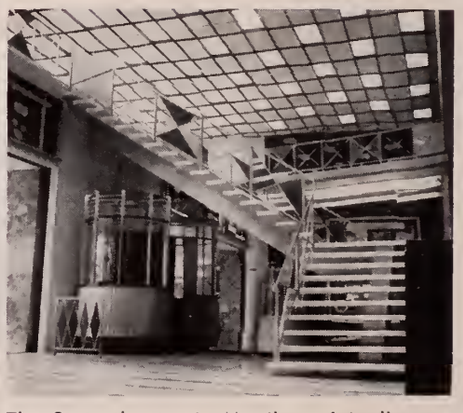
VIEWS OF THEATRES OVERSEAS
continued

Next to his Camera theatre, A. F. Wolff of Utrecht, The Netherlands, has opened the Studio theatre for "art film" patronage. The lobby is pictured above, the auditorium below. It seats only 212, but is equipped for CinemaScope despite the narrowness.



The State theatre in Manila, originally constructed in 1935, was virtually destroyed by World War II. Completely rebuilt, it was reopened in August 1956, equipped by Westrex for CinemaScope including stereophonic sound. Pictured above is the new lobby with stairs leading to balcony.

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World Market BUYERS INDEX

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ACOUSTIC MATERIALS

The Celotex Co., 120 S. LaSalle St., Chicago, Ill.
Johns-Manville Corp., 22 E. 40th St., New York, N. Y.
Owens-Corning Fiberglass Corp., 16 E. 56th St., New York 22, N. Y.; CABLE: Fiberglas.
United States Gypsum Co., 300 W. Adams St., Chicago, Ill.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Tex.
Carrier Corp., 310 S. Geddes St., Syracuse, N. Y.; CABLE: Caricor. EXPORT: Carrier International Division, 385 Madison Ave., New York 17, N. Y.

Chelsea Fan & Blower Co., 639 South Ave., Plainfield, N. J. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Chrysler Corp., Export Division. P. O. Box 1688, Detroit 31, Mich.; CABLE: Chedco.

Ilg Electric Ventilating Co., 2850 N. Pulaski Rd., Chicago 41, Ill.; CABLE: Ilgco.

National Engineering & Manufacturing Co., 519 Wyandotte St., Kansas City 6, Mo. EXPORT: Allied Manufacturer's Export Co., 1100 S. McComas Ave., Wichita, Kan.

The Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
United States Air Conditioning Corp., 7900 Tabor Rd., Philadelphia, Pa.
Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.
York Corp., Roosevelt Ave., York, Pa.

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ATTRACTION ADVERTISING AND EXPLOITATION EQUIPMENT

Adler Silhouette Letter Co., 22843 W. Olympic Blvd., Los Angeles 58, Calif.; CABLE: Adlerco. (Changeable letter lighted signs). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.; CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 50.

Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y. (box office plastic admission signs).

Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif., (changeable letter lighted signs, poster frames). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y. CABLE: Nathesupply.

International Register Co., 2622 W. Washington Ave., Chicago 12, Ill.; CABLE: Register, Chicago (cutout machine). EXPORT: Rocke International Corp., 13 E. 40th St., New York, N. Y.

Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis. (marquees).

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago, Ill. (changeable letter signs). EXPORT: Norpat International, 630 Ninth Ave., New York 36, N. Y. Cable: Norpacrest. See page 47.

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AUDITORIUM SEATING, UPHOLSTERY & SUPPLIES

Cinematograph International, Inc., 341 W. 44th St., New York 36, N. Y.

American Seating Co., 9th & Broadway, Grand Rapids, Mich. (chairs). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE Nathesupply.

Chicago Expansion Bolt Co., 1338 West Concord Place, Chicago 22, Ill. (anchors for chairs). EXPORT: Brownell International, P. O. Box 374, Arlington Heights, Ill.

Eastern Seating Company, 138-13 Springfield Blvd., Springfield Garden, N. Y.

Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y. (fabric).

Griggs Equipment Co., Box 630, Belton, Tex. (push-back chairs). EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.

Hewitt-Robbins, Inc., Foam Products Div., Stamford, Conn. (foam rubber cushions).

Heywood-Wakefield Co., Gardner, Mass. (chairs).

Ideal Seating Co., Grand Rapids, Mich. (chairs). EXPORT: W. G. Preddey, 187 Golden Gate, San Francisco, Calif.; CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 50.

Carl Stuessel GmbH, Bielefeld, Germany.

International Seat Corp., Union City, Ind. (chairs). EXPORT: Norpat International, 630 Ninth Ave., New York 36, N. Y. Cable: Norpacrest.

Irwin Seating Co., Waters Bldg., Grand Rapids, Mich. (chairs). EXPORT: Jack Benjamin, 346 W. 44th St., New York, N. Y.

MANKO FABRICS CO., 156 W. 28th St., New York 1, N. Y. See page 51.

Rank Precision Industries, Gaumont-Kalee Div., 37-41 Mortimer St., London W. 1, England (chairs).

Southern Desk Co., Drawer 30, Hickory, N. C. (chairs). EXPORT: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 19, N. Y. CABLE Kastreuber.

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BLACK LIGHT PAINTS AND LIGHTING EQUIPMENT

Black Light Products, 67 E. Lake St., Chicago 1, Ill. CABLE: Blacklight.
Lawter Chemicals, Inc., 3550 W. Touhy Ave., Chicago 45, Ill.
Stroblite Co., 75 West 45th St., New York City.

CARBONS FOR PROJECTION

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.
Rinsdroff Werke, Mehlem Rhein, Germany, U.S.A. Address: Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.
Societe Le Carbone-Lorraine, Pagny, France. U.S.A. ADDRESS: Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.
Ship Carbon Co. of Great Britain, Ltd., 60-66 Wardour St., London, W. 1, England.

UNION CARBIDE INTERNATIONAL CO., A Division of Union Carbide & Carbon Corp., 30 East 42nd St., New York 17, N. Y. CABLE: Unicarbide, New York. CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 45.

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CARBON SAVERS

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio.
Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.
Norpat International, 630 Ninth Ave., New York 36, N. Y. CABLE: Norpacrest.

End-Gripper Co., 1224 Homedale, N.W., Canton 8, Ohio.

Hal I. Huff Manufacturing Corp., 3774 Selby Ave., Los Angeles 34, Calif. EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.

Payne Products Co., 2450 Stadium Blvd., Ann Arbor, Mich. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N.. Y.

S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

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CLEANING & MAINTENANCE EQUIPMENT & SUPPLIES

Breuer Electric Manufacturing Co., 5100 Ravenswood Avenue, Chicago 40, Ill. (vacuum cleaners). EXPORT: O. O. Mallegg, 400 W. Madison St., Chicago.

Dayton Safety Ladder Co., 2337 Gilbert Ave., Dayton, Ohio. (ladders).

Holt Manufacturing Co., 651 20th St., Oakland 12, Calif.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 1, Minn. (vacuum cleaners). EXPORT: M. Correa & Son, 838 W. Hubbard, Chicago, Ill.

National Super Service Co., 1946 N. 13th St., Toledo, Ohio (vacuum cleaners).

Patent Scaffolding Co., The, Inc., 38-21 11th St., Long Island City, N. Y. (ladders).

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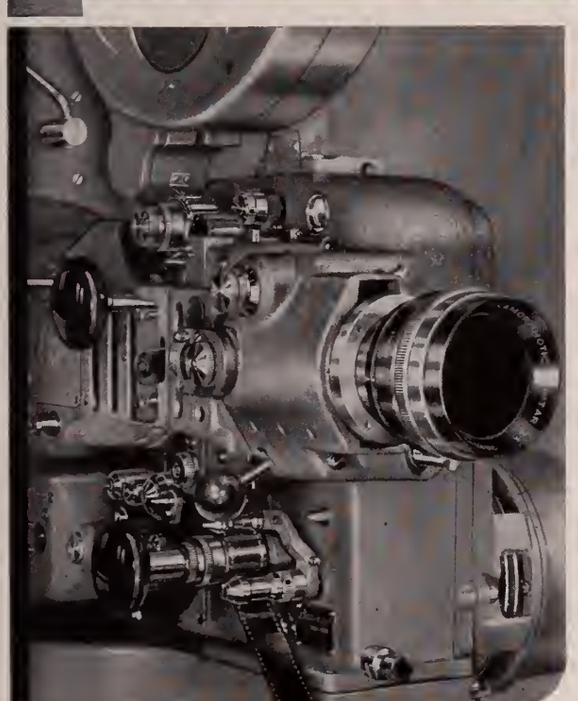

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Rustain Products, Inc., 240 East 152nd St., New York, N. Y. (stain remover).
Spencer Turbine Co., Hartford, Conn. (vacuum cleaners).

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CROWD CONTROL EQUIPMENT

Apex Brass & Bronze Works, Inc., 116 Walker St., New York 13, N. Y.
Hupp Metal Works Co., 1123 Broadway, New York, N. Y.
Lawrence Metal Products, Inc., 60 Prospect Ave., Lynbrook, N. Y. EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.

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CURTAIN CONTROLS AND TRACKS

Automatic Devices Co., 2121 S. 12th St., Allentown, Pa. EXPORT AGENT: Fernando Mier, 220 West 42nd St., New York City.
J. R. Clancy, Inc., Syracuse, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.
R. L. Grosh & Sons, 4112 Sunset Blvd., Hollywood 29, Calif.
HUBERT MITCHELL INDUSTRIES, INC., P. O. Box 690, Hartselle, Ala. See page 55.
Vallen, Inc., 225 Bluff Street, Akron 4, Ohio. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.; CABLE: Nathesupply. RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.

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DRIVE-IN PLAYGROUND EQUIPMENT

American Playground Devices, Anderson, Ind.
J. E. Burke Playground Equipment Co., Fond du Lac, Wis.
Allen Herschell Co., North Tonawanda, N. Y.
Miracle Equipment Co., Box 275, Grinnell, Ia.
Pedal Plane Manufacturing Co., South Beloit, Wis.

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DRIVE-IN SCREEN PAINT, FACING

Drive-In Theatre Manufacturing Co., Inc., 505 W. 9th St., Kansas City, Mo. EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.
Manco Vision, Box 8, Butler, Wis. EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.
Protective Coatings, Inc., 807 N. Fremont Rd., Tampa, Fla. (screen surfacing).
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y.
VOCALITE SCREEN CORP., Roosevelt, N. Y. EXPORT: Streuber & La Chicotte, Inc., 250 West 57th St., New York 19, N. Y. CABLE: Kastreuber. See page 46.

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DRIVE-IN SPEAKERS

Ballantyne Co., 1712 Jackson St., Omaha 2, Nebr. EXPORT: Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.
Century Projector Corp., 729 Seventh Ave., New York 20, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. See page 2.
Drive-In Theatre Manufacturing Co., 505 West 9th St., Kansas City, Mo.
Eprad, 1206 Cherry St., Toledo 4, Ohio.
INTERNATIONAL PROJECTOR CORP., 55 La-France Ave., Bloomfield, N. J. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE; Nathesupply. See page 40.
Minneapolis Speaker Reconing Co., 2312 Cedar Ave., S. Minneapolis 14, Minn. (speaker reconing).
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y. EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See adjoining column.
RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer. See page 43.
Utah Radio Products Co., Inc., 1123 East Franklin St., Huntington, Ind.

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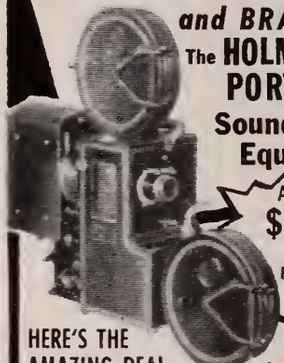

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WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. CABLE: Westrex, N. Y. See page 2.
Whitney-Blake Company, New Haven, Conn. (speaker system underground cable). **EXPORT: WESTREX CORP, 111 Eighth Ave., New York, N. Y.**

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EMERGENCY LIGHTING

Ansaldo S. A., Via Dante 16, Milan, Italy.
Electric Storage Battery Co., Allegheny Ave. and 19th St., Philadelphia, Pa. (storage battery, lighting systems, and battery floodlamp).
Fairbanks, Morse & Co., 600 S. Michigan Ave., Chicago, Ill.
Lamplighter Products Co., Inc., 95 Atlantic Ave., Brooklyn 2, N. Y. (battery floodlamps).
Mallard Manufacturing Co., 7 Factory St., New Haven, Conn. Export: Norpat International, 630 Ninth Ave., New York 36, N. Y. Cable: Norpacrest.
D. W. Onan & Sons, Inc., 2515 University Ave., S. E. Minneapolis 10, Minn.

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FABRICS FOR STAGE AND GENERAL DECORATION

J. R. Clancy, Inc., Syracuse, N. Y. **EXPORT: WESTREX CORP, 111 Eighth Ave., New York 11, N. Y.**
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.; CABLE: Goodall, New York.
Knoxville Scenic Studios, Inc., Box 1029, Maryville Pike, Knoxville, Tenn.
MANKO FABRICS CO., 156 W. 28th St., New York 1, N. Y. See adjoining column.
HUBERT MITCHELL & CO., P. O. Box 690, Hartselle, Ala. See page 55.
Novelty Scenic Studios, Inc., 432 East 91st St., New York 28, N. Y.
Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York 17, N. Y. CABLE: Thortel.

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FIRE PREVENTIVES

CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.
American LaFrance & Foamite Industries, 100 East LaFrance St., Elmira, N. Y.
The General Detroit Corp., 22 Worth St., New York 13, N. Y.
Neva Burn Products Corp., 17 W. 60th St., New York, N. Y. (flameproofing chemical).
New York Flameproofing Co., 115 Christopher St., New York 14, N. Y. (flameproofing chemical).
Norpat International, 630 Ninth Ave., New York 36, N. Y. CABLE: Norpacrest.
Pyrene Manufacturing Co., 560 Belmont Ave., Newark 8, N. J. (fire extinguishers). EXPORT: G. R. LeCerff, 10 Empire St., Newark 5, N. J.

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FLOOR COVERINGS

Armstrong Cork Co., Lancaster, Pa. (composition).
Fremont Rubber Co., Fremont, Ohio (composition).
Sidney Blumenthal & Co., 1 Park Ave., New York City (Loma-Loom Laytex-back carpet).
A. & M. Karagheusian, Inc., 295 Fifth Ave., New York 16, N. Y. (carpeting). **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**
James Lees & Sons, Inc., Kensington & Butler Sts., Bridgeport, Pa. **EXPORT:** Norpat International, 630 Ninth Ave., New York 36, N. Y. CABLE: Norpacrest.
Alexander Smith-C. H. Masland, 295 Fifth Ave., New York, N. Y. (carpeting).

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HEARING AIDS, GROUP

Audivox, Inc., 123 Worcester St., Boston, Mass. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**
Philips Industries, ELA Div., Eindhoven. The Netherlands. For U.S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.
RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIV., 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.
Telesonic Theatrephone Corp., 3 East 48th St., New York 17, N. Y.; CABLE: Charlehman, New York.
Trimm, Inc., 400 W. Lake St., Libertyville, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

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CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.

General Electric Co., Nela Park, East Cleveland, Ohio (lamps). EXPORT: 570 Lexington Ave., New York, N. Y.

Kliegl Bros., 321 West 50th St., New York, N. Y. (dimmers).

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Sola Electric Co., 4633 W. 16th St., Chicago 50, Ill. (transformers); CABLE: Solec.

Superior Electric Co., Bristol, Conn. (dimmers); CABLE: Superlek.

Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y. (lamps); CABLE: Hysylvania.

Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (fixtures).

Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y. (dimmers). EXPORT: Ad. Auriema, Inc., 89 Broad St., New York, N. Y.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y. (lamps).

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LOBBY MATS

American Mat Corp., 2019 Adams St., Toledo, Ohio.

Perfo Mat & Rubber Co., Inc., 281 Fifth Ave., New York 16, N. Y. **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**

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MURALS, PHOTOGRAPHIC

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.

RCS Studios, 123 N. Wacker Dr., Chicago 5, Ill.

PROJECTION ACCESSORIES

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y. (splicer).

Blue Seal Devices, P. O. Box 1008, New Canaan, Conn. **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**

Essannay Electric Manufacturing Co., 1438 North Clark St., Chicago 10, Ill. (changeovers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Florman & Babb, 68 West 45th St., New York 36, N. Y.

Goldberg Brothers, 3500 Walnut St., Denver, Colo. (film cabinets, reels, rewinders). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill. (changeovers, rewinders).

Griswold Machine Works, 412 Main St., Port Jefferson, N. Y. (splicers). EXPORT: Neumade Products Corp., 250 W. 57th St., New York, N. Y.

Hollywood Film Co., 946 Seward St., Hollywood, Calif. (film rewinders).

Jefrona Laboratories, 1007 S. Salina St., Syracuse, N. Y. (film cement and cleaning equipment); CABLE: Jefrona. EXPORT: Camera Equipment Co., 1600 Broadway, New York, N. Y.

Lake Products Co., 6576 Oleatha Ave., St. Louis, Mo. (film cement).

Neumade Products Corp., 250 W. 57th St., New York City. (film cabinets, splicers, rewind tables, etc.); CABLE: Neumadecor, New York. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.; CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**

PAROMEL ELECTRONIC CORP., 3956 W. Belmont Ave., Chicago 18, Ill. See page 50.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Prestoseal Manufacturing Corp., 37-27 33rd St., Long Island City, N. Y. (splicers).

Schoen Products Co., 15029 S. Figueroa, Gardena, Calif. (splicer).

Wenzel Projector Co., 2509 S. State St., Chicago, Ill.

PROJECTION CURRENT RECTIFICATION EQUIPMENT

American Selectifier Div., Norpat International, 630 Ninth Ave., New York 36, N. Y.; CABLE: Norpacrest.

C. S. Ashcraft Manufacturing Co., 36-32 Thirty-eighth St., Long Island City, N. Y. (rectifiers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Automatic Devices Co., 2121 S. 12th St., Allentown, Pa. (motor-generators). EXPORT AGENT: Fernando Mier, 220 W. 42nd St., New York City.

Ballantyne Co., 1712 Jackson St., Omaha, Nebr. (rectifiers). EXPORT: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

EUGEN BAUER GMBH, Stuttgart-Unterturkheim. See page 49.

Blue Seal Devices, P. O. Box 1008, New Canaan, Conn. **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York, N. Y.**

Century Electric Co., 1806 Pine St., St. Louis, Mo. (motor generators). **EXPORT AGENT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.**

Electric Specialty Co., 211 South St., Stamford, Conn. (motor generators). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Garver Electric Co., Union City, Ind. (rectifiers). EXPORT: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Gordos Corp., 86 Shipman St., Newark 2, N. J. (rectifier tubes). **EXPORT: CINESOUND SERVICE CORP., 420 W. 45th St., New York 10, N. Y. See page 51.**

Hertner Electric Co., 12690 Elmwood Av., Cleveland, Ohio. (motor-generators). **EXPORT: NATIONAL THEATRE SUPPLY: 92 Gold St., New York 7, N. Y. CABLE: Nathesupply.**

Kneisley Electric Co., Toledo, Ohio (rectifiers); CABLE: Kelco.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (motor generators). EXPORT: Frazar & Hansen. Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y. CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 50.

PAROMEL ELECTRONICS CORP., 3956 W. Belmont Ave., Chicago 18, Ill. CABLE: Caparomel. See page 50.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U.S.A.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Rank Precision Industries, Gaumont-Kalee Div., 37-41 Mortimer St., London W1, England.

J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J. (rectifiers). CABLE: Jcrobin.

Sansha Electric Mfg. Co., Ltd., 1301 Kunitsugu-cho, Higashiyodogawo-ku, Osaka, Japan.

STRONG ELECTRIC CO., 87 City Park Ave., Toledo, Ohio (rectifiers). See page 46.

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PROJECTION LAMPS

C. S. Ashcraft Manufacturing Corp., 36-32 Thirty-eighth St., Long Island City, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Ballantyne Co., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.; CABLE: Kastreuber.

J. E. McAuley Manufacturing Co., 554 West Adams St., Chicago, Ill. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y. **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 50.**

PAROMEL ELECTRONICS CORP., 3956 W. Belmont Ave., Chicago 18, Ill. CABLE: Coparomel. See page 50.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Rank Precision Industries, Gaumont-Kalee Div., 37-41 Mortimer St., London W1, England.

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio: CABLE: Stronglamp. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply. See page 46.

ZEISS IKON AG. Werk Kiel, West Germany. See page 52.

All of above firms manufacture carbon arc lamps. The following make filament lamps for projection.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

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PROJECTION LENSES

Ballantyne Co., 1712 Jackson St., Omaha, Nebr. EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Bausch & Lomb Optical Company, 679 St. Paul St., Rochester, N. Y.; CABLE: Bauschlomb. **EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.; CABLE: Kastreuber; WESTREX CORP., 111 Eighth Ave., New York, N. Y.: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply; NORPAT INTERNATIONAL, 630 Ninth Ave., New York 20, N. Y. CABLE: Norpacrest; CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 50.**

S. A. Galileo, Via Carlo Bini, 44, Florence, Italy.

General Scientific Corp, 5151 W. 65th St., Chicago, 38, Ill.

Isco Optische Werke GMBH, Gottingen, Germany. For U. S.: J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.

Kollmorgen Optical Co., 30 Church St., New York 7, N. Y. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.

J. D. MOLLER OPTISCHE WERKE GMBH, Wedel, Hamburg, Germany. See page 57.

Old Delft Optical Co., 33 W. 42nd St., New York 36, N. Y.

Norpat International, 630 Ninth Ave., New York 36, N. Y. CABLE: Norpacrest.

Panavision, Inc., 1917 Pontius Ave., Los Angeles 25, Calif. (Distributors of Panatar anamorphic lenses Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.). **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Projection Optics Company, Inc., 330 Lyell Ave., Rochester 6, New York. CABLE: Pro-Jax. **DISTRIBUTOR: RAYTONE SCREEN CORP. 165 Clermont Ave., Brooklyn, N. Y.**

J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.

Ross, Ltd., The Optical Works, Clapham Common, London S.W.4, England.

Salmoiraghi, Via Sanzio 5, Milan, Italy.

S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. See page 56.

Superscope, Inc., 780 Gower St., Hollywood 38, Calif.

Vidoscope, 730 Fifth Ave., New York City. **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**

Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. (lens holder).

Wollensak Optical Co., 872 Dudson Ave., Rochester, N. Y.

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PROJECTION SCREENS AND SCREEN FRAMES

Artkraft-Strauss Sign Corp., 830 Twelfth Ave., New York, N. Y. (wide-screen frames).

L. E. CARPENTER & CO., INC., 350 Fifth Ave., New York 1, N. Y. EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 50.

Da-Lite Screen Co., Inc., 2711 N. Pulaski Road, Chicago 39, Ill.

Perforated Front Projection Screen Co., Ltd., 43-49 Higham St., Walthamstow, London E. 17, England.

Ballantyne Co., 1712 Jackson St., Omaha 2, Nebr.; EXPORT: Streuber & La Chicotte, 250 W. 57th St., New York 19, N. Y.

Bodde Screen Co., 11541 Bradley Ave., San Fernando, Calif.

Drive-In Theatre Mfg. Co., 505 West Ninth St., Kansas City, Mo. (wide-screen frames). **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**

R. L. Grosh & Co., 4114 Sunset Blvd., Hollywood, Calif. (screen frames).

Hollywood Curvascope Frame Co., 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

H. R. MITCHELL & CO., P. O. Box 690, Hartselle, Ala. (wide-screen frames). See page 55.

Philips Industries, ELA Div., Einhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.

RADIO CORP. OF AMERICA, RCA International Div., 30 Rockefeller Plaza, New York 20, N. Y. CABLE: Radiointer.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y. EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See pages 50 and 54.

Max Schumann, Speckstrasse 6-63, Hamburg 36, Germany (wide-screen). U. S. A. Address: J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.

Textileather Div. of General Tire & Rubber Co., Toledo 3, Ohio.

Trans-Lux Corp., 1270 Avenue of Americas, New York 20, N. Y.

True-Vue (York), Ltd., Fulford House, Fulford, York, England.

VOCALITE SCREEN CORP., Roosevelt, N. Y. CABLE: Vocalite, Freeport, N. Y. EXPORT: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 19, N. Y. **CABLE: Kastreuber. See page 46.**

Walker American Corp., 800 Beaumont St., St. Louis 6, Mo. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.**

WILLIAMS SCREEN CO., 1670 Summit Lake Blvd., Akron 7, Ohio. EXPORT: Streuber & La Chicotte, 250 W. 57th St., New York 19, N. Y. CABLE: **Kastreuber. See page 44.**

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PROJECTORS, 35MM; AND ACCESSORIES

The Ballantyne Co., 1712 Jackson St., Omaha, Nebr.; CABLE: Balco. EXPORT: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 7, N. Y. CABLE: Kastreuber.

EUGEN BAUER, GmbH-Stuttgart-Unterturkeim. See page 49.

Century Projector Corp., 729 Seventh Ave., New York, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

Charlin, 181 Ave. Pierre Brossolette, Montrouge (Seine), France.
Cinemeccanica S. A., Viale Campania 25, Milan, Italy.
Gevaert Company of America, Inc., 423 W. 55th St., New York 19, N. Y.; CABLE: Gevafilm.
Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**
Hal I. Huff Manufacturing Co., 3774 Selby Ave., Los Angeles 34, Calif. (carbon cooler). **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**

INTERNATIONAL PROJECTOR CORP., 55 La-France Ave., Bloomfield, N. Y.; CABLE: Presimplex, New York. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply. See page 40.

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England.

LAVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill. (projector parts). EXPORT: Norpat International, 630 Ninth Ave., New York 36, N. Y. See page 53.

Maquinaria Cinematografica S. A., Mallorca, 228, Barcelona, Spain.
Microtecnica, Via Madama Cristina 149, Turin, Italy.
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y. **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 50.**

PAROMEL ELECTRONICS CORP., 3956 W. Belmont Ave., Chicago 18, Ill. See page 50.

Philips Industries, ELA Div., Eindhoven, the Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.
Pio Pion, Via Rovereto 3, Milan, Italy.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. See page 43.

Ross Ltd., The Optical Works, Clapham Common, London S. W. 4, England.
Schoen Products Co., 15029 S. Figueroa Blvd., Gardena, Calif. EXPORT AGENT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, California.

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill.; CABLE: Wenzko. EXPORT: Streuber & La Chicotte, 250 W. 57th St., New York 19, N. Y.; CABLE: Kastreuber.
Edward H. Wolk, 1241 S. Wabash Ave., Chicago 5, Ill. (projector parts). **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**
ZEISS-IKON AG, DORNHALDEN STRASSE 5, Stuttgart, Germany (projectors). See page 52.

(Above firms manufacture projector mechanisms, bases, magazines and takeups unless otherwise specified.)

ALL NEW

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Like all Raytone Screens, WONDERLITE carries the guarantee which states that this screen meets all advertised claims or *you pay nothing!* See your Raytone dealer or contact Raytone TODAY!

RAYTONE SCREEN CORP.
165 Clermont Ave., Brooklyn 5, N.Y.
MIDWEST: Raytone Screen Corp., 401 W. St. Charles Rd., Lombard, Ill.

PROJECTORS, 16MM

Bell & Howell, 7100 McCormick, Chicago, Ill.
Cinemeccanica S. A., Viale Campania 25, Milan, Italy.
Rank Precision Industries, Gaumont-Kalee Div., Mortimer House, 37-41 Mortimer St., London W1, England.
Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.; Star Cinema Supply Corp., 621 West 55th St., New York 19. See page 50.**
Pio Pion, Via Rovereto 3, Milan, Italy.
PAROMEL ELECTRONICS CORP., 3956 W. Belmont Ave., Chicago 18, Ill. See page 50.
Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.
RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.
Schoen Products Co., 15029 S. Figueroa Blvd., Gardena, Calif.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.; CABLE: Vianco, Davenport.

SAND URNS

Atlas Products, Inc., 3825 S. Racine St., South Chicago, Ill. Export: Norpat International, 630 Ninth Ave., New York 36, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.; CABLE: Compco.
Glaro Machine Products Co., Inc., 220 B. 82nd St., Rockaway Beach, N. Y.
Goldberg Brothers, 3500 Walnut St., Denver, Colo.
Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill.
Lawrence Metal Products Co., 60 Prospect Ave., Lynbrook, N. Y. **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.**

SOUND EQUIPMENT

Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (amplifiers, Perspecta theatre equipment). EXPORT AGENT: Frazar & Hansen Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.
Ampex Corp., 934 Charter St., Redwood City, Calif. (reproduction equipment, magnetic recorders, Perspecta theatre equipment).
Ballantyne Co., 1712 Jackson St., Omaha 2, Nebr. (reproduction equipment). Export: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 19, N. Y. Cable: Kastreuber.
Blue Seal Devices, P. O. Box 1008, New Canaan, Conn.
EUGEN BAUER GMBH. Stuttgart, Unterturkheim. See page 49.
Fairchild Recording Equipment Corp., 154th St. & 7th Ave., Whitestone, N. Y. EXPORT: Fairchild Camera & Instrument Corp., 88-06 Van Wyck Boulevard, Jamaica, N. Y. (Perspecta equipment).
Rank Precision Industries, Gaumont-Kalee Div., 47-41 Mortimer St., London W1, England (reproduction equipment).

INTERNATIONAL PROJECTOR CORP., 55 La-France Ave., Bloomfield, N. J. (reproduction equipment). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38. N. Y. CABLE: Nathesupply. See page 40.

Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif. (reproduction equipment, magnetic recorders).

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (reproduction equipment). EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y. **EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. See page 50.**

PAROMEL ELECTRONICS CORP., 3956 W. Belmont Ave., Chicago 18, Ill. CABLE: Coparomel. (soundheads and conversion kits.) See page 50.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc.. 100 E. 42nd St., New York 17, N. Y. (complete optical and magnetic recording and reproducing equipment).

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y. (recording and reproduction equipment). **RADIO ADDRESS: Radiointer. See page 43.**

SIEMENS & HALSKE, AG, Karlsruhe, Germany (reproduction equipment). See page 36.

Stelma Electronics, 389 Ludlow St., Stamford, Conn. (Perspecta equipment).

Superson, Aribau, 21 Barcelona, Spain (reproduction equipment).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. Reproduction equipment (except in U.S.A. and Canada); recording equipment (world-wide). CABLE: Westrex, N. Y. See page 2.

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SPOTLIGHTS AND STEREOPTICONS

Beseler Visual Products Co., Inc., 200 E. 23rd St., New York City (stereopticons).

EUGEN BAUER GMBH, Stuttgart, Unterturkheim. See page 49.

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio (stereopticons).

Genarco, Inc., 97-04 Sutphin Blvd., Jamaica, N. Y. CABLE: Latiltrac, New York (spotlights).

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill. (spotlights, stereopticons).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (spotlights).

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio (spotlights, slide projectors). EXPORT: CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y.

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STAGE LIGHTING, RIGGING & HARDWARE

Capitol Stage Lighting Co., 527-529 W. 45th St., New York City. EXPORT: Cinematograph International, Inc., 341 W. 44th St., New York 36, N. Y.

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. (rigging & hardware). **EXPORT: WESTREX CORP., 111 Eight Ave., New York, N. Y.**

R. L. Grosh & Co., 4114 Sunset Blvd., Hollywood, Calif.

Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (switchboards).

Rank Precision Industries, Gaumont-Kalee Div., 37-41 Mortimer St., London W. 1, England (lighting & rigging).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (stage lighting equipment).

HUBERT MITCHELL INDUSTRIES, Hartselle, Ala. (stage rigging and hardware). See page 55.

Joseph Vasconcellas, Inc., 27-22 Jackson Ave., Long Island City, N. Y. (lifts).

•

STUDIO AND FILM PROCESSING EQUIPMENT

Camera Equipment Co., 1600 Broadway, New York 19, N. Y. (camera tripods and blimps). **EXPORT: BARNETT INTERNATIONAL FORWARDERS, INC., 723 Seventh Ave., New York 19, N. Y. See page 34.**

Debrie, III St. Maur, Paris, France (cameras & processing equipment).

Eclair, 12 Rue Gaillen, Paris 2, France (cameras & processing equipment).

Editor Precision Equipment Co., 130 W. 46th St., New York 19, N. Y. (film editing equipment).

Fonda Corp., 550 W. Colorado Blvd., Glendale, Calif. (processing equipment); CABLE: Fondacorp. **EXPORT AGENT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Rank Precision Industries, Gaumont-Kalee Div., 37-41 Mortimer Street, London W. 1, England (cameras & processing equipment).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (production lighting).

Metal Masters, Div. of Wall Laboratories, 4584 68th St., San Diego 15, Calif. (processing machines).

Mitchell Camera Corp., 666 W. Harvard St., Glendale 4, Calif. (cameras, process projectors); CABLE: Mitcamco.

Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38, Calif. (production lighting); CABLE: Morinc.

Peerless Film Processing Corp., 165 W. 46th St., New York, N. Y.

Philips Industries, ELA Div., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y. (magazines, mechanical interlocks).

Precision Laboratories, 244 W. 65th St., New York 23, N. Y. (editing equipment).

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. (recording equipment). RADIO ADDRESS: Radiointer. See page 43.

Rapid Film Technique, Inc., 21 W. 46th St., New York, N. Y. (film rejuvenators).

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. (editing equipment). EXPORT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, Calif.

S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. (developing machines, magnetic recorders, cameras); CABLE: Sosound. See page 56.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. (recording equipment). CABLE: Westrex, N. Y. See page 2.

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TICKET EQUIPMENT

Coinometer Corp., 1223 S. Wabash Ave., Chicago 3, Ill. (changemakers).

General Register Corp., 43-01 22nd St., Long Island City, N. Y. (issuing machines & stub receivers).

Golde Manufacturing Company, 4888 N. Clark St., Chicago 40, Ill. (stub boxes, ticket dispensers); Cable: Golch.

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TOILET ROOM ACCESSORIES

Activeaire Devices, Inc., 105 East 16th St., New York 3, N. Y. **EXPORT: NORPAT INTERNATIONAL, 630 Ninth Ave., New York 36, N. Y.**

Chicago Hardware Foundry Co., 2500 Commonwealth Ave., North Chicago, Ill. (electric hand dryers).

Electronic Towel Corp., 57 William St., New York 5, N. Y. (electric hand dryers). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N.Y. CABLE: Nathesupply.**

Electric-Aire Engineering Corp., 135 S. La Salle St., Chicago, Ill. (electric hand dryers).

Sloan Valve Co., 4300 West Lake St., Chicago 24, Ill. (fixtures). CABLE: Sloanvalco.

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Cole Products Corp., 39 S. La Salle St., Chicago 3, Ill. (dispensers only).

Cott Beverages Corp., 197 Chatham St., New Haven 9, Conn.

Cramore Fruit Products Co., Inc., 416 Richmond Ave., Point Pleasant, N. J.

A. Dalkin Co., Inc., 3232 N. Kilpatrick Ave., Chicago 41, Ill. (dispensers only).

Fruit-O-Matic Manufacturing Co., 5225 Wilshire Blvd., Los Angeles 36, Calif. (dispensers only).

The Charles E. Hires Co., 206 S. 24th St., Philadelphia 41, Pa.

Majestic Enterprises, Ltd., 959 Grenshaw Blvd., Los Angeles 9, Calif. (dispensers only).

Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. (dispensers only).

Modern Refreshers, Inc., 1812 W. Hubbard St., Chicago 22, Ill. (dispensers only).

Mission Dry Corp., 5001 E. Soto St., P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.; CABLE: Misdry.

Orange Crush Co., 2201 Main St., Evanston, Ill.

Pepsi-Cola Co., 3 W. 57th St., New York City.

Pacific Citrus Product Co., P. O. Box 392, 336 E. Santa Fe Ave., Fullerton, Calif. (beverage flavors only); CABLE: Pacitco. EXPORT AGENT: Modern Merchandising Co., 510 Battery St., San Francisco 11, Calif.; CABLE: Modmerinc.

Rowe Mfg. Co., 31 East 17th St., New York City.

Selmix Dispenser, Inc., 28-25 Bordon Ave., Long Island City 1, N. Y. (dispensers only).

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Hollywood Candy Division, Hollywood Brands, Inc., Centralia, Ill.

Henry Heide, Inc., 313 Hudson St., New York, N. Y.

Hershey Chocolate Corp., Hershey, Pa.

Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.

Mason, Au & Magenheimer Manufacturing Co., Inc., P. O. Box 549, Mineola, N. Y.

The Nestle Co., Main & Williams St., White Plains, N. Y.

Peter Paul, Inc., New Haven Rd., Naugatuck, Conn.

Quaker City Chocolate & Confectionery Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.

Rockwood & Co., 88 Washington Ave., Brooklyn 5, N. Y.

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William Wrigley, Jr. Co., 410 N. Michigan Ave., Chicago 11, Ill.

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FOOD SERVICE EQUIPMENT

Acton Manufacturing Co., Inc., 605 S. Summit St., Arkansas City, Kans. (portable vending equipment).
Alco-Deree Co., 4300 No. California Ave., Chicago 18, Ill.
Anetsberger Bros., Inc., 180 N. Ansets Dr., Northbrook, Ill. (frying and grilling equipment).
Automatic Food Shaping Co., Inc., 58 New St., New York 44, N. Y. (food shaper).
Belvend Manufacturing Co., Inc., 122 S. Michigan Ave., Chicago 3, Ill.
Best Products Co., 2620 W. Addison St., Chicago 18, Ill. (automatic coffee maker).
Bert's Electric Automatic Snow Cone Machine, P. O. Box 7803, Fair Park, Dallas, Tex.
CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St., New York 36, N. Y. CABLE: Johorncine.
J. J. Connolly, Inc., 457 West 40th St., New York 18, N. Y. (frankfurter and roll grill).
Dalason Products Manufacturing Co., 835 W. Madison St., Chicago 7, Ill.
Dixie Cup Co., Easton, Pa.
Dulane, Inc., 190 River Rd., River Road, Ill. (deep fryer).
Helmco, Inc., 7400 N. Lawrence Ave., Chicago, Ill. (barbecue and bun equipment).
Lily-Tulip Corp., 122 E. 42nd St., New York City.
Lyon Industries, Inc., 342 Madison Ave., New York, N. Y.
Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. (frankfurter and bun steamer; popcorn machines). CABLE: Timber. EXPORT: Manley, Inc. Box 2545, Kansas City.
Nahdgee, Inc., 947 S. Ridgeland Ave., Oak Park, Ill. (frankfurter and sausage barbecue equipment).
Savon Co., 286 Pennsylvania Ave., Paterson, N. J. (food and popcorn warmer).
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (deep fryer). EXPORT DIVISION: 354 S. Spring St., Los Angeles, Calif.
Stringmaster Division of California Engineering Co., 656 N. Cahuenga Blvd., Los Angeles 4, Calif.
Sweden Freezer Manufacturing Co., 3401 17th Ave. W., Seattle 99, Wash.
George Sylvan Electric Corp., 7558 S. Chicago Ave., Chicago 19, Ill.

U. S. Equipment Export Distributors

CINEMATOGRAPH INTERNATIONAL, INC., 341 West 44th St., New York, N. Y. See page 50.

CINESOUND SERVICE CORP., 420 W. 45th St., New York 36, N. Y. See page 51.

Frazer & Hansen, Export Division, 301 Clay St., San Francisco 11, Calif.; 120 Broadway, New York City.
Fernando Mier, 220 W. 42nd St., New York, N. Y.

NATIONAL THEATRE SUPPLY, Export Division, 92 Gold St., New York 7, N. Y. See page 40.

Norpat International, 630 Ninth Ave., New York, N. Y.
W. G. Preddey, 187 Golden Gate, San Francisco, Calif.

RADIO CORP. OF AMERICA, RCA International Division, 30 Rockefeller Plaza, New York, N. Y. See page 43.

Robin, Inc., J. E., 267 Rhode Island Ave., East Orange, N. J.
Rocke International Corp., 13 E. 40th St., New York, N. Y.

S.O.S. CINEMA SUPPLY CORP., Export Division, 602 W. 52nd St., New York, N. Y. See page 56.

STAR CINEMA SUPPLY CO., 621 W. 55th St., New York 19, N. Y. See page 50.

Streuber & La Chicotte, 250 W. 57th St., New York 19, N. Y.

WESTREX CORPORATION, 111 Eighth Ave., New York 11, N. Y. See page 2.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago 5, Ill.

High-Reflectance Screen With Diffusive Coating

The Williams Screen Company, Akron, Ohio, has completed research on a new screen finish which embodies qualities of both "white" and metallic types. A white pigment produces a finish which has relatively high reflectivity, the announcement asserts, yet is more diffusive than regular "white" coating. This results in improved screen brightness for all portions of a theatre, including side seats, according to H. C. Williams president.

The new secreen is further described as of vinyl plastic construction with electronically welded seams, while the surface is baked on by infra-red heat. It is said to be resistant to stains or scuffing, and is water-proof, so it can be easily washed.

Hawaii Distributor Named For Paromel-DeVry Line

The Theatrical Equipment Company of Honolulu, Territory of Hawaii, has been named exclusive distributor for Paromel-DeVry sound projection equipment in the Hawaiian Islands, according to Jack M. Miller, president of Paromel Electronics Corporation, Chicago. The new Hawaiian distributor carries a complete line of Paromel-DeVry equipment together with repair parts for all models of DeVry projectors, he said.

Theatrical Equipment Company's theatre department is headed by R. H. Jackson and has a full staff of sound technicians.

Screen for Light Gain With Reduced Fall-Off

A new type of screen for indoor theatres, named the "Wonderlite," has been developed by the Raytone Screen Corporation, Brooklyn, N. Y. The first installation was made in the new Syosset theatre, Syosset, N. Y., which opened November 20th.

The screen, which has been in development for over a year, gives a "modified high-gain" with the light distribution characteristics of a matte white screen, according to the announcement, which further points out:

"In actual fact, the new screen surface gives a brightness gain of 1.25 when compared with a matte white diffusive screen of .85 reflectance. To Raytone's knowledge, this is the first time that the high gain qualities of a metallic screen have been combined with the fine performance characteristics of a matte white screen."

In light distribution tests at the Raytone plant, the manufacturer reports, center-to-side readings at angles of zero, 30 and 45 degrees gave readings approximating those of magnesium carbonate and the Raytone Special White screen at those angles of incident light.

Egyptian Studios Making Films For Theatres in Arab Nations

In the Al-Ahram studios ond loborotories in Coiro, Egypt now hos o motion picture production ond processing plont occupying o seven-ocre plot with two full-scole stoges (housed in the building pictured obove), o smoller stoge for dubbing, ond seporote buildings for loboratories ond workshops. The studios have modern camero equipment, including o big Houston comero crone, Houston electric dolly, and two Vinten dollies. The recording equipment includes magnetic tope recorders, mognetic film recorders ond photogrophic film recorders. The laborotories are equipped with processing equipment ond printers. The lighting equipment ronges from the smollest "baby" spot to lorge solar spots ond arc lomps. Recently a Westrex 635-ABM recording channel ond associated mixer equipment were odded. The studios produce feoture pictures in the Arabic longuage, which are distributed in the Middle Eost ond North Africo. Shown below ore

A. Salvin, head of the processing laborotories; P. D. Amourgis, general manager of the Westrex Company, East; E. Avromoussi, monoging director of Al-Ahrom Studios; E. Attoyo, production manager; ond C. Foscolo, chief sound engineer.

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CINEMA SERVICE

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Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

WORLD MARKET—To Improve Programs

THE benefit of production from overseas is always in favor of local theatre programs along Main Street, U.S.A. For in such films, of both quantity and quality, added to the domestic release schedules, we find numerical advantages and increased production value, from world-wide locations and new talent sources. If you have felt a product shortage, it is time to look abroad for more films of new interest to your audiences.

Many new films from Hollywood studios have been vastly increased in public acclaim by the fact of production abroad, in foreign locales, authentic backgrounds, with new faces and skills, which our original sources constantly need to keep up in the world market. If you enjoy a particularly fine motion picture in these days, you can credit the fact that nearly half of the production cost is derived from theatres overseas, thus making better films available in your situation. There have been dozens of good films in the past years that have been accented in audience interest by color photography from abroad.

Short films of travel, made on location in VistaVision, CinemaScope and our new processes and dimensions, have become a big asset in restoring the "lost audience" and obtaining their support at the box office, in competition with "free" television, at home. You can't find anything like the sweep and scope of foreign scenes in our superior color, on television—nor will you, for years to come. The surprising differences are never more apparent, in our favor, than when seen in a foreign setting, with the arm-chair traveler's interest in the background itself, added to color, size and skills—in which we excel. There are other considerations, too, in acting and professional talent, much of which has for many years migrated to Hollywood from overseas. The British are naturally talented as actors and so recognized on stage and screen. Many of our finest films have originated in other lands.

It is well to stress this point and to make audience appreciation an issue at the local level, telling and selling the story of world market as it affects their movie habits, and proving our point with the superior films that are current now. Special showings of such films can be underwritten with an advance sale for one performance only, in the style of Walter Reade's "Tonight at 8:30" programs, which are mostly of foreign origin. You may never know—until you try—how successful this can be.

INTERNATIONAL CLUB

This is the World Market issue of the Herald, and we therefore observe the fact in this week's meeting of the industry's oldest and largest international association of motion picture showmen. There are currently 7447 members who are actively engaged as theatre managers, in the United States, Canada, England and overseas.

We divide our world into parts, as you can see, and it is necessary and desirable that we consider the United States and Canada as joined in the domestic market, for on both sides of our friendly border, we employ the same tactics and similar showmanship skills, following much the same release schedule. If there is a pertinent remark to make, it is that Canada leads the style in a showman's evidence of efforts at the point of sale. This has been true for a very long time—but we lag behind.

And, we must explain, England is set apart from all the rest of overseas, because the British Round Table is another division of our membership. We have approximately 700 members in the United Kingdom alone, and they are closer to us than can be defined by "overseas"—more similar to our own schedules and style; in fact, the sun never sets on British showmanship, between old England and her dominions.

IT'S OFTEN said that production value in television seldom exceeds a cost of $500 per minute on the screen—and that's what's wrong with TV shows, in public opinion. Even the very big spectaculars do not cost more than ten times this low average, which is low indeed—in comparison with motion picture studio production values. What brings the idea to mind is the fact that a recent picture—and if you try to guess which one, you will be wrong—cost close to $25,000 per minute of screen time, or fifty times the low average of television shows. This is the result of rising studio costs, new salary and wage scales, the general increase that is part of modern living, and one reason why production goes around the world in search of better quality at lower cost. It's gotten to a point where labor and materials really write the ticket, beyond the author and director, as far as production cost is concerned—and value is measured in terms of cost, for a majority of instances. We would welcome more production abroad.

■ ■ ■

CEIAD COLUMBIA, wholly owned subsidiary of Columbia Pictures, has sent us a wonderful portfolio of color portraits and scenes, from Rome, produced as only the Italians can create color printing. It is labeled "Un anno d'oro a chiusura d'un trentennio"—and that, according to our best ability in the language, marks "a golden year for the 30th anniversary" of the Italian distributors for Columbia films. But what we marvel at—and greatly admire, and envy—is the quality of this color printing, far beyond anything we see here. We have long wished and hoped that somebody would put out a color insert in the motion picture trade press, produced and printed in Italy, and delivered here by ocean freight, so all of our members and readers could see what we mean by quality in color. It's impossible to tell you—for you have to see the result to appreciate it.—*Walter Brooks*

Thar she blows! A handsome, white whale, contrived by C. A. Lipp, manager of the City theatre, Amsterdam, Holland, as marquee display for "Moby Dick"—where they know their whales.

The sign says it—Tyrone Power said it with violets in "The Eddy Duchin Story"—but you can say it with orchids in Singapore, where Shaw Brothers handle showmanship ideas with skill, and style.

Around the World

About fifty "pint sized" cowboys and Indians invaded the lobby of the Rex cinema, Singapore, recently, just to prove that kids are kids the world over—and Shaw Brothers theatres were alert to find their interest in "Comanche."

100-year old stage coach, with the brewer's big horses, as street ballyhoo for "The Man From Laramie" at the State theatre, Melbourne, Australia. They have their "western" traditions—and they respect our wild frontier.

Unusual float entered in the Shriner's parade in Tokyo, for "Giant" —and if you can't read the title in Japanese, it's still "Giant"—with thousands lining the streets to look and see.

World premieres are important events, in Caracas, Venezuela, these dignitaries saluted the opening of "The Conqueror" at the Del Esta theatre.

Showmen in Action

Contenders whose campaigns were entered in Warner Brothers' International contest for "Helen of Troy"—and which were a special exhibit at the annual Quigley Award judging last May, will each receive a citation for their excellent effort—one of the most impressive showings we have ever known. As is true in all overseas situations, except U.S., Canada and England, publicists for the various companies are eligible for Quigley Award citations, and these will be delivered to the person most responsible for the result in twenty or more countries abroad.

▼

Premiere of United Artist's "Trapeze" at the Tokyo Gekijo theatre in Japan, was marked with genuine circus atmosphere, including a midget clown who paraded for the waiting line at the box office, and good-looking Japanese girls who did handstands to receive prizes. The theatre, on three levels, was crowded to the roof, and the front display was strictly circus.

▼

Roger Sardou, Columbia's European press chief in Paris, is a member of this Round Table, who entertained a group of 50 orphans in Frankfort in a public relations gesture, conducted with Harold Exenberger, Columbia's press representative for Western Germany. Kids had a good time, with plenty of free Nestle's chocolate.

▼

Lotteries are permissible in the Philippines, so the Galaxy theatre, Manila, used a wheel of fortune device in the lobby, spinning out promotion for "Rock Around the Clock" with prizes on the hour for lucky winners.

▼

"Guys and Dolls" was a real event at the Cathay Odeon theatre in Singapore, with a local contest in the *Straits Times* to find their own Goldwyn Girls, and a big "Guys and Dolls" dance at the Raffles Club, for the aid of the X-Ray Society, with popular U. S. Consul Bob Jansen judging the "most handsome guy" and "most beautiful girl" contest, and more than fifty prizes donated by Singapore firms. The impressive Cathay building, with its tower 200 feet in the air, carried a huge sign for the attraction.

▼

Ric Javier, Paramount's exploiteer in Manila, Philippines Republic, used a street ballyhoo of a mysterious white figure, under wraps, walking with a sign on his back, for "The Man Who Knew Too Much"—based on an incident in the picture.

Rod Gurr, MGM ad-publicity chief in Australia, reports highly successful promotion for "Meet Me in Las Vegas" at the Trocadero theatre in Sydney, with proceeds going to a popular local charity, known as "The Smith Family." A fashion parade, western-costume contest, roulette wheels and games of chance, and a floor show at a local night club, were all part of the show, with local stores contributing sponsored prizes.

▼

The South African premiere of "Meet Me in Las Vegas" in Capetown, had seven local mayors as guests of honor at the Metro theatre, and all house staff in evening dress for the occasion. The manager of the Metro is Peter de Klerk, a new member of the Round Table.

▼

Jose Luiz Kaiser wrote to us from the Palacio theatre Curitiba, Brazil, to say that he has been a reader of the Herald for the past five years, and always follows the Round Table departments, Showmen in Action and Selling Approach for ideas which he can use. He sent us a picture of his wooden horse for "Helen of Troy"—to join that parade of wooden horses, around the world.

▼

Ray E. David, manager of the Pace theatre, Chadron, Nebr., had special applause from Irving Mack for the best Hallowe'en advertising, including trailers made to order and delivered fast.

▼

Al Bogatch, manager of the Fairfax theatre, Los Angeles, sends a picture of his marquee sign, which reads: "No commercials or station breaks while you enjoy 'The King and I'—on his w-i-d-e CinemaScope screen.

Mr. K. V. Rajan, manager of the Vijayalakshmi theatre, Bangalore, India, esteemed member of this Round Table, who recently wrote a letter to the editor of the Herald, with a report on his own version of "student tickets"—in effect this long time, in his far-away location, where "student cards" originated.

▼

The most impressive and renowned catalog of roses produced in France has come out with a new rose—"Le Rose Tatouee"—and a color page carrying a portrait of Anna Magnani, to honor the Paramount picture, a superb tieup effected by Odette Ferry's showmanship group in Paris.

▼

Ev. E. Seibel, advertising director for Minnesota Amusement Company in Minneapolis, sent us a group picture of their annual managers' meeting, with Edward L. Hyman, vice-president of AB-PT theatres, in from New York, and Mark Dupree, up from Florida State Theatres in Jacksonville, but the photograph and caption with about fifty names would be too much for our space limitations, if you were to see and recognize anybody clearly.

They "rock 'n roll" around the world, and to prove that Elvis Presley is no local epidemic, here are scenes of a contest held by Shaw Brothers in Singapore—no rioting, they say, at the Grand World Cabaret, which is one of their theatre enterprises—with 2,000 inside, but somewhat of a problem to handle the 4,000 who couldn't get in!

Australia Adds To Showmen's Stunts

We so often admired the showmanship that comes from Australia that we wanted especially to sort out some examples for this World Market issue, but because it was so hard to make up our alleged mind in the matter, we picked these four photographs from as many entries, all from Melbourne, and typical of showmanship as it is encountered on the other side of the world. Two managers we find in action, therefore the pictures. Above at left, you'll see the toy Koala bears that were given to mannequins as a publicity idea promoted by Frank Budd, of the Odeon theatre, for "To Paris With Love" and Frank himself is smiling from extreme right of the picture. The Koala bears were as cute as the mannequins, for we had more pictures to further confuse us in a selection. It's exactly typical of down under to do things with a flair.

At right above, you'll find J. J. Collins, manager of the State theatre, Melbourne, as a local Victoria Cross winner is interviewed by the press, for the promotion of "To Hell and Back"—and it was all right by the Aussies to celebrate Audie Murphy's well-told war story with their own approval and approbation. We like the way in which they participate and take over in things of world interest, without any feeling of favoring a particular hero. Below, are two more pictures from the State, which is one of Greater Union's circuit houses. At left, a group of thirteen daring ones sit through a midnight preview of the British thriller, "The Night My Number Came Up"—with a radio interviewer and a tape recorder to take down their eerie impressions—not a new stunt, but very well done, with proper flourishes. And, at right below, for "My Sister Eileen"—the girl you haven't seen anything like, until you see her sister—this one in pink pajamas and a wide smile, for all passers-by. We compliment Frank Budd and J. J. Collins for the samples we've extracted from their campaigns, entered for the Quigley Awards, and hope that this does not hurt them for the annual judging, to follow. There's enough left to be sufficiently impressive.

"Rock Around The Clock"— In Melbourne

Robert L. Richards, manager of the Majestic theatre, Melbourne, is another Australian showman who has a recent campaign as an entry for the Quigley Awards. And because it is particularly timely, around the world, we cite what he does with Columbia's "Rock Around the Clock" as an example of showmanship.

This started with a "listener-in" newspaper story, as a by-line story following the preview, and it was headlined "R and R Could Be Approved"—meaning that it would be cleaned-up somewhat for Australia, in the reviewer's opinion, who says "A clean rock and roll dance may be introduced in a few days." That's not a negative approach, but provocative—for those who saw the end result thought the suggestiveness had been over-rated. All local newspaper writers gave it the uplifted eyebrow, and consequently a build-up. One said specifically, it was purely a build-up for "pops"—meaning hit tunes, with films as the springboard for recordings. And vice-versa.

Reviews of the picture were slightly less critical—as one writer said, "I'm not one for rock 'n roll, but this bouncy little musical drama should appeal." Pictorial issues, which Australia has like England, posed 'teen-agers in typical rock 'n roll costumes and in style with the vogue. One picture issue said "For 'cats and 'gators" which explained everything, while a conservative paper told its readers this was "a dance craze from America"—and suggested it was not to our great credit. A local lottery had Rock 'n Roll as 6th prize, in the money, paying £500 which is not hay, even in Australia.

Newspaper ads, which were devised from pressbook copy, sold boogie, jive and swing—and said "Rock Around the Clock" topped them all. A Housewives' Association were enlisted for a tieup with the theatre, and several commercial sponsors. Theatre parties had a local field-day. The theatre front was appropriately decorated for a visitation by dance-fans, who arrived in droves. On the opening night, a stage presentation was highlighted by a demonstration by eight "Rock 'n Roll" champions, and the enthusiasm was tremendous. The band played on and on, with the title song as their popular theme.

Radio time was all free and reciprocal, and added into many dollars' worth of advertising for the theatre, at no cost. Two previews were held, at the Odeon Theatrette, which we take to be the circuit's projection room for opinion-makers. A stuntman, whom we've grown to recognize in almost any of his get-ups, paraded the streets.

Dal Schuder, manager of the Circle theatre, Indianapolis, reports that "Love Me Tender" did the greatest business since "White Christmas" in 1954—and he sends a picture of the fan clubs parading in front of the theatre, to prove that the pressure was on. The disc jockeys collaborated as accessories prior to the event, and it even rivaled Fred Waring as a stage attraction at high prices.

Col. Bob Cox sends description of a contest which he has been using for ten years—and says it is highly successful for both the cooperative newspaper and we'uns. The full page co-op ad on "Friendly Persuasion" shows that this influence will do, with all good merchants. Bob, who wished us Merry Christmas in October, sends Happy New Year's greetings, the first of the season.

Selling Approach

TEAHOUSE OF THE AUGUST MOON—MGM. CinemaScope in MetroColor. Joyous entertainment event! All the fun of the hilarious stage hit, with Marlon Brando as the rascal, Sakini; Glenn Ford, as eager beaver Capt. Frisby, and Machiko Kyo, as the geisha girl, Lotus Blossom. An international success, for an international association of motion picture showmen—made in Japan, to tell the story of Okinawa. Lovely Ladies, kind Gentlemen, happy times await you! A Pulitzer Prize Play is on the Screen—and better than ever! 24-sheet and all accessories play up the distinction and the difference in the advertising approach for this justly famous film. Don't handle it as you have ever handled another picture in the past, for this is truly out of the ordinary, and the Christmas show at the Radio City Music Hall. Marlon Brando *wanted* to play this part; this is the 1957 model (Glenn) Ford and Machiko Kyo, will delight you, with her professional skills. Geisha girls are trained to be entertaining, and you'll find out why. Newspaper ad mats in proper and unusual style for a picture that needs special treatment. Composite ad mat translates part of this into nine ad mats and slugs, and two publicity mats, for small situations, but all tuned down too low and too small, to convey the idea of the picture. Metro originated the composite mat, and they should never neglect it. Four charming Japanese girls are touring the country but will return to Japan on December 20th. Teahouse in your lobby is a good idea—and you can do it easily and inexpensively.

FORT LARAMIE—United Artists. In color by DeLuxe. We use this particularly in this World Market issue as just one example out of very many, to prove that our typical American westerns are popular around the world, as they are in the United States and Canada—and fifty-five countries where the Round Table is read. Perhaps this strikes a familiar theme; perhaps you have heard the same story told, but it doesn't lessen the impact of a substantial western, in our fine color, on our big theatre screen. That's probably what makes the difference between films-in-theatres and on TV, stand out, so definitely in our favor. "Revolt at Fort Laramie" is a story of the screaming Sioux who hit while soldier was massacring soldier, inside. You've heard the story but your audience will enjoy the excitement, of a three-way battle between the Rebel, the Yankee and the Sioux, head-on. Everything you need to advertise a western—your audience can probably write their own ads and all you have to do is to pry them away from their television sets—where they can get from 12 to 20 movies for free every day.

YOU CAN'T RUN AWAY FROM IT — Columbia Pictures. CinemaScope in Technicolor. The funniest movie in perhaps twenty years—because this is a remake of "It Happened One Night"—which made movie history, twenty years ago. June Allyson, Jack Lemmon, Charles Bickford in a film-story that has made millions laugh. You can go to hotels, motels, hot-spots, hide-aways, the hinterlands—but you can't run away from it. It's love, love, love—which begins on a bus and ends with a bang. You can hop, skip and jump —to conclusions, but you can't run away from this comedy theme. It happened to a girl with millions—and a guy with a press pass—the happiest up-beat love-affair that ever happened. 24-sheet and other accessories picture that historic "curtain" that separated two young folks, in love, and strictly a family picture—for laughter and enjoyment as a family group. Cute newspaper layout pictures two characters, one upside down, the other vice versa—and says there's nothing wrong, it's just the way they feel. All newspaper advertising is in the right styling, for size and shape, to fit all situations, but the composite ad mat, selling for 35c is well selected to supply everything needed for small theatres and drive-ins. Ballyhoo that bus, for it's a natural tieup for cooperative advertising, (Bed)spread it around in store windows; use those usherettes in pajamas and carrying their baggage, on the way to the theatre, as street ballyhoo. You can use the word "IT" for it.

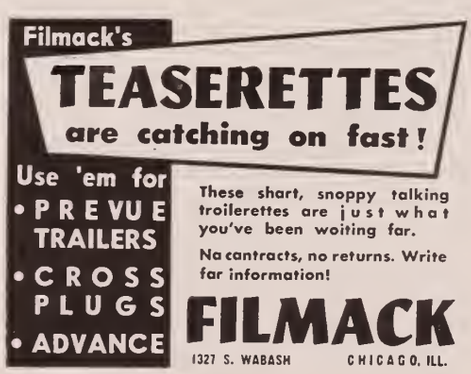
DEATH OF A SCOUNDREL—RKO Radio Pictures. A picture of international flavour, because it portrays an international figure, who was infamous in our history. George Sanders, Yvonne DeCarlo, Zsa Zsa Gabor, Victor Jory and all-star cast, in parts they love to play. The slickest operator of all time—he trampled on men, by day; and on women, by night. He bought them, used them, and cast them aside. He loved them and left them, on a multi-million dollar march to self-destruction! What did he have that made him different from other men—that made so many women his slaves? He promoted millions from a gullible public to pay for his pleasure. His love affairs were fantastic—he took what he wanted, as long as it could help him make a dollar! 24-sheet and all posters sell the central characters in strong pictorial art for your marquee and lobby display. You can use this material to your own advantage, at lowest cost. Newspaper ad mats convey the story to millions with a glance, and the assortment is varied and unusual for size, and shape. The composite mat, selling for 35c at National Screen, contains seven ad mats and slugs, and two publicity mats, all well selected for small situations.

A Small Town Theatre Has Auto Show

Frank P. Kennedy, manager of the Royal theatre, Aurora, Ontario, submits his first campaign for the Quigley Awards, and it rings a bell in this Round Table meeting, because we're all aware of the Automobile Show—and alert to this event —as a business factor in theatre operation. This local show, in a town of 3,000 population, for a theatre seating 315, was conducted at a total cost of $14 for the campaign, in cooperation with the weekly newspaper, the *Aurora Beacon*.

The car was a Dodge, the dealer was McQuarrie Motors—and it only took four hours talking to close the deal! Meaning that it does take some selling, but it still works, perhaps all the better for having overcome the resistance. It was a 1957 Dodge, too, and it was presented under wraps and unveiled with a fanfare of publicity—along with four other models, in the theatre car park, adjoining the box office. The tarpaulin covering the new model was clearly marked "Don't Peek!" and the suspense was built up, along with the B. O. The deal opened at the theatre on a Thursday, with the dealer making a guarantee of $150, when average business for that week day was nearer $40.

Full-page newspaper advertisement, which are not commonplace in Aurora, and terrific window and front displays, all paid for by the sponsor, made this a self-paying event of importance in any situation, to say nothing of a small town like Aurora. Climax to the campaign was another complimentary ad from the dealer, with "Thank You, Aurora" as a headline —and the newspaper itself gave the stunt a follow-up editorial boost, with its own appreciation for good promotion. Summary, as Frank Kennedy writes it: Feature film was "The Racers"—with a band in theatre, for free. Free popcorn for kids, giveaway prizes for adults. Business five times above normal for the day, with the dealer selling four new cars, then and there. Candy bar ran six times normal intake, with over 1,000 persons present.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

ARCLAMPS GALORE! FOREST 40/165 Amp. w 14" reflector excellent condition $250 pair; Ashcraft "E", Ballantyne $250; Strong Mogul, Brenkert Enarc $350; Peerless Magnarc $395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I:—3¾", 5" 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾", 3", 3½" $150 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N. Y. .

NEW EQUIPMENT

AMAZING SAVING! HOLMES PARTS, NEW Surplus: 1000W T-20C13 Mog. prefocus lamps $25 dozen; intermittent movements $24.50; Star sprocket assembly $10; sound lens $9.95; EE14070 vertical drive shaft w/5 gears, bearings $9.75; 2000' magazines, upper & lower (rebuilt) $25 set. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

ART THEATRE MANAGER WANTED. ESTABlished house in large northeastern city. Applicant need not possess previous "art" experience, but must have excellent managerial background and be particularly adept at advertising and publicity. Write in confidence. BOX 2944, MOTION PICTURE HERALD.

WANTED: MANAGER FOR UPPER NEW YORK State key situation. Top salary paid. Answer giving complete background and experience. BOX 2943, MOTION PICTURE HERALD.

MANAGER WANTED FOR CONVENTIONAL house. Desire exploitation-minded man under 35 years of age. State experience and qualifications. P. O. Box 562, Lake Charles, La.

POSITIONS WANTED

MANAGER: FIRST-CLASS OPERATOR, LONG experience. 46, neat appearance, aggressive, no advertising publicity and public relations. College graduate. City and D. M. experience. Now working New York City. Desires change. BOX 2945, MOTION PICTURE HERALD.

MOTION PICTURE ENGINEER. EXTENSIVE EXperience. Wide film process and 35mm installation, maintenance, repair and trouble-shooting. Qualified engineering draftsman. Screen and booth layout and design. BOX 2946, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

FRANCHISED TERRITORIES NOW OPEN — NO investment of money required. If you know your film territory, have high integrity and will work, we have a golden proposition to make. Write complete qualifications to NATIONWIDE THEATRE PROMOTIONS, 326-328 N. 7th St., Allentown, Pa.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE, PUT THE Master Guide To Theatre Maintenance in the hands of your managers and assistant managers. Cost $5.00 —could save you a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

STUDIO EQUIPMENT

MITCHELL 35MM SINGLE SYSTEM CAMERA with RCA sound, lenses, magazines, tripod, etc. $15,000 value, $6,995; Kliegl 5000W studio spots on stands, $300 value, $159.50; New Tripod Triangles, $16.95; Mitchell 35mm Standard Tracking Camera, $995; Moviolas from $195; Hallen synchronous magnetic 16mm recorder, $1495 value, $695; American Cinematographer's Handbooks, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Seek Lowered Admission Age For Quebec

TORONTO: The Quebec Allied Theatrical Industries will ask to lower the age for admitting children from 16 to 14. Since 1927, children under 16 have been barred from Quebec theatres. In other provinces children may attend at any time if accompanied by adult or may attend matinees on Saturdays and holidays by themselves.

The topic was the major subject of discussion by the organization at its annual meeting. On occasion the Quebec Province has given permission to depart from the law.

The meeting returned Robert Granby as president, with all other officers renamed to office. The meeting decided that all material issued from the office of H. C. D. Main, co-ordinator, in connection with the forthcoming Name the Oscars contest of the Motion Picture Industry Council, will be translated into French.

These will be distributed through unit facilities. It is expected that a successor to Charles Bourassa, who retired as executive secretary, will be named soon.

Two proposals on the provincial amusement tax will be placed before the Province. It will be suggested that the amusement surtax on tickets costing $1 or less be repealed, also that the amusement tax on tickets costing 75 cents and less be lowered from 10 per cent to eight per cent.

Rockefeller Foundation Awards Festival Grant

The Rockefeller Foundation announces that it has awarded a grant to the American Federation of Arts for the Third Art Film Festival in America, to be held at the Metropolitan Museum of Art on April 26-27-28, 1957. The festival will be co-sponsored by the College Art Association. Films dealing exclusively with art subjects will be screened by a committee composed of writers, critics, film makers, film distributors, museum directors and artists.

Reach Drive Quota

The theatre and amusements division, chairman of which is Jack Kirsch, president of Allied Theatres of Illinois, has reached 106 per cent of the quota assigned to it by the Community Fund of Chicago, according to Mr. Kirsch. He also revealed that the amusement industry raised over $10,000 for the 1956 Community Fund campaign, which supports 167 local health and welfare agencies.

Stars in "Bit," Parts New Production Phase

HOLLYWOOD: Mike Todd's "Around the World in 80 Days" has sparked interest in several producers to attempt similar multiple-star proposals for "bit" parts according to William White, RKO casting director. Mr. White assisted Mr. Todd in negotiating the availability of the stars featured in the newest Todd-AO attraction. "It is possible to develop film attractions, whose basic story value will serve as secondary bait to the personality and importance of the producer or director seeking marquee names," Mr. White said. Questioned regarding the studio attitude toward investing in new faces, Mr. White said, "the search is constant for new talent or faces, with the percentage of possible discoveries very small." However, the studio is prepared to test and groom any potential newcomer, when the opportunity arises in a scheduled film project, Mr. White pointed out.

To Distribute "Geordie"

Jean Goldwurm, president of Times Film Corporation, announces that his company has completed national distribution arrangements for the George K. Arthur release of "Wee Geordie," British film now in its third month at the Little Carnegie theatre, New York. The film goes into general release in 1957.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 3,671 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Ambassador's Daughter, The (U.A.)	—	7	13	15	11
Animal World, The (W.B.)	—	5	9	18	3
Attack (U.A.)	—	4	13	3	2
Autumn Leaves (Col.)	—	7	13	11	5
Away All Boats (U-I)	25	30	27	8	2
Back From Eternity (RKO)	—	1	9	21	—
Bad Seed, The (W.B.)	12	29	12	2	11
Bandido (U.A.)	—	—	12	4	5
Best Things in Life Are Free, The (Fox)	—	16	5	16	3
Between Heaven and Hell (Fox)	5	12	10	—	—
Beyond a Reasonable Doubt (RKO)	—	—	1	13	5
Bhowani Junction (MGM)	1	8	6	15	6
Bigger Than Life (Fox)	—	1	2	5	18
Birds and the Bees (Par.)	2	13	19	5	14
Boss, The (U.A.)	—	—	1	2	2
Burning Hills, The (W.B.)	—	11	31	17	18
Bus Stop (Fox)	43	23	30	8	—
Catered Affair, The (MGM)	—	3	13	13	14
Cockleshell Heroes (Col.)	—	1	10	11	1
Congo Crossing (U-I)	—	1	16	8	7
Creeping Unknown, The (U.A.)	—	1	4	1	—
Crime in the Streets (A.A.)	—	5	15	8	1
Cry in the Night (W.B.)	—	1	2	1	1
D-Day the Sixth of June (Fox)	—	9	35	3	3
Dakota Incident (Rep.)	1	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	9	14
Day of Fury (U-I)	—	—	5	12	5
Distant Drums (W.B.) (reissue)	—	—	5	—	—
Earth vs. Flying Saucers (Col.)	—	17	12	3	1
Eddy Duchin Story, The (Col.)	2	36	31	10	2
Fastest Gun Alive (MGM)	4	29	27	6	2
First Texan, The (A.A.)	—	2	8	13	8
First Traveling Saleslady (RKO)	—	—	3	8	1
Foreign Intrigue (U.A.)	—	1	6	7	4
Francis in the Haunted House (U-I)	1	15	22	5	3
†Friendly Persuasion (A.A.)	2	4	1	—	—
Gaby (MGM)	—	1	13	18	6
†Girl He Left Behind (W.B.)	1	—	6	—	—
Girls in Prison (A.I.P.)	—	10	2	1	—
Goodbye, My Lady (W.B.)	—	4	13	11	9
Great Day in the Morning (RKO)	—	1	10	10	3
Great Locomotive Chase, The (B.V.)	—	14	16	15	10
Guys and Dolls (MGM)	20	12	13	9	10
He Laughed Last (Col.)	—	—	2	2	2
High Society (MGM)	19	27	8	2	—
Hold Back the Night (A.A.)	1	2	5	1	5
Hot Rod Girl (A.I.P.)	1	13	3	1	14
I'll Cry Tomorrow (MGM)	11	39	11	1	1
It Conquered the World (A.I.P.)	1	7	1	—	—
Johnny Concho (U.A.)	1	4	7	23	3
Jubal (Col.)	1	26	3	34	2
King and I, The (Fox)	30	24	27	20	4
Kiss Before Dying, A (U.A.)	—	1	12	2	—
Last Wagon, The (Fox)	—	9	23	4	2
Leather Saint (Par.)	—	3	3	6	6
Lisbon (Rep.)	—	3	—	30	16
†Love Me Tender (Fox)	11	—	—	—	—
Magnificent Roughnecks (A.A.)	—	—	6	2	1
Man in the Gray Flannel Suit (Fox)	22	30	14	8	8
Man Who Knew Too Much (Par.)	2	17	26	8	2
Miami Expose (Col.)	—	—	—	4	4
Moby Dick (W.B.)	7	21	20	11	4
Mountain, The (Par.)	—	1	5	8	1
Oklahoma (Magna)	5	1	1	—	—
Opposite Sex, The (MGM)	—	1	11	3	—
Over Exposed (Col.)	—	4	—	1	—
Pardners (Par.)	7	30	14	3	—
Pillars of the Sky (U-I)	—	2	15	24	3
Power and the Prize, The (MGM)	—	1	1	8	4
Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	22	23	11	4
Proud Ones, The (Fox)	—	28	20	15	10
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Raw Edge (U-I)	—	1	8	3	3
Rawhide Years, The (U-I)	—	5	23	8	7
Rebel in Town (U.A.)	—	4	1	2	—
Reprisal (Col.)	—	1	5	3	—
Rififi (UMPO)	—	16	—	—	—
Rock Around the Clock (Col.)	22	22	14	1	1
Run for the Sun (U.A.)	—	4	13	4	4
Safari (Col.)	—	6	19	18	6
Santiago (W.B.)	—	2	25	14	15
Satellite in the Sky (W.B.)	—	—	3	7	4
Screaming Eagles (A.A.)	—	3	8	7	3
Search for Bridey Murphy (Par.)	—	—	—	2	5
Searchers, The (W.B.)	6	28	18	5	—
Secret of Treasure Mountain (Col.)	—	1	1	6	—
Seven Men From Now (W.B.)	—	13	23	4	1
Showdown at Abilene (U-I)	—	1	17	2	1
Solid Gold Cadillac, The (Col.)	—	8	9	11	2
Somebody Up There Likes Me (MGM)	2	3	23	31	4
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U.I.)	—	1	7	16	—
Storm Center (Col.)	—	—	—	1	6
Storm Over the Nile (Col.)	—	—	2	5	4
Tea and Sympathy (MGM)	—	9	5	5	—
Tension at Table Rock (RKO)	—	—	2	6	—
That Certain Feeling (Par.)	—	11	15	25	18
These Wilder Years (MGM)	—	3	6	12	7
Toward the Unknown (W.B.)	—	1	8	22	2
Toy Tiger (U-I)	11	12	22	13	4
Trapeze (U.A.)	9	33	36	3	—
23 Paces to Baker Street (Fox)	1	3	14	11	20
Unguarded Moment (U-I)	—	3	13	8	2
Vagabond King (Par.)	—	—	5	4	9
Walk the Proud Land (U-I)	—	11	25	11	1
War and Peace (Par.)	—	1	6	3	—
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	10	19	6

PIGGY BACK for the BOXOFFICE!

Coming attraction trailers carry a lot of weight with theatre audiences. Every independent statistical survey* proves that trailers are primarily responsible for the attendance of every third movie patron. So, don't be penny-wise and pound foolish. Let the Prize Baby take a load off your mind and give your grosses a lift at minimum cost with trailers.

*WOMAN'S HOME COMPANION
Survey showed 31 per cent went to the movies because of TRAILERS!

SINDLINGER
Survey showed 34.2 per cent went to the movies because of TRAILERS!

NATIONAL THEATRES CIRCUIT IN 21 STATES
Survey showed 43 per cent went to the movies because of TRAILERS!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Trailers — Showmen's Socko Salesmen!

DECEMBER 22, 1956

MOTION PICTURE HERALD

The Code Revision

AN EDITORIAL BY MARTIN QUIGLEY

REVIEWS (In Product Digest): THE WRONG MAN, THE GIRL CAN'T HELP IT, FULL OF LIFE, THE KING AND FOUR QUEENS, BATTLE HYMN, ZARAK, THREE VIOLENT PEOPLE, WESTWARD HO THE WAGONS!

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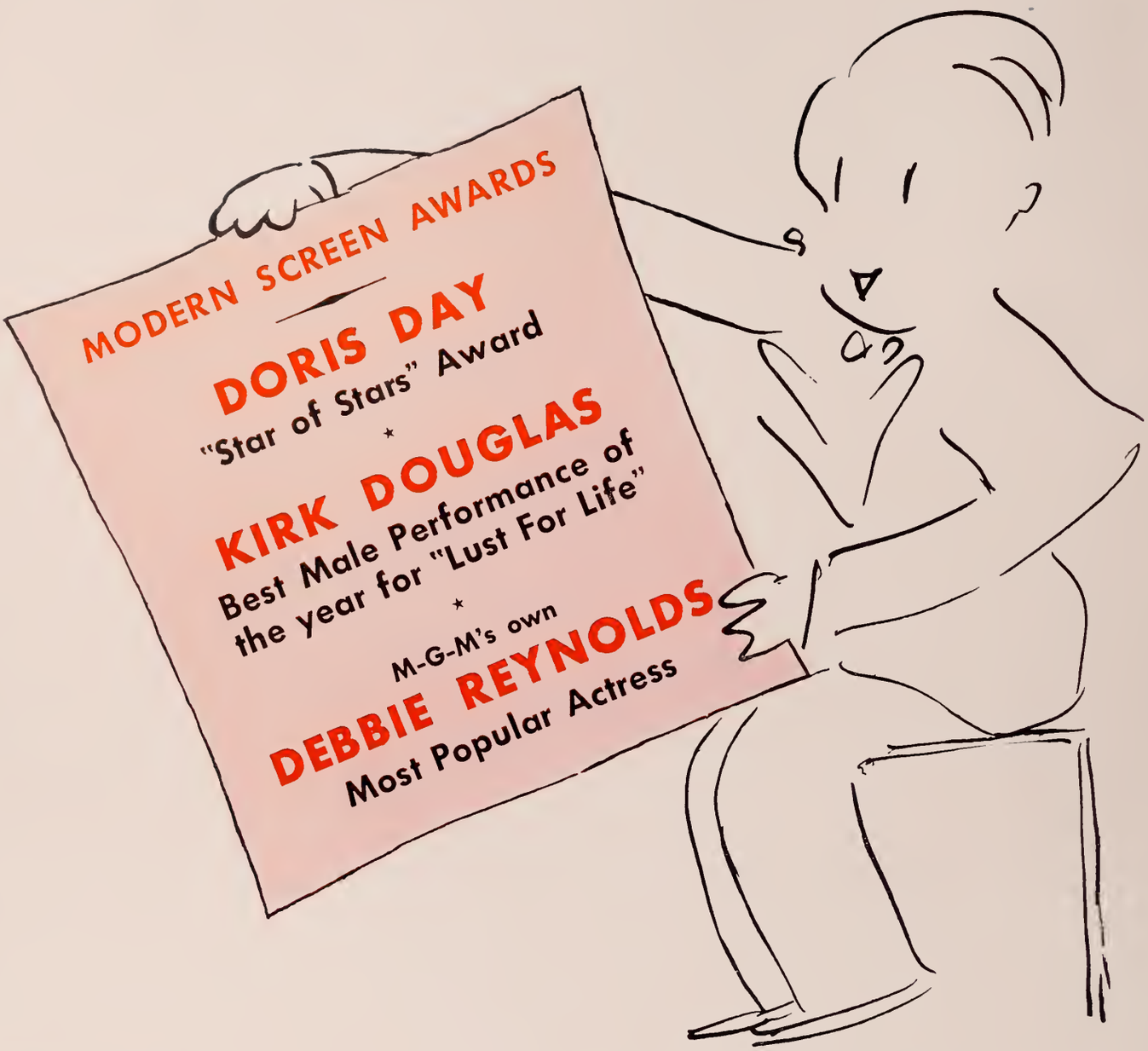

DON'T JUST SIT THERE AND READ ABOUT M-G-M's AWARDS!

"My 'do-it-yourself' lobby frames!"

DORIS DAY

WINS

"STAR OF STARS" AWARD

IN MODERN SCREEN MAGAZINE

★

See her in

"JULIE"

Arwin Production — M-G-M Release

KIRK DOUGLAS

WINS

BEST PERFORMANCE AWARD

IN MODERN SCREEN MAGAZINE

For M-G-M's

"LUST FOR LIFE"

"And for my lobby when I play M·G·M's 'TEAHOUSE'"

THE MOST HONORED PICTURE! M-G-M's

"TEAHOUSE OF THE AUGUST MOON"

"Movie of the Month."—Coronet Magazine

"Outstanding Picture of the Month."
—Cosmopolitan Magazine

"Picture of the Month."—Seventeen
Winner of Parents' Magazine Medal.

"Movie of the Month."—Argosy Magazine

-Si

TRADE SHOWS DECEMBER 27th

ALBANY
20th Century-Fox Screening Room
1052 Bway. • 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway. • 2:15 P.M.

BUFFALO
Motion Pict. Operators Hall
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. • 2:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 10:00 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Sc. Rm.
1125 High St. • 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Fox West Coast Sc. Rm.
1837 S. Vermont Ave. • 2:00 P.M.

N
N !

WATCH WARNERS' RELEASE NEXT MONTH (Pre-release Today, N.Y. Paramount)
OF HITCHCOCK'S FIRST HIT TAKEN FROM REAL-LIFE
-- HIS MOST SUSPENSEFUL HIT OF ALL!

HENRY FONDA · VERA MILES

AND THE EXCITING CITY OF NEW YORK, IN

ALFRED HITCHCOCK'S The Wrong Man

EVERY TWIST AND TURN OF IT IS TRUE!

THIS IS THE CHALLENGE WE MAKE TO MOVIE-GOERS:

If you don't believe that this weird and unusual story actually happened, see the records of Queens County Court, N. Y., Apr. 21, 1953 Indictment #271/53, "The Balestrero Case"

also starring
ANTHONY QUAYLE · Screen Play by MAXWELL ANDERSON and ANGUS MacPHAIL
MUSIC BY BERNARD HERRMANN · Directed by ALFRED HITCHCOCK

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
312 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. North • 2:00 P.M.

NEW HAVEN
Stanley Warner Screening Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Projection Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of the Allies • 1:30 P.M.

PORTLAND
Star Screening Room
925 N.W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
216 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Egyptian Theatre
2:00 P.M.

ST. LOUIS
Strenco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 10:30 A.M.

You'll agree when you play it: **IT'S THE MOST!**

TOM EWELL

JAYNE MANSFIELD

EDMOND O'BRIEN

JULIE LONDON

RAY ANTHONY

BARRY GORDON

FATS DOMINO

THE PLATTERS

LITTLE RICHARD and his BAND

GENE VINCENT and his Blue Caps

THE TRENIERS

EDDIE FONTAINE

THE CHUCKLES

ABBEY LINCOLN

JOHNNY OLENN

NINO TEMPO

EDDIE COCHRAN

Rock and roll yourself into your happiest time with

THE GIRL CAN'T HELP IT

from 20th Century-Fox in

CINEMASCOPE

COLOR by DE LUXE

Produced and Directed by
FRANK TASHLIN

Screenplay by
FRANK TASHLIN
and
HERBERT BAKER

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 205, No. 12

December 22, 1956

THE CODE REVISION

by MARTIN QUIGLEY

THE approval last week of a revision of The Production Code by the directors of the Motion Picture Association of America constitutes in many significant respects an even more noteworthy development than the original acceptance of the Code by the organized industry in 1930.

That this fact should have been so generally overlooked both in the industry press and in the general press would seem extraordinary but actually is not. Few persons except those directly concerned either inside or outside the industry have taken the trouble accurately to inform themselves as to what the Code is and how and why it works. And this despite the fact that the Code in the past twenty-seven years has been an unparalleled influence upon motion pictures and a highly important factor in the affairs of the industry at home and abroad.

Eric Johnston, to whose generalship much credit is due for both the fact of the revision and also for the character of the revision, recently remarked that without the Code and its influence upon United States production our pictures could not have attained their present position of preeminence in the foreign market. The story of its effect at home is too evident to need comment.

In 1930 the original draft of the Code was accepted in Hollywood and New York with uncertainty and apprehension. It was a radical experiment of a kind never previously attempted in the long history of theatrical entertainment. It involved mainly a flat-footed acceptance of the thesis that the producer is accountable for the moral influence of the entertainment which he puts before the public. Hardly had the Code been introduced than there developed both in Hollywood and New York a feeling that perhaps after all the industry had gotten hold of a tiger by the tail. This feeling led to an indifferent application of the Code principles and regulations in its early years.

AS time went on the Code and its character and effect became better known and understood. Gradually it won some ardent friends. It also encountered some bitter enemies. Interestingly enough from the latter group eventually came several of the staunchest supporters the Code now enjoys.

The significance of last week's action of the Association in revising the Code in the way it did is reflected in the fact that this action came after more than a quarter of a century of experience. The action taken was an eloquent and emphatic declaration of the authorities concerned that the Code is here to stay. And this despite the thundering against it that has incessantly been carried on in various segments of the press, even within the industry, and from spokesmen who want a world in which unbridled license prevails and the whole civilized tradition of morality, decency and accountability is erased.

The importance of the Association's action last week is by no means reflected in the simple fact that a Code was reaffirmed and set on its way for many years of future usefulness. *The real significance is registered in what kind of a Code was reaffirmed and set on its way.*

The basic moral principles and provisions of the earlier Code have been preserved inviolate in the revised Code. And, very importantly, these basic moral principles and provisions have been better defined and have been set forth in a more logical order. In many instances a new clarity and exactness of language insures a better understanding and an over-all document that admits of more precise and thorough application to day-by-day production problems.

Although times without number explanations have been made of the two distinct and different kinds of subject matter that are necessarily dealt with in the Code, much misunderstanding persists. This misunderstanding has been reflected widely in what has appeared in print relative to the latest Code revision.

The permanent and essential part of the Code deals with principles and provisions governing the moral content of films. The second part deals with matters of policy. In the moral provisions in the revised Code there has been not only a clarification of language but several new and important provisions have been added.

To the exclusion of what matters most there has been considerable press attention given to various policy amendments and additions. These have been interpreted to imply a relaxing or moderating of the Code. Its enemies are deluding themselves. It has been tightened and reinforced in all of its substantial and vital aspects.

SINCE the Code was originally adopted there have been many changes in policy provisions. Doubtless there will be many more in the years ahead. The policy changes do not weaken but rather strengthen the Code because to continue—as unfortunately was done for far too long—policy provisions, some of which never should have been put in in the first place and others which had become obsolete, served only to give ammunition for attack and ridicule to the enemies of the Code.

The Code document as it now stands in its revised form is not perfect. It is, however, a major improvement not only over the original document but even more so over the jumbled, disordered and cluttered script that grew up over the years. Whereas in this instance there are many persons and interests to be heard from, a precise unanimity of opinion as to every detail is not to be expected.

But the document as revised is, on the whole, an excellent presentation of the original purposes and character intended in the Code plan which was introduced in Hollywood twenty-seven years ago next month. That the original purposes and character should have so well survived these many years is indeed a meaningful fact.

The new revision for what it is and for what it bespeaks in the way of determination to carry on along right lines is an eloquent tribute to all in Hollywood and in New York who, despite the contrary tides of purpose and opinion that swirl about us, have so affirmatively taken a forthright position for decency in theatrical entertainment. The revision is a milestone of honorable accomplishment in the history of the industry.

The Herald wishes one and all a joyous holiday season—A peaceful, happy and prosperous New Year

Letters to the Herald

Manpower Problem

To the Editor:

Our first consideration toward reclaiming the lost audience and rebuilding the movie-going habit should be the manpower situation. It is anomalous that instead of keeping pace with the manpower training and development programs of other industries, we cling to such archaic patterns. Retention of a hit or miss policy can only react to our disadvantage in the long run.

The periodic dearth of reserve manpower can best be overcome by offering greater incentive to younger men coming into the business; concomitant with that should be the adoption of a formalized training program for new assistants, chiefs of service and student assistants, schooling which could be held in various metropolitan areas like New York City, under the aegis of an organization such as COMPO, or the joint auspices of the participating circuits in any particular given area.

There was a time when it took months, even years, before an embryo assistant worked his way up from a circuit's smaller houses to the larger ones, but during that interim he became thoroughly versed in all phases of theatre operation. Now, due to the exigency of the situation, a neophyte will often bridge the gap between the smaller and larger theatres in a few months, even less.

The evident result is a lack of assimilation of the necessary fundamentals. Basic house operation can be taught in the theatre under the manager's tutelage. Yet we must balance that lack of experience on the part of the new assistant in fairness to himself and to increase his potential for the benefit of the circuit operation as a whole.

This can best be done by an intensified training course such as other industries evolve in grooming their manpower. Sessions could be conducted at designated times throughout the year, a few times each week. The curriculum would not only encompass subjects pertaining to the direct operation of the theatre, but lectures by representatives of distribution and production, tending to convey a better understanding of the problems of related branches of the industry, promoting greater unity between all.

The dissemination of ideas of various operating procedures of the different circuits would bring to the trainees a greater cognizance of contemporary industry trends, a broader outlook on the business as a whole rather than the parochial view exercised by so many. The supplemental knowledge gleaned in the course would effect a balance for the lack of actual experience, thus promoting the productivity so vital to any growing industry.

The various circuits involved in implementing this course, and providing the instructors culled from their own executive ranks, would be more than compensated for the expenditure for this project by the assurance of a ready, trained pool of manpower. — *MELVIN ARONSON, New York, N. Y.*

•

Out of Hungary

To the Editor:

I have just come back from Budapest. I was trapped there and for a while it looked as if some of us would never come back. I did not mind the shooting so much. The greatest evil of all in Hungary is the secret police force called AVO. I won some friends who told me about their experiences, shyly and with reticence. It is unpleasant and mostly unprintable. As also Cardinal Mindszenty's experiences are in part about which, as he said, he spoke for the first time openly when Prince Loewenstein and myself were in private audience with him on the eve of the Soviet invasion which started November 4.

What a magnificent people, shot to defenselessness but not into submission by thousands of tanks, totally unbroken in their spirit of freedom. The Soviet myth has crumbled there. The Russians are no doubt still a formidable military power, but they have lost their grip of fascination and terror over peoples' minds. Communism as a pseudo-religious power has crumbled. With that, they have also lost power to inspire terror. It is a turning point in modern history.—*WOLKMAR VON ZUEHLSDORFF, Bad Godesberg, Germany.*

Editor's Note: Mr. von Zuehlsdorff, The HERALD representative in Germany and Austria, was in Budapest when the revolt against the puppet government and the Soviet occupying forces broke out.

MOTION PICTURE HERALD

December 22, 1956

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On the Horizon

CONFIDENCE

The new Loew's Inc., management successfully withstood the threat of a proxy fight this week when the board of directors gave a vote of confidence to the administration of Joseph R. Vogel, president. Only hours before, at a New York lawyer's office press conference, Joseph Tomlinson of Fort Lauderdale, Fla., contractor, investor and owner of 250,000 shares of Loew's common, threatened action. His attorney, Benjamin Javits, also owns Loew's stock. Management changes are sought by Mr. Tomlinson, and he said achievement of them will prevent a fight. The Loew's annual meeting is set for February 28. The company indicated later that Mr. Tomlinson had been offered a place on the board on several occasions. It was indicated this week also that Loew's earnings for the first quarter of the fiscal year amounted to 33 cents per share compared to five cents a share in the comparable quarter a year ago.

NO REPUBLIC SALE

Herbert J. Yates, president of Republic Pictures, this week issued a statement declaring that his stock in the company is "no longer for sale to anyone," and denied that he has been approached, as reported in some quarters, by any individual or group recently for purchase of his holdings. Mr. Yates added that December will be a big month for Republic, both in gross and volume of playdates, and that the company will start three pictures in January.

THREAT OR PROMISE

If the Government elects to apply pending proposals for revising tax statutes in such wise as to do away with advantages enjoyed by independent producing corporations whose chief income consists of salary paid their incorporators, a good many of the stars who cut loose from major studio payrolls to go into business on their own, and sell their product back to their erstwhile employing companies, may be expected to shut up shop and return to their starting places. Whatever else may be said of the big shift of famed personalities to independent status, it is a fact in plain evidence that their fame was made, in virtually every instance, on some studio's payroll. It could turn out that the tax threat is a promise instead.

U-I PUSHES TALENT

Universal Pictures' program of developing executive distribution talent within its own organization by promoting from within the ranks of the company saw the elevation of 16 executives during the past year to the posts of assistant general sales manager, division manager, district manager, branch manager, sales manager and salesman, Charles J. Feldman, vice-president and general sales manager reported this week. Among the more prominent promotions were those of F.J.A. McCarthy to assistant general sales manager; and Henry H. Martin, Robert N. Wilkinson, Walter E. Armbruster, Thomas Dunn, Orville Ray, Herbert Martinez, Albert Kolkmeyer and Edward Elder.

JERRY TO PALACE

This week it was made officially known Jerry Lewis will play the Palace theatre, New York, with the announcement that he and Sol A. Schwartz, president of RKO Theatres, have signed an agreement calling for personal appearances starting February 7. All seats will be reserved and will go on sale immediately for all performances of the four-week engagement which must be limited to that period because of Jerry's prior commitments. There will be nine shows weekly, every night except Monday.

TV'S OLD-TIME HOOPLA

For five days recently Minneapolis was the scene of one of the most concentrated as well as most elaborate motion picture promotion campaigns in history, comprising all the old standbys plus a few new gimmicks – radio and television ads and plugs, newspaper ads and feature stories, girl stunts, and personal appearance by starlets, by Betty Furness and by Leo the Lion. It should have been something to gladden the exhibitor's heart. There was just one drawback. The object of all this promotion was the television premiere Saturday night on KMGM-TV, Minneapolis, of the first feature from the pre-1948 MGM library. Hoopla, obviously, still pays off. Even granting the vast difference in circumstances between selling a theatre film and a free TV film, the results were impressive. The premiere presentation, the 15 - year - old "Honky Tonk," starring Clark Gable and Lana Turner, captured 48.8 per cent of the area's total TV audience, against 27.1 per cent, 16.9 per cent and 7.2 per cent for competing shows. The Sunday night presentation, "Above Suspicion," made an equally impressive showing against equally impressive opposition.

WHEN and WHERE

January 8: Cleveland Motion Picture Exhibitors Association, general meeting to elect new officers, Cleveland, O.

January 29-30: Annual convention of the Kansas-Missouri Theatre Owners Association, Hotel Phillips, Kansas City, Mo.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 1-2: Allied States Association, annual winter board meeting, Terrace Plaza Hotel, Cincinnati.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 3-5: Theatre Owners of America, mid-winter board meeting, Blackstone, Hotel, Chicago.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

April 2-3: Annual convention of North Central Allied, Nicollet Hotel, Minneapolis.

June 23-25: Annual convention of the Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

OPENINGS, two of them in New York last week. Right, are 20th-Fox vice-president Charles Einfeld, "Anastasia" director Anatole Litvak, and actor Kirk Douglas. Below, Hal Wallis, who made "The Rainmaker" for Paramount release.

WOLFE COHEN, Warner International president, this week was elected vice-president of the parent Warner Brothers Pictures. He joined the company in 1925 at St. John, Canada.

CHRISTMAS ANNUAL, the party New York's Associated Motion Picture Advertisers tenders industry friends. Below, Martin Starr; Roxy Theatre director Robert Rothafel, guest speaker, to whom the industry still is "everyone's second business"; and president David Bader, Hans Barnstyn, Leon Bamberger, Robert Montgomery, Lige Brien.

This week in pictures

HERALD picture

MGM APPOINTS: same changes on sales personnel: George A. Hickey, tap, retires as West Coast sales manager; Herman Ripps, eastern sales manager, below, succeeds him January 1; Edward R. Susse, above, January 4 becames Albany branch manager, succeeding retiring Jack Galdberg.

DINNER, INDUCTION, DANCE, for Toronto Variety's 1957 crew. At the left. J. J. Fitzgibbons, known as the Permanent Big Boss, gives to incoming chief barker N. A. Taylor his insignia. Above, sitting for their portrait, the whole crew. Seated are dough guy Al Troyer, Mr. Fitzgibbons, Mr. Taylor, first assistant chief barker Dan Krendel, and second assistant J. J. Fitzgibbons, Jr. Standing: canvasmen Herb Allen, Joe Bermack, Ralph Dale, Clare Appel, property master Chet Friedman, and canvasman George Altman.

AND, also in Toronto, campaign planning for the highly regarded "King and Four Queens" (which we review on page 194 of the Product Digest Section this week) and other United Artists films: U.A. exploitation manager Mori Krushen, advertising manager Roger Lewis, and field representative Archie Laurie (standing), with Regional Theatres' managing director Ralph Dale.

ON "STRIKE IT RICH," in New York, Warren Hull gives to Lustre Creme Sweepstakes winner Mrs. Donald Bassist $20,000 far carrectly guessing Marilyn Manroe was Tap Female Money Making Star in Motian Picture Herald-FAME's annual pall. Calgate-Palmalive executive William Gaines at the left.

HERALD picture

MEETING in Boston, Lockwood and Gordon's drive-in personnel. Seated, new Connecticut district manager William Dougherty, district manager Norman Rolfe, office manager Max Yunick, general manager Douglas Amos, district manager John O'Sullivan. Standing, managers Ray Thayer, Robert Duffy, Wilfred Howard, William Staples, Donald McPhee, Harry Sullivan, Vincent Youmatz, Harry Johnson, David Miller, Francis Cahalan.

To Hold Hearing on Corporate Tax Rise

. . . January 24 date of hearing set by Internal Revenue Service; increase would hit Hollywood production unit companies

The Internal Revenue Service has set a public hearing for January 24 on proposed new regulations boosting sharply the tax on certain corporate setups used by some stars and producers to get around high individual income taxes, it was announced in Washington Monday.

Late last week in Hollywood, eight groups, going under the general designation of "The Motion Picture Industry Committee," requested hearings in a telegram to the Commissioner of Internal Revenue. Anyone asking to be heard before January 24, or at the time of the hearing, will be heard, Service officials said.

Views presented at the hearings might or might not persuade the Service to modify the proposed regulations. In any event, it could be anywhere from a month to a year before the final regulations are issued and become effective. The Service is presently proposing, however, that the regulations be retroactive to January, 1954.

No official anouncement was made of the action taken by the Motion Picture Industry Committee. The telegram was sent only two days before the deadline, which was December 15, set for the filing of protests. The changes in the tax code were published in the Federal Register November 16.

The groups that signed the telegram were the Screen Actors Guild, Association of Motion Picture Producers, Hollywood American Federation of Labor Film Council, Screen Directors Guild of America, Writers Guild of America (West), Artists Managers Association, and the Alliance of Television Film Producers.

The telegram, in addition to protesting that the proposals conflicted with other provisions in the corporation tax regulations, stated that they were "inconsistent" with administrative rulings made "until recently" by the Bureau.

The telegram also expressed fears that the changes were "likely to raise serious problems" for the film production industry by tending to "retard" movie-making in Hollywood. It was stated that they might help as well to accelerate a movement, already regarded with alarm by unions and talent guilds, of production by American interests in foreign countries.

It is estimated that 90 per cent of Hollywood's so-called independent production companies might be affected by these changes. This would result from the Bureau's ruling that financing contracts requiring the performances of designated work by an individual owning 25 per cent or more of a company's outstanding stock would come under the personal holding company tax. The maximum personal income tax is 92 per cent as against 52 per cent for straight corporation earnings.

Most of the motion picture and television production financing contracts made by stars, directors, writers and producers owning private companies, require specified individual services.

TOA, Allied Will Launch New Drive for Industry Arbitration System in January

A joint Theatre Owners of America-Allied States Association effort to set up an industry arbitration and conciliation system is planned for mid-January, according to Ernest Stellings, TOA president. He said this week it is his hope that a set of rules and regulations for the industry can be satisfactorily accomplished during the new year.

Mr. Stellings, who is president of Stewart & Everett Theatres, Inc., in Charlotte, N. C., said he is awaiting word from Allied's leaders as to "mutual cooperation in formulating an arbitration system." He said in recent talks with company presidents and sales heads in New York he discussed arbitration and found "they are thinking and looking to the best interests of the industry."

TOA has not named a committee to launch the arbitration proceedings, but, according to Mr. Stellings, when a group is officially announced, Herman M. Levy and Mitchell Wolfson will be members. Allied also has not announced an arbitration committee as yet.

A bone of contention to exhibitors in the last arbitration draft, released September 27, 1955, was the provision limiting distributors to two pre-release pictures annually. A simplified conciliation plan was also advanced, designed to get quick decisions in controversies. Some industry observers believe if and when steps are taken to set up a new arbitration draft, the basis for it would come from the 1955 draft and perhaps the one previous to that.

A new distribution committee on arbitration would have to be named if distribution decides to work officially with exhibitors in preparation of a new draft, according to a distribution official. He said the Motion Picture Association of America committee has "been more or less disbanded." The last distribution committee was composed of Al Lichtman, Charles Reagan, A. Montague and Adolph Schimel. The last exhibition committee included Mr. Wolfson, Mr. Levy, Max A. Cohen and Leo Brecher, each of whom devoted much time to the last draft.

Coast Musicians Union Defeats Petrillo Slate

HOLLYWOOD: Insurgent members of Local 47, American Federation of Musicians, this week defeated the faction supporting James C. Petrillo, national president, in the local annual election by a two-to-one margin. The ballot count showed the "Voice of Membership" ticket, headed by Eliot Daniel for the local presidency, held the same ratio for the other top three officers and trustees. Mr. Daniel replaces John te Groen, long-time president of the local. The opposition claimed the musicians are taxed to support Petrillo "stooges," who are not full-time career musicians. They also protested the five per cent fee tacked on the gross cost of all live TV shows, since it often runs higher than the cost of the orchestra, bringing unemployment and causing producers to use imported sound tracks.

"Great Future" Ahead For Films: Rothafel

A highly optimistic future for the motion picture industry was foreseen this week by Robert C. Rothafel, managing director of the Roxy theatre, New York, who was master of ceremonies at the 40th annual Christmas party of the Associated Motion Picture Advertisers, Inc. He said that while the industry is now facing a critical challenge, "films have a great future." The mission of the industry is to get the masses back to the theatres, he added. Approximately 125 industry and newspaper figures attended the luncheon at the Hotel Piccadilly.

GPE Dividend Totals

General Precision Equipment Corporation during the calendar year 1956 paid cumulative convertible preferred stock dividends of $4.75 and cumulative convertible preference stock dividends of 80 cents, the company announces. Common stock dividends amounted to $2.40.

Industry Groups Study Plan for Academy Awards "Sweepstakes"

. . . MPAA coordinating committee prepares for all-industry meeting after Academy's board of governors gives tacit approval

The launching of an Academy Awards "Sweepstakes" next February moved a step closer to reality this week as the Motion Picture Association of America's business building coordinating committee in New York made preparations for the setting up of an all-industry meeting to discuss integration of the contest proposal with other box office building plans.

Not to Use "Oscar"

The MPAA move came on the heels of the Academy of Motion Picture Arts and Sciences' action in Hollywood where the group's board of governors voted to raise no objection to the proposed sweepstakes, which is tantamount to approving the proect in all but active endorsement.

The sole stipulation which the Academy's board of governors made, it was reported, was that the contest not be called the "Oscar sweepstakes" and that no likeness to the "Oscar" statuette be used in promotion of the contest.

According to a member of the MPAA, once this all-industry meeting is set up (it is hoped before the end of the year), the best points of the MPAA business building plans and the Council of Motion Picture Organizations-Theatre Owners of America plans would be combined, among them being a proposal for an industry "giveaway" contest.

However, before such a conference could be held, an official report from the West Coast must be had. The Association of Motion Picture Producers met in Hollywood late Tuesday to discuss its "Golden Jubilee" plan (celebrating the 50th anniversary of feature film production in Hollywood)—which plan encompasses some of the MPAA's points.

In Favor of Contest

Following that meeting, it was announced that Y. Frank Freeman, chairman of the board of the AMPP, would "communicate directly" with Roger Lewis, chairman of the MPAA's advertising and publicity directors committee, concerning the Golden Jubilee and sweepstakes plans.

Exhibitor organizations are in favor of any contest plan which will boost motion picture business, be it the Academy Award Sweepstakes or the COMPO Audience Awards. The time element involved in launching the latter program is said to rule it out for 1956, and most likely for 1957, as well. The Audience Awards were initially scheduled for the Christmas period, but were dropped. It was suggested later that they be held some time in April. However, the MPAA has been boosting the Academy Awards Sweepstakes for next year and scheduled it to start when the Academy Award nominations are announced.

This contest would be completed with the announcement of the "Oscar" winner March 27, but the winners of it, at a later date, would go to Hollywood in follow-up promotions. This then would rule out the Audience Awards because exhibitors would be working with the Academy Awards Sweepstakes follow-up.

Those who have indicated they favor "any proposal which will build business" include representatives of TOA, Allied States Association, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association, and various circuits.

The matter of financing one, over-all business-building program, which it is hoped will be handled by COMPO, will be one of the prime topics for discussion at the future all-industry meeting.

Stanley Warner Announces Company Drive Winners

Winners of Stanley Warners Theatres' "Operation Showmanship" drive were announced recently by Harry M. Kalmine, vice-president and general manager. Mrs. Diane Gordon of the Oritani theatre, Hackensack, N. J., won the grand national prize, a two weeks-all-expenses-paid vacation trip to England. Irving Hillman of the Roger Sherman theatre, New Haven, Conn., won the second prize, $1,000. William Wyatt of the Virginian theatre, Charleston, W. Va., won the third prize.

Paramount Employees Join Company's 25 Year Club

A total of 18 Paramount employees, each of whom marked a quarter of a century of continuous service in 1956, were inducted this week into the company's 25 Year Club. Barney Balaban, president of Paramount, presided at the ceremony, an annual Christmas event at the Paramount home office. Gold watches, scrolls and service pins commemorating their 25th anniversary were presented.

Net of National Theatres Was $4,648,057

LOS ANGELES: Elmer C. Rhoden, president of National Theatres, this week revealed in his annual report to stockholders that the corporation's earnings, including capital gains from real estate sales, in the fiscal year ended September 25, substantially exceeded the previous year. Mr. Rhoden reported the consolidated net income for the 1956 fiscal year was $4,648,057, which is equal to $1.72 per common share on 2,699,486 shares outstanding.

This included capital gains after taxes of 88 cents a share from the sale of the Roxy theatre, and 21 cents from the sale of other theatres and real estate. The previous year's profits were equal to $1.04 per share, including 11 cents in capital gains. Total gross income for the year was $59,707,251, which compares with $61,692,043 the year before. Mr. Rhoden attributed the decrease to a "severe shortage of suitable attractions."

The circuit president said the public's interest in pictures has not lessened and "it is obvious that the market exists, if producers can satisfy the entertainment desire of the public." Later he added, "there is a good indication that Hollywood will meet the demand for more pictures. This, coupled with the growing segment of young picture patrons, gives us hope that the new fiscal year will hold better opportunities."

Odeon Denied Injunction on CinemaScope "Oklahoma!"

TORONTO: Odeon Theatres (Canada), Ltd., was denied an injunction this week against 20th Century-Fox, Ltd., and Famous Players Canadian Corp. by an Ontario Supreme Court judge here. Odeon had sought to prevent the showing of the CinemaScope version of "Oklahoma!" in Calgary and other spots where Famous Players had booked the film. The matter still will go to trial, however. In passing judgment Justice Carl Stewart did not give reasons but from the argument brought before him he felt there was no clear right of one theatre company over another to have the film.

SAG Approves Matthew Fox Pact on 82 Feature, 50 Shorts for Television

HOLLYWOOD: Approval of a settlement with Matty Fox for television exhibition of 82 RKO Radio features made after August 1, 1948, and approximately 50 short subjects, was voted this week by the board of directors of the Screen Actors Guild, it was announced by John Dales, SAG national executive secretary.

Mr. Fox, representing C & C Super Corp., will pay SAG $715,000, $615,000 of which will be paid in 36 monthly installments with $100,000 to be paid from the gross television receipts for the entire RKO package of 740 feature films, when such receipts exceed an average of $50,000 per picture. The first payment, approximately $17,083 will be paid to the guild upon signing the agreement. Monthly payments of a similar amount are due to begin in July.

Mr. Dales said the board of directors now is considering how to divide the money among the thousands of performers involved in the features and shorts.

Mr. Fox also obtained acceptance of the formula, it was learned, by the negotiating committees representing the Screen Writers branch of the Writers Guild of America, West, and the Screen Directors Guild. The total sum to be divided equally between these groups is said to be $470,000.

The Writers Guild council was to meet this week to consider the offer and, if approved, it will be submitted to a vote of the general membership. Although some opposition is expected among board members, it is expected to be recommended and approved. Whatever final action is taken by the writers and directors, it will not have any effect on the settlement voted for the actors.

None of the guilds regards the settlement as establishing a pattern for the future with other major Hollywood studios. Negotiations between the guilds and the Association of Motion Picture Producers regarding extra payment for the post-1948 films were halted last month, but are expected to be resumed.

It was also announced by an official of C & C Television Corp., subsidiary of C & C Super, that the RKO pre-1948 film library has already been sold in 85 per cent of all U. S. markets. The company acquired the library in January, 1956, and has been selling the pictures as one package to stations which retain the films for perpetuity and have all the rights pertaining to those films.

Sees Revival Of Censor Bid In 2 States

WASHINGTON: The industry can expect strong efforts to revise film censorship laws in Ohio and Pennsylvania next year, according to Manning Clagett, director of state legislative activity for the Motion Picture Association of America.

In these two states film censorship laws were recently rendered inoperative and efforts to revive the laws came close to success during the past year. Renewed efforts undoubtedly will take place during the coming session of the legislatures of these states, Mr. Clagett indicated.

In addition, he said, groups in several other states may make efforts to put censorship laws on the books. He cited Minnesota, Massachusetts and West Virginia as possibilities. At present, state censorship laws are operating only in four states: Maryland, Virginia, New York and Kansas.

Mr. Clagett said the industry also will likely face efforts in many states for new or increased admissions and sales taxes. He explained that most states badly need revenue for schools and other new spending programs, and that many lawmakers seem to regard admissions as fair game for new or higher levies.

The legislatures of all but three states —Kentucky, Virginia and Mississippi— will be in session next year, Mr. Clagett said.

AB-PT to Get Loan of $60,000,000

American Broadcasting-Paramount Theatres has concluded an agreement with several financial institutions for a firm loan of $60,000,000, it was stated by president Leonard H. Goldenson in a letter to stockholders.

The AB-PT head said that $12,500,000 of the loan is to be taken down December 27, 1956; $42,500,000 on May 31, 1957 and $5,000,000 by October 1, 1958. There is an option for an additional $5,000,000 exercisable by October 1, 1958, he said. Mr. Goldenson told stockholders that of the proceeds, $37,234,000 will be used to pay off existing debt and the balance will be added to the working capital. The loan will mature serially from July 1, 1957 to July 1, 1977, with a final maturity on January 1, 1978, he said. "The loan fortifies the company's financial position so that its activities can be expanded on a sound and carefully planned basis, and in particular, will provide the funds to finance the further growth including additional facilities required in television," he said. The letter accompanied the AB-PT fourth quarter dividend check. The payment on the common includes an extra dividend of 30 cents a share, a 10-cent increase over last year.

Production Code Revision Commended by Kefauver

WASHINGTON: Senator Kefauver of Tennessee, chairman of a Senate judiciary subcommittee studying juvenile delinquency, has commended the Motion Picture Association of America for its recent revision in the Production Code but said there is still room for improvement. He hoped the MPAA would consider including representatives of independent film producers on the Code Appeals Board, along with representatives of the major producers. The subcommittee believes, be said, the content of both films and film advertising had greatly improved since the committee started looking at the industry early last year. This proves, he added, the industry can cure its most serious ills of its own volition.

"World" in Texas Bow

HOUSTON: The southwestern premiere of "Around the World in 80 Days" in Todd-AO was held December 17 at the Tower theatre here.

Review Board Names "80" As Best Film of Year

Michael Todd's "Around the World in 80 Days" has been chosen as the best picture of 1956 by the Committee on Exceptional Films of the National Board of Review of Motion Pictures. Henry Hart, chairman of the committee and editor of the board's magazine, *Films in Review*, said the choice was the result of the committee's belief that "Around the World in 80 Days" had "utilized more fully and more successfully than any other 1956 film the artistic and technical resources which distinguish the motion picture from the other arts." The board's list of the 10 best also included "Moby Dick," "The King and I," "Lust for Life," "Friendly Persuasion," "Somebody Up There Likes Me," "The Catered Affair," "Anastasia," "The Man Who Never Was" and "Bus Stop."

"The Silent World" was selected as the best foreign film shown in the United States during 1956. John Huston was named the year's best director for "Moby Dick." Dorothy McGuire and Yul Brynner were best performers.

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THRU UA

Fox Sets Plans for 55 Pictures in 1957

. . . Details announced after conference of executives; 23 from novels, five from Broadway plays; 25 due from Regal

Definite plans for 55 major pictures, the biggest production program of the past 10 years, to be made and released by 20th Century-Fox in 1957 were announced following a four-day meeting of executive, production, distribution and advertising chiefs.

The program, announced by Spyros P. Skouras, president, and the new studio chief, Buddy Adler, executive producer, provides for the possibility of an additional 10 pictures, which would bring to 40 the number of big-budget CinemaScope productions to be made primarily in Hollywood by the studio.

Executives Attend

At the conference also were William C. Michel, Joseph H. Moskowitz, Murray Silverstone and Charles Einfeld, vice-presidents; Donald A. Henderson, treasurer and secretary, Alex Harrison, general sales manager.

The studio was represented by Mr. Adler, Lew Schreiber, Sid Rogell, Fred Metzler, J. B. Codd, David Brown, Arthur Kramer, Frank McCarthy, Frank Ferguson and William Gordon. Irving Asher, head of TCF-Television, outlined the 1957 plans for the TV subsidiary.

A breakdown of the properties showed that 23 are novels, five are taken from Broadway stage plays and nine represent original stories.

Mr. Adler said that the program would be initiated in January with his own production of "A Hatful of Rain," Broadway play which Fred Zinnemann will direct and which will co-star Eva Marie Saint and Don Murray. Also set for January production are "The Wayward Bus," John Steinbeck novel which Charles Brackett will produce and which will star Jayne Mansfield.

Cast Set for "Desk Set"

"The Desk Set," another Broadway play, producer Henry Ephron, director Walter Lang, starring Spencer Tracy and Katharine Hepburn, and "The Three Faces of Eve," story of a woman with three personalities, producer and director, Nunnally Johnson, "The Way to the Gold," adventure story, producer David Weisbart, director Robert Webb.

The schedule for subsequent months is as follows:

February: "Bernardine," producer Samuel G. Engel, director Henry Levin, starring Janet Gaynor, Pat Boone and Terry Moore; Leo McCarey's "Love Affair," Jerry Wald productions, and Ernest Hemingway's "The Sun Also Rises," producer Walter Reisch, director Henry King.

March: "Will Success Spoil Rock Hunter?" producer and director Frank Tashlin, starring Tom Ewell, Jayne Mansfield, Clifton Webb and Thelma Ritter; David O. Selznick's production of Ernest Hemingway's "A Farewell to Arms," starring Jennifer Jones; "Kiss Them for Me," from the novel and stage play "Shore Leave," Jerry Wald productions; "The Bravados," screenplay by John O'Hara, producer Herbert Bayard Swope, Jr.

April: John O'Hara's "Ten North Frederick," written and directed by Philip Dunne; "Peyton Place," current novel by Grace Metalious, Jerry Wald productions and "The Hunters."

May: "Fraulein," powerful story of U. S. occupation forces in Germany, producer Walter Reisch; "Down Payment," unpublished novel by John MacPartland, Jerry Wald productions; "Stopover Japan," story of modern intrigue in Tokyo, by John P. Marquand; producer Walter Reisch, director Richard Breen, and "A Certain Smile," novel by Francoise Sagan, screenplay by Pulitzer Prize winning team of Frances Goodrich and Walter Hackett, producer Henry Ephron.

June: "The Sound and the Fury," William Faulkner novel, Jerry Wald productions, and "These Thousand Hills," novel by A. B. Guthrie, Jr.

July: "The Young Lions," Irwin Shaw's classic story of World War II, producer Al Lichtman.

August: Robert L. Jacks' production of "Parris Island," story based on the court martial of Marine Sgt. Matthew McKeon; "The Jean Harlow Story," Jerry Wald productions, based on the original story of Adela Rogers St. Johns.

September: "The Enemy Below," thrilling World War II naval story by Denys Arthur Rayner, producer Dick Powell.

October: "The Diary of Anne Frank," written by Pulitzer Prize winners Frances Goodrich and Albert Hackett, screenplay by Goodrich and Hackett; "The Small Woman," an unpublished novel about a British woman missionary and her adventures in China.

November: **"Jean Christophe,"** Pulitzer Prize winning biography by Romain Rolland, Jerry Wald productions; "The Townsend Harris Story," original story of the first U.S. Consular official in Japan, producer Eugene Frenke.

Also slated for production, but as yet with unassigned starting dates are: Darryl F. Zanuck's production of "Compulsion," novel by Meyer Levin; "Close to the Wind," producer Dick Powell; "I Married Joseph Stalin," semi-documentary, producer Robert L. Jacks; "Sac Saboteurs," story of the Strategic Air Command's security program, screenplay by Pat Frank, producer Anthony Muto; "The Hardhats," Jerry Wald productions; "Brandy for Heroes," producer David Weisbart, and "The Iron Butterfly" and "Bellevue Is My Home," as yet unassigned to a producer.

In addition to the aforementioned, the studio plans to distribute an additional 25 Regal Productions films to be made independently.

TESMA, TEDA Meet Jointly Next November

The Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association will meet concurrently Sunday, November 17, and Monday, November 18, 1957, for business and social events at the new Americana Hotel, Bal Harbour, Florida, it was announced jointly last week by Lee Jones, TESMA president, and J. Eldon Peek, TEDA's board chairman.

TEDA had stated at the conclusion of the International Trade Show at the New York Coliseum in September of this year that it would invite TESMA to join with it for meetings in the Fall of 1957 somewhere in the middle west, apart from whatever meetings and trade show that TESMA might have with any other organizations.

The TESMA-TEDA meetings will immediately precede the joint conventions and Trade Show to be conducted by TESMA, Theatre Owners of America and the National Association of Concessionaires at the Americana Hotel starting Wednesday, November 20, and concluding Saturday, November 23.

In announcing the forthcoming meetings, both Mr. Jones and Mr. Peek agreed that several advantages would accrue in the joint business and social events to be held immediately preceding the Trade Show and conventions in 1957. Mr. Jones said that TESMA members would find it much more convenient to have their meetings with TEDA at the indicated times and place, since otherwise it would have become necessary for his association's members to make a separate trip to another city with the necessary time away from their businesses.

STAR OF THE YEAR

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HONGKONG 'OUTSTANDING'

'MAGNIFICENT' THROUGHOUT CANADA 'TORONTO GROSSES WEEK'S TAKE IN TWO DAYS'

'TERRIFIC SUCCESS' IN NORWAY AND SWEDEN

CEA Sees Film Bill As Aid to Producers

. . . Members of Association's General Council say proposed legislation does nothing for exhibitors except increase their obligations

by PETER BURNUP

LONDON: Exhibitors here enter on the holiday Season in an anxious mood following the study—by the officers of their Association—of the text of the Government's Films Bill and the subsequent debate in CEA's General Council.

Accuse BOT of Bad Faith

Gist of General Council's review of the suggested legislation is that the bill does nothing but heap further obligations on exhibitors in aid of producers. Accusations of bad faith on the part of Board of Trade officials were also freely flung around in the course of General Council's debate.

The bill is in three parts covering, respectively, the proposed statutory "Eady" Levy, the National Film Finance Corporation and the quota obligations. Exhibitors take the view that the Finance Corporation is the concern only of producers *vis-a-vis* the Government and their officers accordingly have nothing to say in that regard. But they are united in an all-out fight against both the levy and quota proposals.

Exhibitors agree on the necessity of maintaining production at the highest possible level, both for a maintenance of a proper supply for their own programme and as a dollar-earner for the country at large. They concede also that without some form of Government subsidy the production industry here would quickly dissolve.

See Danger to Plan

But, so exhibitors maintain, the Government should itself find the wherewithal of the subsidy and not mulct the exhibitors' fading box office in what is, in effect, a second tax in addition to the existing crushing entertainment tax. They declare also that, in any event, the whole pattern of the Government's levy plan is in grave danger of falling apart unless the ordinance is accompanied by tax reduction.

The inclusion of the quota proposals in the bill has provoked just as bitter criticism in General Council and is the occasion of the aforementioned accusations of bad faith on the part of Board of Trade officials. In the circular letter sent to all the trade associations February last, it was expressly stated that the question of quota legislation might conveniently be left for future consideration. CEA accepted that suggestion, although its officers had very definite views on the necessity of amending the present Quota design.

Influential M.P.'s of all parties in the Commons take the same view and the quota proposals in particular will be met by forthright opposition when the bill comes up for review in the House.

Much point is made in informed Whitehall quarters of the circumstance that the bill is largely an "enabling" measure which leaves the crux of its several proposals to be covered in "regulations" to be made by the Board of Trade.

The suggestion is that that arrangement allows for full consultation with the various sections of the industry concerned. Indeed, the Parliamentary Secretary of the Board—Mr. F. J. Erroll—gave a categorical pledge to the London Branch of CEA in the following terms: "There will be time and opportunity in the course of the next few months to decide on equitable and acceptable arrangements."

EXTEND BBC AND ITA WEEKDAY TV HOURS

The BBC and its rival the Independent Television Authority will in future be free on weekdays to make television broadcasts during the periods they think best to meet the needs of their audience within the present maximum of 50 hours a week and eight hours in any one day.

This was announced in the House of Commons by the Postmaster General, the Government Minister charged with the regulation of all television matters.

Under the present rules, studio TV broadcasts have been forbidden before 9 A.M. and after 11 P.M., or for more than two hours in the morning. They were not allowed, moreover, between 6 P.M. and 7 P.M., in acknowledgement of an argument that telecasts between those hours made children resist being sent to bed or hampered them in their school homework. That argument appears now to have been given up as lost. In the words of a Government spokesman "some gradualness in this field is desirable."

All that despite, the Government doubtless found itself in a highly anomalous position by reason of the circumstance that the 6 P.M. to 7 P.M. ban did not apply to events broadcast from outside a studio. There were, particularly during the summer, frequent exciting sporting broadcasts at times when parents were anxious to get children to bed, or persuade them to tackle their home-work.

On Sundays it will remain the rule that normal programmes must not start before 2 P.M. and there will be a compulsory evening break from 6.15 to 7.25 P.M. in order to avoid affecting Church attendances.

As neither the BBC nor ITA has been using the full 50 hours a week both will be able to fill the 6-7 P.M. gap without cutting other features. The independent TV companies welcome the new arrangement because "it will lead to the better planning of more varied programmes." They might have added that it will likely prove highly profitable; for many advertisers have been pressing for the use of the hitherto evening gap.

"MAGNIFICENT RESPONSE" FOR INDUSTRY RELIEF DRIVE

What is described as "a magnificent response" to the industry's drive in aid of the Lord Mayor of London's Hungarian and Central European Relief Fund is reported. Since the seat-to-seat collection was started in every cinema in the country in the first week in December, £73,000 has been returned.

But this figure is by no means final. Many exhibitors are handing over the proceeds of their collection to their respective local authorities; while Scottish theatremen are making their own arrangements. The final figure is expected to be well in excess of £100,000.

Variety Club's Shut-In Committee, under Mike Frankovich and Sam Lomberg, has also been active in meeting the needs of the hundreds of refugees.

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Entertainment tax receipts continue to show an encouraging upward trend. The *Monthly Digest of Statistics* published last week reveals that last October's receipts by Customs and Excise were £67,000 up on October, 1955, at £3,050,000. From June to October this year the total receipts have been £1,012,000 more than for the same period last year.

ODEON TAKES OVER HOUSES FROM CURRAN

Eleven cinemas of the Curran Group in Northern Ireland are to be handed over to Odeon (N. I.) Ltd., a subsidiary of the Rank Organisation, January 1. Cinemas concerned are the Regent, Apollo, Astoria, Broadway, Capitol, Lyceum and Regal (Belfast), Tonic (Bangor), Majestic (Portrush), Strand and Midland (Londonderry). Agreement has been reached after negotiations which have taken place over some considerable time.

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Nathan Cohen, a director of Anglo American Distributors and one of the pioneers in the current mode of joint Anglo-American production, flies to New York December 28.

Purpose of his trip, says Mr. Cohen, who just completed a highly successful year's term as London Variety Club's chief barker, is to renew acquaintance with his American associates. He plans to negotiate further co-production deals.

THIS WEEK in PRODUCTION

. . . Started—3

American International—Rock all Night (Sunset Prod.).
Metro-Goldwyn-Mayer—Man on Fire (Sol C. Siegel Prods.).
United Artists—The Fuzzy Pink Nightgown (Russ-Field Prods.).

. . . Completed—5

Allied Artists—Attack of the Crab Monster (Roger Corman Prod.).
Columbia—The Golden Virgin (Valiant Films).
20th Century-Fox—Heaven Knows, Mr. Allison (CinemaScope; DeLuxe Color).
United Artists—Last Gun in Durango (Peerless Prod.).
Warner Bros.—Lafayette Escadrille.

. . . Shooting—27

Columbia—Hellcats of the Navy (Morningside Prod.); 3:10 To Yuma; The Brothers Rico (William Goetz Prod.); The Haunted; The Bridge on the River Kwai (Horizon-American); The Admirable Crichton (London Films).
Independent—The Beginning of the End (Am-Par Pic.); Valerie (Hal R. Makelim Prods.); Johnny Trouble (Motion Pictures by Clarion); Il Crido (Robert Alexander Prod.).
Metro-Goldwyn-Mayer—Action of the Tiger (Blau-Meyer Prods.); This Could Be the Night; The Seventh Vow (CinemaScope); Gun Glory (CinemaScope, Metrocolor); Silk Stockings (CinemaScope, Metrocolor).
Paramount—The Joker (VistaVision).
RKO Radio—Escapade in Japan (Color).
20th Century-Fox—The She Devil (Regal Films); The River's Edge (Bogeaus; CinemaScope; DeLuxe Color); Island in the Sun (Zanuck; CinemaScope, DeLuxe Color); Boy on a Dolphin (55mm, CinemaScope, Color).
United Artists—Mark of the Vampire (Gramercy Pics.); The Sweet Smell of Success (Hecht-Hill-Lancaster Prods.).
Universal-International—The Man of a Thousand Faces (CinemaScope).
Warner Bros.—The Pajama Game (WarnerColor); The Black Scorpion (Melford-Dietz); The Story of Mankind.

HOLLYWOOD BUREAU

Production normally slows down around this time of year, due to the double holiday fortnight, and this year is normal in that respect. Start of three pictures combined with completion of five others to drop the over-all shooting total to a thrifty 30. Most annual dips of this kind are compensated for by an equivalent pick-up in mid-January, which will be a nice thing to have happen, from the product-shortage standpoint, if it does.

Reckoning by past performance, "Man on Fire," for MGM distribution, is the standout among the new undertakings. It is a Sol C. Siegel production, next in succession to the extremely successful "High Society," and it stars Bing Crosby, as did that film. Others in the cast, directed by Ranald MacDougall, are Mary Fickett, Inger Stevens, Richard Eastham, Malcolm Broderick and E. G. Marshall.

Russ-Field Productions, releasing through United Artists, started "The Fuzzy Pink Nightgown," starring Jane Russell (the Russ in the corporate name) with Robert Waterfield (the Field in the company title) as producer. Keenan Wynn and Ray Danton are other principals in the cast. Norman Taurog is the director.

"Rock All Night," another addition to the stream of rock-and-roll pictures, is a Sunset Production for American National release. Dick Miller and the Platters is the marquee aggregation presented. James H. Nicholson is executive producer, and Roger Corman is producer-director.

Hollywood Scene

FROM GLOVES TO FILMS—SUCCESSFULLY

by WILLIAM R. WEAVER

HOLLYWOOD: President Irving H. Levin of Am-Par Productions, the film-producing arm of American Broadcasting-Paramount Theatres, Inc., came out of the glove business into the motion picture industry in 1946. He was 25 years old. This was 33 years after another young man, then 29, made the same switch of careers. The other young man is Samuel Goldwyn. If the glove business turns out to have given the industry in young Levin another young Goldwyn, Hollywood would be warranted in sending an investigative mission into the glove country to find out what makes glovers great producers, and to bring back a supply. The Levin story, at this early stage suggests the glove business may have lived up to precedent.

Joined Charles Kranz

The Levin story begins in Chicago, where he was born, September 8, 1921, and moves smoothly through the University of Illinois and the U.S. Air Force in World War II to his induction into the glove industry, the family interest, where he wasn't disposed to remain if he could help it. A young wife and child and a small bank balance agreed with him in his belief that he could help it, and the four of them set out for Los Angeles with Hollywood in view. Charles Kranz, one of the industry's most favorably known sales executives, who was operating an independent film exchange on Los Angeles' Film Row at the time and with whom the young Chicagoan entered into a partnership, thought so too.

Says the young Chicagoan, this much later, "I didn't know enough about the business to realize what we were up against. We had California rights to two old features that nobody wanted to run for money. TV hadn't begun buying that kind of product yet. After about four weeks, when I saw the films laying there on the shelf, and my bank balance shrinking dangerously, I gathered up some pressbooks and walked over to the Fox West Coast Theatres offices, where there were seven bookers working and not buying from us.

"I said to one of them, 'Look, why isn't it good business for you to give us little people some business, so we won't disappear, and so we can grow up and, some day become an important source of product for you?' It was a childish pitch, I realize now, but for some reason—maybe just because it was so juvenile—it went over, and I came out with $16,000 worth of bookings. It took Charlie and me two days just to do the book work."

A Natural Nominee

The story moves faster from that point onward. In 1949 he formed Mutual Productions, which enjoyed a satisfying experience, and in 1952 he put his ambitions and Collier Young's together and set up Filmakers Releasing Organization and Filmakers Productions, Inc., making use in some of these operations of financial support he marshalled at a national meeting of independent-exchange owners who gathered in Chicago at his invitation to meet the pressures of the period.

When ABC-PT decided to go into production, Irving H. Levin was a natural nominee for the presidency of Am-Par Corp., which needed his kind of speed, enthusiasm and initiative. He got the job. And he got the first picture "The Beginning of the End," into production almost quicker than you can type the title and describe it as a monster melodrama in the "King Kong" tradition but without plastic monsters. It's an exploitation attraction in the 24-sheet sense of the term, he says, and it'll be mated with another in the same category, yet to be chosen from the many properties in hand, for selling as a package.

The Kind That Sells

A package like this, he says, is what the Am-Par advisory committee, composed of head men of all the major circuits in the ABC-PT setup, tells him is the kind of program that's selling the most tickets in the greatest number of situations at this point, and is likely to be for some while. When the committee tells him differently, he says, he'll select his stories by what they tell him then, and with this kind of counsel, he says, he thinks he sees his way clear to contributing a large amount of money-making product to the exhibitors of the United States.

Arnall Urges Greater Film Share in TV

The motion picture industry should acquire greater interests in television stations "as TV is actually just another form of motion picture exhibition," according to Ellis Arnall, president of the Society of Independent Motion Picture Producers. Mr. Arnall pointed out that film organizations now have controlling or minority interests in some 47 TV stations and are second only to the newspaper industry as the most active industry in that field.

He said producers, distributors and exhibitors "will find it to be to their ultimate welfare to manifest a greater degree of interest in TV stations as well as in the conventional method of producing, distributing and exhibiting pictures."

"An interest in and ownership of TV stations by the industry would tend to stabilize motion picture production and this would result in more consistent employment in Hollywood," he said last week. The public would be better served since the motion picture industry, by reason of its superior art and skill, would greatly improve the calibre of TV programs."

Mr. Arnall is confident that the conventional motion picture theatre and drive-in are here to stay. "Television likewise is a fixture in our modern way of life," he added. "We should aggressively and determinedly move to prevent television from complete domination and control by certain segments of business interests which cannot serve the general public or television nearly so well as the motion picture industry."

Commenting on the recently revised Motion Picture Production Code, Mr. Arnall said the self-regulation committee of the Motion Picture Association of America "did not consult with the Society on revisions. SIMPP has been urging the MPAA to allow independent producers, who produce about 12 films to every one produced by the major studios, to take part in the promulgation, policy, application and interpretation of the Production Code and its Appeals Board. SIMPP is not critical of the Code; our primary interest in it is the welfare of the industry."

Mr. Arnall added that he feels the Code should also apply to television.

Open Claughton House

HOLLYWOOD, Fla.: Claughton Theatre Circuit opened the newly-completed Hollywood theatre here last week with a reception attended by civic and industry notables from the area, including Mrs. Lillian Claughton, circuit owner. Joseph Fink is the manager of the house.

"King and Four Queens" In 425 Holiday Bookings

One of the more noteworthy dating programs in United Artists history will launch Russ-Field-Gabco's "The King and Four Queens" with 425 key Christmas and New Year's bookings in the United States and Canada, it was announced by William J. Heineman, U.A. vice-president in charge of distribution. The area saturations of the CinemaScope-Deluxe color adventure romance, which stars Clark Gable and Eleanor Parker, combine 262 Christmas premieres and 163 New Year's openings, covering every domestic area.

Columbia Sets Big Campaign For "Bridge"

Columbia Pictures is spending between $350,000 and $400,000 in an 18-month preproduction and in-production publicity campaign for Sam Spiegel's "The Bridge on the River Kwai," being made in Ceylon, according to Paul N. Lazarus, Jr., vice-president in charge of advertising, publicity and exploitation.

He also said Columbia is making "definite advance commitments" with newspapers, magazines, radio and television stations to provide special promotional and film footage about the Horizon film which has a production budget close to $3,000,000.

"We have set up a special press camp in Ceylon," Mr. Larazus said, "under the direction of Grady Johnson, to supply promotional material on request. Under Johnson's supervision, a publicity staff, complete with photographers and artists, will turn out news material about the film. We have arranged for eight to 10 top flight news photographers, among them John Stewart of *Life*, to go to Ceylon to cover the actual shooting in the jungles and the blowing up of the bridge."

Mr. Lazarus added that the publicity for the film will be international as is the cast, which includes William Holden, Alec Guinness, Jack Hawkins and Sessue Hayakawa. "Johnson has on his staff," he said, "a special cameraman to handle television film requests from shows which would like publicity about the picture."

Mr. Spiegel is expected to complete shooting on the film around April. Columbia expects to release the film late next year.

Warners Sets Dividend

The board of directors of Warner Bros. Pictures, Inc., last week declared a dividend of 30 cents per share on common stock, payable February 5, 1957, to stockholders of record January 18, 1957.

Brewer Fight On Reds Cited In Magazine

Roy M. Brewer, branch operations manager for Allied Artists, and his past activities against Communist infiltration of the motion picture industry are highlighted in a feature article in the December 1956, issue of the *American Legion Magazine*. Mr. Brewer, an executive of the International Alliance of Theatrical and Stage Employees during the strikes and Communist troubles in the industry during the 1940s, recently was criticized by the Fund for the Republic for his "tough" methods and for interfering with the "civil liberties" of exposed Communists, according to Clarence Woodbury, author of the article.

In the words of Mr. Woodbury, this "may be construed as a shining tribute—since there is doubt about whether the Fund stands as a friend or foe in America's struggle against Communism." In the Brewer article, "A Man Named Brewer," Mr. Woodbury outlines Mr. Brewer's activities in helping expose the Communist influence in Hollywood.

Mr. Brewer started in the film industry at the age of 12 as janitor and film winder in a Nebraska theatre. He found his way to the IATSE where, at 23, he became the youngest person ever to head a state federation.

In 1945 he went to Hollywood to help represent IATSE during the painters' strike. Strange activities among labor organizations led him to investigate more closely and to discover the depth of the Communist infiltration of the industry, Mr. Woodbury reports. From then on he became an outspoken fighter against the Hollywood Reds, employing the same harsh policies which they used on their side, and is credited by the American Legion with having been one of the most instrumental factors in exposing their schemes for control of the industry.

Rules Klein Circuit May Complete Drive-in

ALBANY: Klein Theatres, Inc., may complete the drive-in it started in 1955 at the southern end of the town of Bethlehem, former Supreme Court Justice C. J. Hefernan has ruled in his capacity as official referee. He has issued an injunction which prevents the town from interfering with the construction of the theatre. Ground had been graded and a projection booth built up to the point of roofing when the Town Board of Bethlehem adopted an ordinance to prohibit drive-in theatres without special permits. The town then denied Klein Theatres a permit.

Federation's Awards Jan. 8

Recipients of the annual "Mark of Achievement" awards made by the Amusement Division of the Federation of Jewish Philanthropies will be chosen shortly, according to Oscar Hammerstein II, chairman of the awards committee. The presentation luncheon will take place January 8 at the Sheraton-Astor Hotel.

This year's luncheon will be the fourth annual event of its kind, marking the achievements of those who have reached the top in their chosen field of endeavor among the stage, screen and radio-TV professions.

Charles B. Moss, B. S. Moss Corp., general chairman of the industry Federation drive, has announced that a committee of industry leaders have banded together to formulate plans for this year's luncheon, which they will try to make the biggest one ever held by the Amusement division. Associate chairmen include: Leon Goldberg, United Artists; Leo Jaffe, Columbia Pictures, and Harold Rinzler of Rinzler & French.

Adolph Schimel, vice-president and general counsel of Universal Pictures, and Samuel Rosen of Stanley Warner Corp., will serve as co-chairmen of the motion picture section of the division. Barney Balaban is chairman of the special gifts committee.

Representing the exhibitors committee as chairman is Lester Schwartz of Century Theatres, and Saul Jaffee, of Movielab, and William J. German of W. J. German, are co-chairmen of the laboratories group. Head of the film exchange committee will be Myron E. Sattler of Paramount.

Universal Exchange in Detroit Opens Building

DETROIT: Universal Film Exchanges moved into and celebrated the opening of its new building on Montcalm Street this week. Richard Graff, branch manager, played host to industry leaders who attended open house. Universal executives here for the opening were F. T. Murray, manager of branch operations; Peter T. Dana, eastern division sales manager, and Peter F. Rosian, district manager.

Release Dates Corrected

Five American Trading Association pictures for American International release were given incorrect release dates in an advertisement on page 35 of the World Market section of The HERALD last week. "Runaway Daughters," "Gunslinger," "The She-Creature," "Girls in Prison" and "Shake, Rattle and Rock" are 1956 pictures, and "Five Guns West" is a 1955 release.

Elect Zabel Bel-Air Head

HOLLYWOOD: Edwin F. Zabel, who recently retired as vice-president and general manager of Fox West Coast Theatres, has been elected president of Bel-Air Productions, independent film-making organization that releases through United Artists, the company announces.

Under the new executive setup, Aubrey Schenck and Howard W. Koch will be vice-presidents, with Herbert Baerwitz as secretary and counsel. Following his election to the company's top post, Mr. Zabel announced an expanded and revised program under which Bel-Air will continue to produce at least 12 features a year for U.A. release, while moving into the financing and packaging of production with outside producers.

Mr. Zabel concurrently reported that Bel-Air will enter the television field as a major producer. Mr. Schenck will be the company's executive producer, while Mr. Koch will continue as producer-director. An important facet of the new Bel-Air expansion program entails the development of new talent for both feature films and television projects. Contracts will be offered to promising young performers. At the same time, the company will pursue its policy of signing established stars.

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ALDO RAY · BRIAN KEITH · ANNE BANCROFT

with Jocelyn Brando · James Gregory · Frank Albertson · Rudy Bond
Screen Play by STIRLING SILLIPHANT · From the Novel by DAVID GOODIS · Produced by TED RICHMOND
Directed by JACQUES TOURNEUR · A COPA PRODUCTION

BILL HALEY AND HIS COMETS DON'T KNOCK THE ROCK co-starring ALAN DALE · ALAN FREED

THE TRENIERS · LITTLE RICHARD DAVE APPELL and his APPLEJACKS
with JOVADA AND JIMMY BALLARD · Written by ROBERT E. KENT and JAMES B. GORDON
Produced by SAM KATZMAN · Directed by FRED F. SEARS · A CLOVER PRODUCTION

RUMBLE ON THE DOCKS

introducing JAMES DARREN with Laurie CARROLL · Michael GRANGER · Jerry JANGER · Robert BLAKE
and FREDDIE BELL AND HIS BELLBOYS · Screen Play by LOU MORHEIM and JACK DeWITT
Based on the Novel by FRANK PALEY · Produced by SAM KATZMAN · Directed by FRED S. SEARS
A CLOVER PRODUCTION

the silent world

Winner of This Year's Cannes Festival top Award, The Golden Palm · A film by JACQUES-YVES COUSTEAU and LOUIS MALLE
with FREDERIC DUMAS, ALBERT FALCO, the divers and the crew of the Calypso
TECHNICOLOR®

"RIDE THE HIGH IRON"

starring DON TAYLOR · SALLY FORREST · RAYMOND BURR

Screen Play by MILTON GELMAN · Directed by DON WEIS
Produced by WILLIAM SELF

Fred Kogod Of Washington Dies at 57

WASHINGTON: Fred S. Kogod, 57, president of Washington's K-B Theatres and an active civic and welfare leader, died December 12 after several months' illness in Doctors' Hospital, New York. Mr. Kogod was vice-chairman of the district board of public welfare and took an active part in many charitable drives, including the Variety Club fund for the new wing for Children's Hospital and the Glaucoma Clinic of Episcopal Hospital, to which he was the main contributor.

A native of Poland, Mr. Kogod came to the United States when he was 14. He attended night school until he bought his own grocery store in Washington. He was a prime mover in setting up the District Grocery Stores Chain. One of the founders of the Kogod-Dubb Store Fixture Co. and a partner in the Washington Refrigeration Co., Mr. Kogod went into the theatre business in 1924. From his first theatre, the Princess, Mr. Kogod and Max Burka, who was his partner, spread the theatres throughout the Washington area.

Theatres in his group include the Apex, Langley, Naylor, Flower, MacArthur, Ontario and the Rockvill drive-in. An active leader of the Adas Israel Congregation and past worker for the United Jewish Appeal, Mr. Kogod contributed his theatres as meeting places for congregations of all denominations until they could build their own churches. In addition to his many years' work on the Board of Public Welfare, Mr. Kogod was a past president of the Jewish Community Center, a past vice-president of the Woodmont Country Club and a past president of the Theatre Owners of Washington.

His wife, mother, three brothers, a sister and four daughters survive.

George Mace

MILWAUKEE: George Mace, 70, passed away here recently after suffering from a heart attack. He had been ill a month. Mr. Mace was one of the old-timers in show business here. He started as a singer. He later operated a theatre and then became a projectionist, in which work he continued for 40 years.

E. A. Dupont

HOLLYWOOD: E. A. Dupont, 60, German-born director, who had handled pictures for Paramount, Universal, MGM and Warner Brothers since coming to this country in 1925, died here December 12 of cancer at the Cedars of Lebanon Hospital.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ending December 15, were:

Atlanta: Giant (W.B.) 4th week; Everything But the Truth (U-I); Showdown at Abilene (U-I).

Boston: Lust for Life (MGM) 3rd week; The Ten Commandments (Para.) 3rd week.

Buffalo: Giant (W.B.) 6th week; Julie (MGM) 2nd week; The Ten Commandments (Para.); War and Peace (Para.) 7th week.

Chicago: Death of a Scoundrel (RKO) 2nd week; Julie (MGM) 3rd week; The Teahouse of the August Moon (MGM) 4th week.

Columbus: Giant (W.B.) 4th week; Love Me Tender (20th-Fox).

Denver: Giant (W.B.) 5th week; The Mountain (Para.); Shake, Rattle and Rock (AIP).

Des Moines: Oklahoma! (Magna) 4th week.

Detroit: Giant (W.B.) 5th week; Julie (MGM); The Ten Commandments (Para.) 3rd week.

Hartford: Everything But the Truth (U-I); Lust for Life (MGM) 4th week; Rififi (UMPO) 4th week; 7th Cavalry (Col.); The Sharkfighters (U.A.)

Indianapolis: Giant (W.B.) 5th week; Oklahoma! (Magna) 15th week; Run for the Sun (U.A.).

Jacksonville: The First Traveling Saleslady (RKO); The Silent World (Col.); You Can't Run Away from It (Col.).

Memphis: Giant (W.B.).

Milwaukee: Giant (W.B.) 5th week.

Minneapolis: The Girl He Left Behind (W.B.).

New Orleans: Curucu, Beast of the Amazon (U-I); The Girl He Left Behind (W.B.); Julie (MGM); The Mole People (U-I); Runaway Daughters (AIP); Shake, Rattle and Rock (AIP).

Oklahoma City: Giant (W.B.) 5th week; Love Me Tender (20th-Fox) 4th week; 7th Cavalry (Col.); Oklahoma! (Magna) 18th week; Tension at Table Rock (RKO) 2nd week.

Philadelphia: Friendly Persuasion (A.A.) 4th week; Giant (W.B.) 4th week; The Great American Pastime (MGM); The First Traveling Saleslady (RKO); The Opposite Sex (MGM) 6th week.

Pittsburgh: Hollywood or Bust (Para.).

Portland: Giant (W.B.) 4th week; Lust for Life (MGM) 4th week; Oklahoma! (Magna) 5th week.

Providence: Rififi (UMPO.)

San Francisco: Friendly Persuasion (A.A.) 6th week; Giant (W.B.) 6th week; Secrets of Life (B.V.) 5th week; The Sharkfighters (U.A.) 2nd week; A Woman's Devotion (Rep.).

Toronto: Oklahoma! (Magna) 34th week; The Ten Commandments (Para.) 4th week.

Vancouver: Giant (W.B.) 4th week.

Washington: Friendly Persuasion (A.A.) 5th week; Giant (W.B.) 6th week; Oklahoma! (Magna) 6th week; The Ten Commandments (Para.) 3rd week.

British Variety Club Elects Frankovich

LONDON: The Variety Club of Great Britain last week elected the following officers for 1957: chief barker: Mike Frankovich; first assistant: Sir Tom O'Brien, M.P.; second assistant: Billy Butlin; property master: Monty Berman; dough guy: John Harding.

Two Houses Reopen

The upswing in the regional theatre business has apparently encouraged two independent operators to resume performances in several houses. The Carberry, Bristol, Conn., has been reopened by Joseph Faith, and Edward Berube has reopened his Strand, Willimantic, Conn.

I. W. Little

Ira William Little, 80, a member of Theatre Projectionists Union Local No. 1, IATSE, died at his Montrose, N. Y., home December 15 following a lengthy illness. Mr. Little is the father-in-law of Dorothy Lutjens Little, New York secretary to Eric Johnston, president of the Motion Picture Association of America.

Gross-Krasne Adding Tenth Sound Studio

HOLLYWOOD: Gross-Krasne, Inc., has acquired the Melvan theatre, which is located adjacent to the California Studios lot, Gross-Krasne's production unit. The theatre will be converted into a sound stage, bringing the total number of sound stages at the California studio to 10, the company said. The acquisition also marks the fourth anniversary of Gross-Krasne's taking over the studio. Building up the lot, in four years four other sound stages have been added as well as 20 cutting rooms and 40 offices.

Named Film Editor

CLEVELAND: Omar Ranney, drama film editor of *The Press* here for the past 15 years, and on the staff of the newspaper for 13 prior years, resigned to become general manager of the Northern Ohio Opera Association, which handles the annual local engagement of the Metropolitan Opera Company of New York. He is succeeded by Stan Anderson, who has been TV-Radio editor. Mr. Anderson in turn is succeeded by James Frankel, who has written art and music features and conducted a classical record column.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

CRASHING LAS VEGAS: Leo Gorcey, Huntz Hall —From acting, would say this was Gorcey's last. This is a good series and they could play up the gags to be just a bit more mature and start all over again with Hall. Always a desirable second feature, particularly for holidays. Played Thursday, Friday, Saturday, November 22, 23, 24.—Moz Burles, Canyon Theatre, Bingen, Wash.

JAIL BUSTERS: Leo Gorcey, Huntz Hall—We all liked it and made money on it. Everyone seemed to have a "laughing" time. A corny show like this should do business for most small town theatres. Played Wednesday, September 19.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn.

TOUGHEST MAN ALIVE: Dane Clark, Lita Milan—Played with "Pillars in the Sky" (U) Satisfactory second feature. Several of audience commented on how satisfactory this show was for average fan. Played Thursday, Friday, Saturday, November 8, 9, 10.—Moz Burles, Canyon Theatre, Bingen, Wash.

YAQUI DRUMS: Rod Cameron, Mary Castle—This was good double bill picture. Played on weekend to very acceptable business.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Allied Films

CAESAR & CLEOPATRA: Claude Rains, Vivien Leigh—An oldie but still will do business. If you go after the schools and give a special matinee, it will get you more money than some of the new ones. Played Tuesday, Wednesday, October 3, 4.—Joe Meyer, Ione Theatre, Ione, Calif.

Associated Film

LAST OF THE DESPERADOES: James Craig, Jim Davis—Played with "Africa Adventure" (RKO)—good western, good adventure picture. Sound on both great and made a little money. Played Friday, Saturday, October 12, 13.—Joe Meyer, Ione Theatre, Ione, Calif.

Columbia

HOT BLOOD: Jane Russell, Cornel Wilde—Columbia just missed on this one. Played as second half and everyone pleasantly surprised and pleased with this vivacious offering—tops in color and music. Played Sunday, Monday, Tuesday, November 25, 26, 27.—Moz Burles, Canyon Theatre, Bingen, Wash.

IFE

LOST CONTINENT: Documentary—It played TV two days before we showed it, but it will do business if you advertise it. Played Wednesday, Thursday, November 21, 22.—Joe Meyer, Ione Theatre, Ione, Calif.

Metro-Goldwyn-Mayer

FASTEST GUN ALIVE: Glenn Ford, Jeanne Crain —BOX OFFICE is all I can say. Book it and make money!—Joe Meyer, Ione Theatre, Ione, Calif.

GABY: Leslie Caron, John Kerr—Very poor response for this tame re-make of "Waterloo Bridge." Please, M-G-M, don't press your luck with Caron. She just isn't box office any more. We do wonderful business here most times—only when we get a real stinker do we fall slightly. So the only reason for the bad box office on this film I can find is Leslie, whom I like personally, but then I don't pay for my ticket. Fellow exhibitors, lay off this one if your patrons don't go for slow-moving movies. Played Tuesday, Wednesday, Thursday, Friday, Saturday, October 9, 10, 11, 12, 13.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

HIGH SOCIETY: Grace Kelly, Bing Crosby, Frank Sinatra—This picture really packed them in. People loved it.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

LUST FOR LIFE: Kirk Douglas, Anthony Quinn —A very fine biography of an artist; very good, but not for action houses nor small towns.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SWAN, THE: Grace Kelly, Alec Guinness — Top billed this as last Kelly picture. On basis of prior reports, expected a washout, but in spite of intensely cold weather, picture grossed near average business. Teamed with "The Ambassador's Daughter" (UA) and this made a good program. Played Sunday, Monday, Tuesday, November 18, 19, 20.—Moz Burles, Canyon Theatre, Bingen, Wash.

Republic

COME NEXT SPRING: Steve Cochran, Ann Sheridan—Willing to bet this wonderful little film not only cost an eighth of what "Diane" (MGM) and "The Conquerer" (RKO) cost, but that it did better business everywhere as it did with us! Top comments from all who came, and they came in large numbers. The less a film is ballyhooed, the better it does at the box office and less it disappoints. This one really surprised them all. It will surprise you too, so book it now. Cochran needs more breaks. If the studios persist in giving the "pretty" boys the breaks, they cannot expect better than the poor dividends shown now. Played Sunday, Monday, Tuesday, October 14, 15, 16.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

LAST COMMAND, THE: Sterling Hayden, Anna Maria Alberghetti—A very enjoyable western. When they make them this way, they even satisfy the non-western fans. Even the British critics had kind things to say about this one. Highly recommended for your best playing time. We did very good business with it. Of course, I could not expect Radio City Music Hall to play it, yet with some of the so-called supers doing the rounds, this could easily be in place! Give Hayden some more breaks. Played Sunday, Monday, October 21, 22.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

OUTCAST, THE (THE FORTUNE HUNTER): John Derek, Joan Evans—More entertaining than "The Conqueror (RKO) and it must have cost many millions less! Proof that you don't have to spend millions to have a box-office hit—well acted, good story, fine photography, and Trucolor is getting better all the time. We did not expect to make a fortune with this one, but it did as well as "The Conqueror". Recommended for all action houses. Played Sunday, Monday, October 21, 22.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

MOHAWK: Scott Brady, Rita Gam—Though played as second feature, a position it was produced for, this fantasy pleased our rugged action fans 100% plus. The young actors, the swell color and scenery were scored a hit here. Played Thursday, Friday, Saturday, November 29, 30, December 1.—Moz Burles, Canyon Theatre, Bingen, Wash.

Universal

NEVER SAY GOODBYE: Rock Hudson, Cornell Borchers—If any picture is a sure thing, then this is it—one of the best majority-pleasing pictures we have played in a long time. When not only the women leave with tears in their eyes, but the men also, you certainly have something to rave about, and your business will back you up. If any picture will do it, this is the one. Played Monday, Tuesday, November 26, 27.—W. L. Parrent, O'Brien Theatre, Pembroke, Ont., Canada.

Warner Bros.

BATTLE CRY: Van Heflin, Aldo Ray—An overly long but very good CinemaScope picture about the Marines in World War II. My patrons want action, but this had very little of actual warfare in it. Did only average business. Played one week, Friday, September 14, through Thursday, September 20.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad, West Pakistan.

BURNING HILLS, THE: Tab Hunter, Natalie Wood—Score an assist to the Saturday Evening Post story. Wonderful color and inspired direction. Gross about average, but good proportion of teenagers who like Tab Hunter and Natalie Wood comprised the audience. Let's have more like this one with an appeal to the young folks. Played Sunday, Monday, Tuesday, December 2, 3, 4.—Moz Burles, Canyon Theatre, Bingen, Wash.

GIANT: Elizabeth Taylor, Rock Hudson—This picture will do well through the build-up Ed Sullivan gave it and much publicized James Dean. If handled right, it should put extra seats to work.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

MOBY DICK: Gregory Peck, Richard Basehart—Great production though a bit too rugged for most female viewers who came, but we were pleasantly surprised at gross after prior reports that it was not grossing. We did 20% over normal here with the Saturday fans more than pleased. Played Thursday, Friday, Saturday, November 29, 30, December 1.—Moz Burles, Canyon Theatre, Bingen, Wash.

PETE KELLY'S BLUES: Jack Webb, Janet Leigh —I'm glad a few of the customers I had—and the customers I had were few—liked this one better than I did. The jazz music was good, the color and settings were fine—but the jazz, muscles and dragnet weren't mixed in the direction that sent many of my customers home in a good mood. Played Wednesday, Thursday, October 16, 17.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

SANTIAGO: Alan Ladd, Rossana Podesta—Lots of action and wonderful color in this one, but films having a South American locale are below average here and this one was no exception. Will please everyone you can get in. Played Sunday, Monday, Tuseday, November 25, 26, 27.—Moz Burles, Canyon Theatre, Bingen, Wash.

SANTIAGO: Alan Ladd, Rossana Podesta—A lot of action, so played on weekend. The picture has too many gory scenes with everybody getting knifed. Nights cold and we did poor business. Played Sunday, Monday, Wednesday, November 18, 19, 21.—Roman Noecker, Amuzu Theatre, Fonda, Iowa.

SATELLITE IN THE SKY: Walter Budd, Lois Maxwell—Well produced with exceptionally fine color, but abundance of accented conversation in film and preview proved our undoing, together with over-priced rating. Played Thursday, Friday, Saturday, December 6, 7, 8.—Moz Burles, Canyon Theatre, Bingen, Wash.

SEARCHERS, THE: John Wayne, Vera Miles—As usual, John Wayne does a wonderful job. However, he is beginning to show his age and getting a little heavy. Even so, he still has the box-office draw. Very good business. Played Sunday, Monday, Tuesday, September 23, 24, 25.—Ray E. David, Pace and Starlite Theatres, Chadron, Nebr.

SEARCHERS, THE: John Wayne, Vera Miles—A very good western. Everything about it seemed to be good. John Wayne was good, as he always seems to be, Ward Bond was quite funny. We did a very good business with it. Give it a try and see if you can do the same. Played Saturday, Sunday, November 17, 18. —Harry Hawkinson, Orpheum Theatre, Marietta, Minn.

"Baby Doll" Is Scored By Spellman

Francis Cardinal Spellman, speaking from the pulpit at St. Patrick's Cathedral in New York last Sunday, warned Roman Catholics that they would commit sin by seeing "Baby Doll," the Elia Kazan-Warner Bros. production condemned last month by the National Legion of Decency. It was one of the cardinal's rare appearances in the pulpit. At the same time, Mayor Wagner's office protested the use of the names of himself and Mrs. Wagner among the sponsors of the premiere of the film at the Victoria theatre on Broadway Tuesday night.

Cardinal Spellman called the picture "evil in concept and certain to exert an immoral and corrupting influence." In addition to the film's "revolting theme," he also condemned "the brazen advertising promoting it."

Elia Kazan issued a statement defending the film and the Production Code Administration approval of "Baby Doll." "In this country, judgments on matters of thought and taste are not handed down from an unchallenged authority," he said. "People see for themselves and finally judge for themselves. That is as it should be."

A statement issued from Key West, Fla., in behalf of Tennessee Williams, author of the script, said: "I cannot believe that an ancient and august branch of the Christian faith is not larger in heart and mind than those who set themselves up as censors of a medium of expression that reaches all sections and parts of our country and extends the world over."

U.A. Gets "Satchmo"

"The Saga of Satchmo," a feature-length picture about the famous jazz musician, Louis Armstrong, has been acquired for release by United Artists from Edward R. Murrow and Fred W. Friendly, producers of the film, it has been announced by Arthur B. Krim, U.A. president. Mr. Murrow narrates the film which includes some 20 song numbers. The picture tells the parallel rise of American jazz and Louis Armstrong's career.

Name SMPTE Committee

Edward M. Warnecke has been named national membership chairman of the Society of Motion Picture and Television Engineers for 1957-58, it was announced this week by Barton Kreuzer, president-elect of the society. Mr. Warnecke is assistant chief engineer of the East Coast division, Motion Picture Film Department, Eastman Kodak Company.

Bromhead Dies at 73; Founded U.K. Fund

LONDON: Reginald Charles Bromhead, 73, died here December 15 following a long illness. He was president and chairman of the Cinematograph Trade Benevolent Fund, which he founded 32 years ago. He was past president of the Kinematograph Renters' Society; chairman of Variety Theatres Consolidated, Ltd., and director of the Sunderland Empire Palace, Ltd. He established the Gaumont-British Picture Corp., Ltd., with his brother, Lt. Col. A. C. Bromhead, in 1922, and was vice-president and chairman of the company and subsidiaries until 1929.

IA Concludes Pension Pact

Employer contributions to create a pension fund for more than 6,000 workers at film exchanges in 34 key cities throughout the United States have been negotiated by the IATSE, it was announced this week.

Blanket wage increases of $3.75 per week also are included in a new two-year agreement, retroactive to December 1, signed by 13 distributing companies — Warner Bros., National Film Service, RKO, Paramount, United Artists, Columbia, Republic, 20th Century-Fox, Universal, National Screen Service, Loew's, Allied Artists and Buena Vista.

The pension fund established by the agreement is to receive six cents for each hour worked, up to straight-time maximum of 37½ hours per week, thus augmenting the weekly wage increases by $2.25 per full-time employee. The fund will be administered jointly by the employers and the I.A.T.S.E. Special provisions remain to be worked out because three of the companies—Loew's RKO and 20th-Fox—had pension plans of their own in effect prior to the industry agreement.

In addition to the monetary benefits, the new contracts provide a number of others:

Previously, the maximum annual paid vacation was two weeks. Hereafter, there will be a third week for employees who have worked 15 years or more for one company.

In the past, top severance allowance was the equivalent of seven weeks' pay. That has been raised to eight weeks' pay after 16 years of employment, nine weeks after 18 years and 10 weeks after 20 years.

A new seniority clause provides that "all lay-offs and all rehiring following lay-offs shall be made according to seniority within each of the respective exchanges covered by the agreement, provided that the senior employees shall, in the judgment of the employer and the union, have the necessary qualifications, experience and ability to perform the available work.

Jersey Allied Studies Fuel Buying Plan

Allied Theatre Owners of New Jersey has appointed a membership committee to handle physical theatre problems, including the purchase of heating fuel on a group basis, according to Sidney Stern, president of the organization. Last year, Mr. Stern sent out a questionnaire to all members of the group asking for information and viewpoints on many topics ranging from trade practices to the amount of fuel and light bulbs used for a marquee. The results were announced last week.

"Our members used over 1,500,000 gallons of fuel for heating their theatres last year," Mr. Stern said. "The committee was appointed to investigate the feasibility of Jersey Allied buying heating fuel on a group basis instead of each theatre buying its own separately. If such a proposal could be worked out successfully, it would result in large savings to members."

A number of other topics were discussed at a recent meeting of his unit. Mr. Stern said, "We heard a report from our delegates on the national Allied convention and on the Motion Picture Association of America's business building plans," adding that Jersey Alled is highly in favor of any program which will build business. He also said the membership conferred on "a feeling of closer cooperation with Theatre Owners of America" as is being pursued by national Allied.

The regional group's annual convention will be held June 2-4 at the Concord Hotel, Lake Kiamesha, N. Y., Mr. Stern announced.

Hold Xmas Show for Rogers Hospital Patients

The third annual Christmas Show for the staff and patients of the entertainment industry's Will Rogers Memorial Hospital at Saranac Lake, N. Y., which is sponsored by New York's Cinema Lodge of B'nai B'rith with the cooperation of the American Guild of Variety Artists, was given at the hospital this week. Accompanied by Burton E. Robbins, past president of Cinema Lodge, who first conceived the idea, and Marge Coate, director of sick and welfare for AGVA, the troupe left New York this week by train for the hospital, where they were greeted by Dr. George E. Wilson, medical director of the hospital, and Ned E. Shugrue, executive vice-president. Participants in the show included Smith and Dale and Mabel Smith; Helen Kane and her husband, Dan Healy; the Two Zephyrs, Pablo, Bob Coffee and Lee Marmer and an accompanist.

The National Spotlight

Albany

Christmas parties all around. **Jimmy Moore,** of RKO, arranged one for the Albany Loge, Colosseum of Motion Picture Salesmen. **Helen Wisper** did the same for Metro's Pep Club; **Wayne Carignan,** for 20th-Fox's Family Club; **Mrs. Kathryn Reibou** and **Mrs. Catherine Burke,** for Universal's Pep Club. **George H. Schenck** is host for one for Tri-State Automatic Candy Corp. . . . **Paul Laube** made a switch from independent to circuit ranks, taking over management of the Stanley Warner Ritz, after handling the Colonial (now dark). He succeeded **Earle Rooney,** who resigned. Laube managed Skouras houses in New York, prior to his affiliation with the Colonial, operated by **Dr. Henry Brown.** . . . **Al Levy,** 20th-Fox district manager, visited Schine Circuit offices in Gloversville and Kallet Theatres' base in Oneida, with **Clayton G. Pantages,** branch manager. . . . **Norman Weitman,** Universal manager, and **Gene Lowe,** salesman, attended a meeting in Washington, D. C., chaired by district manager **Joe Gins.**

Atlanta

The Angle Road drive-in theatre, with a capacity of 175 cars, in Fort Pierce, Fla., will open December 27. . . . Running as an independent, **George V. Warren** has announced his candidacy for a two-year term on the City Commission at Delray Beach, Fla. He is manager of the Delray drive-in. . . . **D. L. Hull,** manager of the Starlite drive-in, Plant City, Fla., has been appointed secretarial assistant of the East Hillsbough Chamber of Commerce on a half-day basis. . . . **Tommy Lam,** Lam Amusement Co., Rome, Ga., is confined to his home after breaking his leg on a fishing trip in Florida. . . . **John Cole,** owner of the Dan-Dee drive-in, Columbia, Tenn., has closed the theatre for the winter. . . . **Johnny Harrell,** Martin Theatres' buyer, is back at his office after visiting New Orleans. . . . **Gene Skinner,** Dixie Drive-In Theatres, has returned to his Atlanta office after a trip to Charlotte.

Boston

Boston City Council has passed an ordinance reducing Sunday license fees for theatres, effective January 1. The new rate is $100 annually, rather than 10 dollars per week. No change in the weekday license which remains at $100 yearly. . . . **Julian Rifkin** is vacationing in Cuba with his family. . . . **Irvin Saver,** district manager of Alexander Film Co., off to Colorado Springs for the annual district managers meeting. . . . 128 W. T. Grant Department Stores will tie-in with the re-release of "Cinderella" in the New England area. Tie-ins will include window displays, coloring contests, and merchandising ideas. In Boston for the Cinderella luncheon was **Leo F. Samuels,** president of Buena Vista; **James V. O'Gara,** eastern division manager; and **Robert Dorfman,** exploitation manager. . . . **William Dougherty** is the new district manager in Connecticut for Lockwood and Gordon Theatres. . . . Interstate Theatres is trying a mid-week art policy in 10 theatres in the New England area. Policy is on alternate Tuesdays and Wednesdays. Managers are relying heavily on direct mail in lieu of newspapers. . . . General meeting of district managers and all drive-in managers was held at the home office of Lockwood and Gordon, Boston, December 5 and 6. A concession contest was discussed with the lucky manager winning a trip to Bermuda for two. . . . Medford Twin drive-in closed Sunday, Dec. 9 with the first snowfall leaving only three in operation, all operated by Northeast Drive-in Theatres.

Buffalo

Ed Suess, for almost 30 years a member of the MGM branch sales staff in Buffalo has been appointed manager of the Buffalo exchange of the same company, where the manager is retiring. . . . **Ralph Iannuzzi,** eastern district sales head for Warner Bros. Pictures, was in Buffalo the other day for conferences with **Nat Marcus,** local branch manager and visit with **Arthur Krolick,** district manager, Paramount Theatres and other exhibitors. . . . **Gertrude O'Hara,** sister of **George H. Mackenna,** general manager of Basil's Lafayette, died Dec. 12 in Sisters Hospital. . . . **Mrs. Thomas Fox,** wife of one of the engineers at Shea's Buffalo, died Dec. 13. . . . **Edward F. Meade,** manager, Shea's Buffalo, and **Steve Pirrozzi,** MGM field representative, had four petite Japanese girls in town the other day working on advance promotion for "Teahouse of the August Moon," which opens Christmas Day in the Buffalo. . . . **Art Rose,** manager of the Buffalo office of Buena Vista, is up and around again after a sojourn in the hospital and soon will assume his duties again. While he is recuperating, **Harvey Reinstein** of the New York office is handling the affairs of the local branch. . . . **Gene Mielnicki,** assistant to **Sam Gilman,** manager of Loew's in Syracuse for the past five years, has been called to the service of Uncle Sam and **Howard Phillips,** student assistant at the same theatre, is joining the Navy.

Charlotte

Members of the Charlotte WOMPI club sold programs at the Charlotte *News*-Charlotte Variety Club Christmas Carol sing at the Charlotte Coliseum Dec. 14. . . . **H. F. (Mike) Kincey,** president of Wilby-Kincey Theatres, attended a dinner in Atlanta honoring **R. W. Wilby,** who recently retired as head of the theatre chain. . . . **Scott Lett,** Howco sales chief, visited exchanges in Atlanta and Jacksonville. . . . **Hal (Gus) Jordan,** operator of Dunn drive-ins, was a visitor here last week. . . . **Everett Olsen,** Windy Hill Beach drive-in owner, was also here. . . . **Cy Dillon,** Republic Pictures sales head here, is talking about sponsoring a sports event in the Charlotte Coliseum. . . . **Jack London,** Republic salesman in the Carolinas for many years, has retired.

Chicago

Exhibitors said they anticipated a pre-Christmas drop in business and therefore accepted it philosophically. Some men sought to offset the holiday lull by lining up the usual type of tie-ins. At the Howard, for instance, the neighborhood merchants scheduled a movie party, with free admission to children. . . . The Beverly theatre was another house which accrued revenue with pre-Christmas shows sponsored by the merchants and the Moose Lodge. . . ."The Ten Commandments" did an outstanding business, grossing $100,000 in a two-week period. Advance sales of tickets as Christmas gifts amounted to $25,000. . . . The McVickers theatre will have additional showings of "The Ten Commandments" during the holiday week beginning Christmas day. . . . Members of the James Coston Enterprises organization were entertained by management at the new Martinique Restaurant. All employes of the Beverly, Hamilton and Jeffrey theatres participated in the holiday festivities. . . . Teitel Film Company conducted its biggest campaign in ten years for the Christmas day opening of "La Strada" at the World Playhouse.

Cleveland

Downtown business generally was good but neighborhood theatres are suffering due to the open evening hours of most of the department and specialty stores. To compensate of the November newspaper blackout, more stores than ever before have been open evenings since Thanksgiving. Result, according to many subrun theatre owners, is worse than usual pre-Christmas business. . . . Majority of Greater Cleveland theatres will close Christmas Eve. . . . And so far as can be learned, no theatres in the Greater Cleveland area, including the downtown houses are putting on New Year Eve stage shows at midnight. . . . **Paul Vogel** of Wellsville, O. reports that he is re-opening the Liberty theatre on Christmas Day after a 10-month blackout, on request of local merchants who claim the dark house has encouraged people of the town to buy their entertainment and their merchandise in surrounding towns. . . . **Ray Essick** of Modern Theatres Circuit and **Mrs. Essick** have been in Acapulco where Mrs. Essick claims the honor of hauling in a 120-pound sail fish. . . . **Edward Cutler,** Allied Artists salesman, and his wife announce the arrival of their first child, a daughter named **Lori Jo,** born this week in Mt. Sinai Hospital. . . . **Gary Davis** resigned from the 20th-Fox sales force to go into another business. . ."Oklahoma" in CinemaScope ended a successful five-week engagement at Loew's Stillman to make way for "Teahouse of the August Moon."

(Continued on following page)

Columbus

"Giant" equalled the year's long-run record set by "Guys and Dolls" by opening a fifth week here. The film moved to the RKO Grand after three weeks at the RKO Palace. . . ."Love Me Tender" was held for four days at RKO Palace after its first week. . . . **Howard Pearl,** Detroit exploitation representative for United Artists, was in town for the advance campaign on "The King and Four Queens" which opens Dec. 31 at Loew's Ohio. . . . Manager **Robert Sokol** of Loew's Broad booked "Oklahoma" in the CinemaScope version for the week of Dec. 31. . . . **Samuel T. Wilson,** theatre editor of the Columbus *Dispatch,* was the subject of a full-page promotional ad in the *Dispatch.* Praise from manager **Walter Kessler** of Loew's Ohio, RKO city manager **Ed McGlone** and **J. Real Neth,** of Neth Theatres, was included in the ad. . . . Loew's Ohio offered five hours of film entertainment for the regular matinee price on Saturday, Dec. 15 in a special Christmas shoppers' show. . . . Loew's Ohio and Loew's Broad have installed "mechanical valets" in their rest rooms. Items offered at 10 and 25 cents include everything from aspirin and alka seltzer to pocket combs and key cases.

Denver

The Hungarian relief showing of "The Mountain" at the Denham turned over more than $3,000 to the relief fund. **Jim Ricketts,** Paramount branch manager, secured the film at no cost, and **Mrs. Vera Cockrill,** managing director of the Denham, donated the house and the employes for the show, so that all that was taken in, at $2 per ticket, was net, aside from the taxes. . . . A change in managers at the Vogue Art Cinema resulted in **Jimmy Church** being moved to one of the other houses in the circuit, either east or south, and **Dick Parker,** who has been managing the Crescent Art, Louisville, Ky., was moved to the Vogue. . . . **Robt. Hill,** Columbia branch manager, was ill with the flu. . . . Exchanges held their usual Christmas parties—Metro at the exchange, Paramount and 20th-Fox at the American Legion building. . . . **John Allen,** Dallas, Tex., Metro division manager, and **R. H. Mochrie,** N. Y., in charge of "Guys and Dolls" distribution, in for conferences with **Henry Friedel,** branch manager. . . . **Harry Wood,** 20th-Fox auditor, in checking the branch. . . . **Reville Kniffin,** assistant western division manager, Los Angeles, and **Glen Norris,** eastern division manager, in for talks with **Dick Fulham,** branch manager. . . . **Robert Hazard,** United Artists salesman, was promoted to city salesman at San Francisco. Moving in, also to live in Albuquerque, N. M., is **Jay O'Malin,** from the Omaha and Des Moines area.

Des Moines

Eldon Harwood, manager of Commonwealth Theatre operations in Creston for several years, has been named to handle Commonwealth properties in Great Bend, Kan., where he will be in charge of three theatres and two drive-ins. He will also have direction of a theatre and a drive-in elsewhere in the county. **John Newcomer** of Shenandoah will take over the vacant Creston post. . . . **Charles Iles** has been elected chief barker of the Des Moines Variety club. Iles, a member of the city council, is in the film transportation business. Others elected include **Carl Olson,** first assistant barker; **Robert Dillon,** second assistant; **Lou Levy,** treasurer, and **Dave Gold,** secretary. . . . The Stage Hands and Motion Picture Operators Local 332 of Clinton has elected the following officers: **C. H. Andrews,** president; **Charles Tintey,** vice-president; **A. E. Hubbard,** secretary - treasurer; **Paul Nadelhoffer,** business agent, and **Ronald Dierks,** guard. . . . The Lorimer theatre at Lorimer has been closed because of "lack of patronage." The house had been helped by local merchants but still was unable to make a go of it. Operators were **Mr.** and **Mrs. Donald Williams.** . . . United Artists has moved next to Republic at 1207 High in Des Moines in a remodeled and redecorated office. . . . **Dick Jensen** is new assistant booker at Columbia. . . . **Jim Ricketts** of Columbia became a grandfather for the seventh time when his son **Jack,** also of Columbia, became the father of a son.

Detroit

Morris Weinstein has been promoted to sales manager of United Artists. . . . The old Dale theatre has been converted to a church. . . . **Harley Ennis,** owner of the Posen in Posen, has a new son to take over the business. . . . **Royal Baker,** former police censor, and **Max Mansfield,** projectionist, both died recently. . . . **Al Champagne** has been re-elected business agent of IATSE Local F25. . . . **Ray Rule** took over full ownership of the Alco at Harrisville. . . . The Fuller at Kalamazoo has been changed to commercial use. . . . **Ernie Ziegler** has taken over the Saginaw territory for U-I. . . . **Bert Holmes** is back at the Republic office after an operation. . . . The Colonial is now the Park in Holland. . . . Christmas week will see a stage show again at the Fox. Recording artists will be presented with a disk jockey at the helm

Hartford

Promotion of **William Dougherty** to district manager status, effective immediately, has been announced by **Doug Amos,** general manager, Lockwood & Gordon Theatres. Dougherty, with the circuit since 1946, will supervise L&G situations in Bridgeport, Norwalk and Danbury, Conn. His most recent assignment had been as manager of the Norwalk drive-in, Norwalk. Replacement at the latter theatre has not been named as yet. . . . Stanley Warner Theatres' zone office lobby is undergoing extensive remodeling as aftermath of $40,000 fire last St. Patrick's Day. . . . **Franklin Ferguson,** promotion manager for the Bailey theatres, is Christmas Seal Campaign chairman for New Haven. . . . **Francis O'Neill,** formerly with New England Theatres Inc. in Vermont, has joined the Smith Management Company. His initial assignment is working with **Chet Philbrook,** manager of the Meadows drive-in, Hartford. . . . **Jean DuBarry,** Bridgeport, Conn., city manager for Stanley Warner Theatres, and **Mrs. DuBarry** are marking their 22nd wedding anniversary. . . . Hartford visitors: **Floyd Fitzsimmons,** field press representative, MGM; **Lou Brown,** advertising-publicity department, Loew's Poli-New England Theatres Inc.; **Sperie Perakos,** general manager, Perakos Theatre Associates, New Britain, Conn.

Indianapolis

The Variety Club will hold its New Year's party Saturday, Dec. 29, with **Ted Mendelssohn** in charge of arrangements. . . . **Dale McFarland** announced that Greater Indianapolis will hold "Oklahoma" at the Lyric until Jan. 30, then switch to "The Ten Commandments." It will mean a run of five months for the Todd-AO film. . . . **Dr. Marvin Sandorf,** owner of the Twin drive-in, and **William Rosenthal,** owner of the Irving, have variance requests for new drive-ins before the Marion County Plan Commission this month. . . . **Marc Wolf, Trueman Rembusch** and **Wm. A. Carroll** have been appointed members of the Indiana Allied legislative committee to following proceedings of the Indiana General Assembly next month by president Roy Kalver. . . . **R. O. Clark** has closed the Star, Indianapolis neighborhood theatre. . . . **Paul Thomas,** manager of the Muncie drive-in, is now managing the Rivoli theatre there for the winter months this year.

Jacksonville

Bill Beck, managing director of the Five Points theatre, had **Sal Mineo** scheduled for two days of public appearances here prior to his Florida premiere of "Rock, Pretty Baby!" in which Mineo stars for Universal. . . . Florida State Theatres employees were conducting a Will Rogers Hospital Christmas drive in honor of the late **Jim Cartwright,** who led similar drives among Florida exhibitors for many years. . . . **Johnny Tomlinson's** Warner Bros. staff staged a gay Christmas party with many outside film workers attending. . . . **Irving Mack** wrote a letter of appreciation concerning the recent annual convention of the Motion Picture Exhibitors of Florida, saying that it was exceptional for "excitement and gimmicks." . . . **Norm Levinson,** MGM exploiteer, has come out with a novel suggestion to exhibitors. Stating that TV shows often plug other programs having opposition sponsors, Norm suggests that exhibitors do the same for opposition houses with cross-plug trailettes on the screen and lobby set pieces as a help for increasing the movie-going habit. . . . **B. B. Garner,** head of Talgar Theatres, came in from Lakeland for a few days.

Kansas City

"Rock, Rock, Rock" at Loew's Midland in Kansas City was promoted on a local TV show, "Teen Town," a half-hour dancing party for students from high schools in the area. Passes for the film were given to winners of dancing contests. . . . The Government-owned theatre at Sunflower, Kans., was damaged by vandals, who broke seats, windows and doors and tore the curtains. The theatre, near the ordinance works at Sunflower, has not been in regular use. . . . Committee members planning the Kansas-Missouri Theatre Owners' Convention in Kansas City at the Phillips Hotel, Jan. 29-30, include these chairmen: **Glen Hall,** nominations; **J. Leo Hayob** and **Tom Edwards,** co-chairmen of the program committee; **Elmer Rhoden, Jr.,** and **Earl Jameson, Jr.,** co-chairmen of entertainment.

(*Continued on opposite page*)

Los Angeles

Francis A. Bateman, who resigned as western division sales manager of Republic, with whom he was associated for 17 years, was tendered a testimonial dinner December 11 at Storey's Restaurant. . . . **J. J. O'Loughlin,** former United Artists branch manager, who is now with TV sales, was a visitor to the Row. . . . **Frank Fouce,** Mexican producer and theatre operator, came in from Mexico for a few days stay before taking off for Havana. . . . Having disposed of the Cinema Park drive-in in Phoenix, **Ted Karetz** and his wife plan to leave on a trip around the world. . . . **George Bowser** was back from a rest in Palm Springs. . . . **Charles Kranz** was appointed vice-president in charge of exchange operations for Filmakers Releasing Organization and Filmakers Productions, Inc. . . . **Milton Frankel,** vice-president of the Film Row Club, announced that one of the door prizes to be awarded at the Film Row Club Dance at the Ambassador Hotel Dec 22, will be a round-trip flight to Las Vegas via Western Airlines, with a two-day stay at the Riviera Hotel. . . . While here from Manhattan to attend U-I's national sales-meetings, general sales-manager **Charles Feldman,** accompanied by **Foster Blake,** western district manager, conferred with **Abe Schwerdlow,** branch manager.

Memphis

"Giant" (Warner Bros.), which has broken all records at Warner theatre in Memphis, did 175 per cent of average business in its fourth week and is being shown for a fifth. . . . The Lincoln theatre at Gould, Ark., a Wren theatre, will close and be dismantled the first of year. . . . The engagement of **Miss Elizabeth Bach,** daughter of **C. C. Bach,** manager of National Theatre Supply, to **Stanley Miscki** has been announced. The wedding will be in June. . . . Memphis Variety Club entertained the children of members with a Christmas party Dec. 22 at the club. . . . **Jimmy Gillespie** of Dallas, 20th-Fox southwestern district exploitation man, was in Memphis in connection with the opening of "Oklahoma!" this weekend. . . . **Mr.** and **Mrs. Dick Logan** of the McCutcheon theatre at Charleston, Mo., were Film Row visitors as was **J. B. Harper** of the Missouri at Campbell, Mo. **Norman Fair** of the Fair at Somerville, Tenn., was also in town and **J. W. Wofford** of the Union at Union visited the exchanges.

Miami

"Oklahoma" in Todd-AO finally closed at the Sheridan theatre here after a very successful 10 month engagement. Dec. 21 was the opening date for "Around the World in Eighty Days" at the same theatre. . . . Current first run attractions include "The Ten Commandments" which opened Dec. 14 at the Beach and Olympia theatres on a two-a-day reserved seat basis; "Baby Doll," at the Paramount, Gables and Lincoln theatres. . . . This area last week was the scene of much television activity as a result of NBC's annual meeting of affiliates at the new Americana Hotel here. Many of the leading NBC network programs were originated from here during the Convention. . . . **Joe Fink** is the skipper at the New Hollywood theatre. He formerly managed the first run Royal in downtown Miami. . . . **Nate Yamins,** well-known New England Circuit operator, is spending the winter at his Palm Beach home. . . . **Paul Swater** is the managing director for "This is Cinerama." He formerly managed theatres in San Francisco.

Milwaukee

As of December 8, the Milwaukee Film Center took over the shipping and inspecting department of Republic Pictures here. . . . **Pearl Nadolny,** head inspectress for Republic, is leaving her job to take care of her parents. She has been with Republic since 1931. Pearl and her sister **Hattie,** who is head inspectress at Columbia, are the two oldest in point of service here as inspectors. . . . Newcomer to Film Row is **Tom Szelenyi,** new booker at Warners. He comes directly from the home office in New York City. . . . **Oliver** and **Ray Trampe** again were hosts to their many friends along Film Row and in the industry at an annual Christmas party at their Allied Artists exchange. A buffet supper was served. . . . WTMJ-TV, the Milwaukee *Journal* television station, has purchased a group of Warner Brothers pictures.

Minneapolis

Ted Mann, operator of the World theatres in Minneapolis and St. Paul as well as several neighborhood and suburban theatres in the Twin Cities, will be in California with his family until after the first of the year. . . . **Harry Weiss,** RKO Theatres district manager, is back from a routine check of his Iowa situations as well as the Champaign, Ill., Virginia theatre. . . . **Virginia Wendt** is the new receptionist at Columbia, replacing **Joan Hemmingson,** resigned. . . . **Barbara Bosch,** receptionist at MGM, will spend Christmas in New York. . . . MGM and Northwest Orient Airlines were co-hosts at a sukiyaki party for the press and other invited guests in advance of the opening of "Tea House of the August Moon." After the dinner guests went to Film Row for a showing of the film. . . . **John Anderson,** former exhibitor at Plankinton and White Lake, S. D., died at his home in Mitchell, S. D. His son-in-law, **Bud Carroll,** has been operating the houses in Plankinton and White Lake for the past year. . . . **Walt Raschick** has resigned as executive secretary of Variety Club of the Northwest to become executive secretary of United Cerebral Palsy in Minneapolis.

New Orleans

Robert R. O'Donnell, branch manager, and **Herman R. Beiersdorf,** sales manager, Lippert Exchange, Dallas, were here to confer with **Harold F. Cohen** of Harold F. Cohen Enterprises. . . . **Edna Blanks** is the new secretary at Joy's Theatres, Inc. . . . Columbia Pictures' branch manager **"Duke" Duval** announced that **Jeff Kinerd,** who has been with the company since 1940 with the exception of a few years' Army service, as head shipper, has been promoted to office manager, succeeding the late **John R. Grainger.** Shipper **August Stierwald** stepped up to the post of head shipper and **Reece Mayet** to shipper. . . . **Alex Maillho,** U.A. manager, checked in after a week's trip in northern Louisiana. . . . **R. L. Johnson,** of Johnson Theatre Service, handled the sale and installation of projection, sound and accessories equipment in the rebuilt Melroy, Taylorsville, Miss., owned and operated by **L. R. McIntosh,** Mize, Miss. . . . Former Woolner Bros. secretary **Marvel Sherman** departed for Dallas to join her husband **Phil** who is a salesman for Universal in that exchange area. **Betty Ann Loup** is the new secretary.

Oklahoma City

A plan that would place the movie production of "Oklahoma!" in every CinemaScope-equipped theatre in Oklahoma as the state opens its semi-centennial year in January, is being studied by Twentieth Century-Fox, it is reported. **Gov. Gary** of Oklahoma has requested that the company consider the action. . . . **Mr.** and **Mrs. Bob Barton** spent the last week here on business. Mr. Barton is booker for Barton Theatres. . . . **Mr.** and **Mrs. R. Lewis Barton** and **Mrs. Harold Combs,** and sons, spent some time in Texas looking over drive-in theatres Mr. Combs is concession manager for Barton Theatres. **Mrs. Lydia Thomas,** manager of N.E. 66th drive-in, accompanied the group to Texas. . . . **Ethel Adams** has been named manager of the Del City theatre. . . . **Mrs. Corrine Tomey** has been named manager of the Redskin theatre. . . . **Mr.** and **Mrs. Gerald Barton** and daughter, of Washington, D. C. plan to spend their Christmas vacation in Oklahoma City. . . . The Circle drive-in is closed for the winter except for weekend operation. . . . **Cecil Leland Wills,** 62, one of the last charter members of the Oklahoma City local of the Motion Picture Projectionists Union, died Dec 6.

Philadelphia

Morris Wolf, prominent local attorney representing the motion picture companies and a member of the Board of the Stanley Warner Theatres for many years, was named one of the senior chairmen for the 1957 campaign of the Philadelphia Allied Jewish Appeal. . . . The newly-built Tacony-Palmyra Bridge drive-in, across the river in Palmyra, N. J., will open with the new year instead of waiting for the warmer weather, with in-car heaters to attract patronage. . . . **Sieg Horowitz,** film salesman last with DCA, has joined the staff of Jack Harris' Screen Guild. . . . **Sam Gross,** a projectionist, has taken over the operation of **William Greenfield's** Ambassador, local neighborhood house, on a lease. . . . Milgram Booking Service announced it is now handling the Starlite drive-in, Muncy, Pa.; Lycoming drive-in, Williamsport, Pa.; Halifax drive-in, Halifax, Pa., and the Sauconia, Hellertown, Pa. . . . DCA will set up a local exchange branch at 1313 Vine Street, along Film Row, with **Hy Bettinger,** last with 20th Century-Fox, as the new branch manager handling the Washington, D. C., area as well as the local territory.

Pittsburgh

"Westward Ho! The Wagons," the Harris Christmas feature is the first Disney production to play this house. . . ."Power and the Prize" got a four day booking in the Penn with "Teahouse of the August

(*Continued on following page*)

(Continued from preceding page)

Moon" set for Christmas Day. . . . The Stanley held a private benefit showing of "The Wrong Man" for the Pittsburgh Press annual Newsboy Fund, proceeds going to the Children's Hospital. . . ."Hollywood or Bust" staying in the Stanley until New Year's when "Baby Doll" gets the nod. . . . The Studio art theatre revived "King's Row" and "Treasure of the Sierra Madre" with "Magic Fire" as the New Year's attraction. . . . **Hank Stohl**, KDKA-TV announcer and entertainer, entertained the children at a special Cinerama Saturday show. . . . Pre-Christmas business has been brutal with only "Seven Wonders of the World" holding up to any degree. . . . The Variety Club held its annual Christmas party in the big Pittsburgh Room of the Penn-Sheraton Hotel, with the toys collected going to the Club's pet charity, the Roselia Maternity Hospital.

Portland

"Oklahoma" continues for a sixth steady week at J. J. Parker's Broadway theatre. . . . Weekends continue big with midweek dipping. . . . **Frank Began**, formerly assistant manager of the Roxy theatre, is now with American Building Maintenance Co. here. . . . **Will J. Conner**, John Hamrick executive, was in town for a few days from Seattle to work with Liberty theatre manager **Wil Hudson. Marlis Newton** is in as head usherette at the Liberty after a few years absence from theatre business. . . . **Tom Stanton** was promoted to manager of Evergreen's New Fox theatre in Eugene. He was assistant manager to **Dean Mathews**, manager of the New Fox theatre here.

Providence

The recent cold weather, record-breaking for this time of year, has finally forced the shuttering of many nearby drive-ins. First to close for the season was the Route 44 drive-in. . . . E. M. Loew's Providence drive-in was next to close. Among those staging a last-minute stand against the bitter winds and biting cold are the Cranston Auto theatre, Boro drive-in, and Lonsdale drive-in. . . . The Avon Cinema used record - breaking newspaper advertising space to herald the opening of "Rififi.". . . The Middletown town council granted **Harry** and **Zaven Minassian's** Newport Family drive-in a permit to operate a "kiddieland" in conjunction with the theatre. . . . On Saturday afternoons during the screening of "Love Me Tender" at the RKO Albee, the lobby has been thronged with teen-agers (and some oldsters) buying up **Elvis Presley** souvenirs.

San Francisco

The annual Christmas party for the Loyal Order of Moose, their children and friends, was held recently at the Embassy theatre. . . . The Orpheum donated proceeds from a special benefit performance of "Seven Wonders of the World" to the United Nations International Children's Emergency Fund. . . . **Irving Levin** has been elected chief barker of the Variety Club of Northern California, Tent 32, for 1957, succeeding **Nate Blumenfeld**. . . . Tickets are now on sale for "Around the World in 80 Days" which will open Dec. 26 at the Coronet, with all seats reserved. Opening night's gala premiere will benefit the World Affairs Council. . . . "The Brave One" opens Christmas Day at the Stage Door. . . ."Rififi," French suspense film, enters its eighth week at the Larkin. . . . "Baby Doll" begins its run Dec. 26 at the St. Francis.

St. Louis

More than 25 merchants at Fayette, Mo., joined together with the Fayette theatre to give motion picture shows for children up to 15 years of age on two Saturday days during the Christmas holidays. . . . The RKO Orpheum theatre at Champaign, Ill., adopted the plan of selling gift books, priced at $3.00, $5.00 and $10.00 during the Christmas holidays. . . . The Esquire theatre at nearby East St. Louis, Ill., is admitting children free if accompanied by parents. . . . **Paul Beisman**, manager of the American theatre and the Municipal Opera in St. Louis, has been elected president of a newly-formed organization of legitimate theatre managers. . . . the selection being made at a meeting in New York City. . . . **Mrs. Bess Schulter**, operator of the Columbia theatre, St. Louis, for the 31 years, was honored at the first testimonial dinner ever given for a woman by the Business and Professional Men's Club of the Hill, the Italian section of St. Louis.

Toronto

A trans-Atlantic telephone call between Kingston, Ont. and Kingston, England, for girls who came to this country from England as war brides is planned for Christmas Eve by manager **Ed Burrows** of the Odeon, Kingston. He made contact with **Pat Lambert**, manager of the Odeon, Kingston-On-Thames, England. . . . Overnight the National Film Board contributed a trailer, for use in stimulating theatre audiences to contribute funds for Hungary. . . . *The Globe and Mail*, Toronto, has dropped reviews of pictures, substituting instead a gossip column of chit-chat by its former reviewer, **Alex Barris.** Barris also continues with his successful TV variety show. . . . A fire recently destroyed **J. Ferley's** 220-seat Hi-Way in Winnipeg Beach, Man., which operated from three to six days weekly. . . . **Lou Lodge**, projectionist at the Casino, was elected over **Pat Travers**, as new business agent of the Toronto Moving Picture Projectionists Union, Local 173, IATSE.

Vancouver

Theatre business is tepid here, with storms, fog and Christmas shopping keeping folks away from theatres. The only bright spot was the fourth and final week of "Giant" at **Ivan Ackery's** 3,000-seat Orpheum. . . . **Ted Bielby**, former manager of the FPC Alma theatre, and **Harvey Levine**, shipper at International Film Distributers, are back from a Honolulu holiday. . . . President **A. E. McManus** of the Projectionists' Union is away on a California holiday. . . . The one-man-in-a-booth plan by the circuits will take effect late this month when seven veteran booth workers will retire on pensions, paid by the union and the circuits. With the one-man operation reducing jobs, many projectionists are going into other business. . . ."Oklahoma," in its CinemaScope version, was to be the Christmas holiday picture for the Capitol, a FPC house, is now out. . . . The Strand, in Trail, B. C., was gutted by fire with the manager, **Alex Barclay**, and his wife escaping in their night clothes. The fire happened at 6:30 in the morning. Damage was estimated at $275,000. . . . **Pat Johnson**, who resigned from the Orpheum and went to Fairbanks, Alaska, to work in a supper club, is back at the Orpheum in her former job as cashier.

Washington

Lawrence Laurent, Washington *Post* TV critic, was the speaker at the District Motion Picture and TV Council luncheon. . . . **Harry Bachman**, 53, president of the Circle Theatre Corp., died on December 8. He was chairman of the District United Cerebral Palsy Association's 1954 campaign, a member of the Variety Club, and once was secretary-treasurer of the Motion Picture Theatre Owners of Metropolitan D. C. . . . **Joseph B. Walsh**, Exhibitor Service, was married to **Ethel Long** of Baltimore. . . . New officers of F-13, are: president, **Norville Price**; vice-president, **Walter Donahue**; recording secretary, **Ethel Curtiss**; financial secretary, **Agnes Turner**; treasurer, **Walter Bangs**; guardian, **Hazel McCarthy**; business agent, **George Sullivan.**

Screen Gems Acquires Hygo, Unity TV Films

An agreement for the acquisition of Hygo Television Films and its affiliated company, Unity Television Films, by Screen Gems, Inc., was announced this week by Ralph Cohn vice-president and general manager of the Columbia Pictures subsidiary. Included in the acquisition are the distribution rights to Hygo and Unity's complete roster of television properties, comprised of 450 features, 130 Westerns, 156 cartoons and 406 serial episodes. With the acquisition, Screen Gems emerges as a distributor of TV programming with 10 national network shows, eleven syndicated programs consisting of over 433 half hours, 736 feature pictures, 216 animated cartoons, 706 serial episodes and 200 live action comedies.

Coates-Gordon Names Brandt Vice-President

Leon Brandt was named vice-president and a director of the newly-formed Coates-Gordon Productions to serve as eastern sales and publicity representative, it was announced by William D. Coates, president, and Glen Gordon, vice-president in charge of production. Other officers are David C. Moore, vice-president and general counsel, and Earl C. Manning, member of the board of directors. Present planning calls for filming to start in early January, 1957. The first group of films will be budgeted from $250,000 to $600,000. Studio facilities have been arranged at the Kling California Studios, and negotiations for worldwide distribution through a major outlet are expected to be completed in the next several days.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

NEW POLICY—To Solve New Problems

MARTIN QUIGLEY, JR., editor of the Herald, recently had a reference to the need for new booking and operating policies to provide for changes in audience habits—and now he is back from the Allied convention in Dallas with renewed belief in the necessity for making these changes, in midweek and for preferred playing time.

Distributors, for many years, have had a formula whereby the week was divided into tenths—with Saturday and Sunday counting for five-tenths (preferred time) and the other five days of the week having an allocation of one-tenth each, upon which basis flat rentals and other distribution deals were figured. But audience habits have changed with prosperity and full-employment.

As a result, matinee business has about disappeared on Monday through Friday —and because so many employed people have to go to work in good form on Monday morning, the old theory that Sunday was "preferred time" is getting a revision in many places. Now, perhaps it is Friday and Saturday that are the family's "nights out"—with many business men's associations plugging to keep stores open on these evenings.

Mr. Quigley's suggestion of one performance per night, on Monday through Thursday, is a good one, and will work to advantage in many situations, if it is properly presented to the public. Thus, there would be one capacity house, at 7:30 p. m., with a program of short films preceding and following, for late comers. Television is making people conscious of being punctual—for their favorite programs don't wait, nor repeat immediately. Television sources are smart enough to know that if they immediately repeated a show that was on the air, a majority of their audience would tune out. Certainly, all those who have seen it, would switch to another station or turn off the set. We should be smart enough to know that "distorted programs" tune people out of the movies. They don't want to see a good picture, backwards.

MERRY CHRISTMAS!

We usually offer something in season in this editorial page box for Christmas and New Year's—and so this time we'll repeat, in miniature, an advertisement you've seen recently in the other pages of the trade press, as a reminder that this is "Merry Christmas Salute Time" for the Will Rogers Memorial Hospital—the industry's own special Hospital and research laboratory, at Saranac Lake, N. Y.

The best example of showing films with the policy of one performance per night has been developed by Walter Reade Theatres, with their program of "Tonight at 8:30"—devoted mostly to off-beat and art films. The house is sold out in advance, and the audience is punctual, for the show begins on time, as it does with legitimate theatre, the opera, and everything else, including television.

IF ANY PROOF were needed—that hometown columnists and by-line writers would do a better job than the fixed-post correspondents who cover the Hollywood beat, then you should see what Ernie Emerling turns in as a result obtained by Sam Wilson, film critic and movie columnist for the *Columbus Dispatch*, reporting from the film capital to his Ohio readers. Not only is this material of more particular interest to home folks, as a series of twelve pieces which build up in accumulative value, but the subject matter is more constructive than any run-of-the-mine stuff that comes out for public consumption. "Sam Wilson in Hollywood" had all the right approach to appeal to those who *like* movies—not those who are seeking only sensationalism and sordid criticism of both the movies and movie people. These pieces ran from four columns wide to full half-pages, with art—so they made a splash in the local scene. We don't generally read "fan" stuff—but we read these, and liked them. Ernie says, "We're for more junkets like Mr. Wilson's"—and that is seconded from this corner. It can be done, city by city, as a plan to effect local areas and popular by-line writers who are in our corner, without passing resolutions or asking for huge appropriations.

■ ■ ■

OUR FAVORITE national advertising executive has long been David A. Lipton, Universal Pictures Company vice-president, for his conviction and belief in the policy of pre-selling in terms of playdates, at the local level. Dave doesn't do this merely as "lip service"—for he carries through with all his programs, to prove the point. He said in a recent Hollywood conference that "The real power of national pre-selling is directly linked to the effectiveness of the point-of-sale campaign. No matter how deeply national pre-selling may penetrate," he pointed out, "it cannot pay off at the box office unless the campaign effectively reaches the identical audience at the time of the local playdates." —*Walter Brooks*

The Mayor of New Orleans, the Honorable De Lesseps Morrison, greets the Japanese girls—from left to right, Kikuko Sasaki, Seiko Fuzawawa, Tamie Kawamoto and Fumiko Shiba—to receive his scroll from the Mayor of Tokyo, where the picture was made.

The city solicitor in Philadelphia accepts the scroll for Mayor Richardson, from the charmers who were also charmed with Philadelphia—and the Liberty Bell.

Good Will Tour

More interesting because it was conducted on the 15th anniversary of Pearl Harbor—with these stewardesses of the Japan Air Lines making friends and influencing people to appreciate MGM's "Tea House of the August Moon" in our key cities.

The Mayor of Atlanta—the Honorable William B. Hartsfield, and good friend of motion pictures—receives his scroll from the good-will ambassadors.

In Atlanta, the girls made music for television, with their native Koto, which is a long-string device played like a harp, with an announcer looking on.

Boyd Fry, manager of Loew's Grand theatre in Atlanta and Marty Burnett, Loew's district manager remove their shoes as they enter "The Teahouse of the August Moon" for refreshments.

Arranged at a low table, Japanese style, their shoes are also arranged outside, and you can readily see that the Suki Yaki, as well as the company, is much appreciated.

Instruction in the use of chop-sticks is necessary at a Japanese meal—and here Boyd Fry proves that he flunked out, and had to be hand fed, by an expert in the art.

Showmen in Action

Both truth and poetry, down from Canada. Dan Krendel, in his Ballyhoo Bulletin for Famous Players-Canadian, says, "Maybe the dollar is only worth half what it was in 1939, but some guys only work half as hard to get it." And Jim Cameron quotes a little verse — "Sitting still and wishing, makes no person great. The good Lord sends the fishing, but we must dig the bait."

▼

Jim Ricketts, Paramount field man, sends in a tear-sheet of a cooperative ad for Martin & Lewis in "Pardners"—and they are in partnership with Reddy Kilowatt, an electric character, so the ad was paid for by the Southern Colorado Power Company, but no mention of the name of the manager of the Grand theatre, in Rocky Ford, where this deal was accomplished.

▼

"War and Peace" will bow in as the Christmas week attraction in Loew's Theatres in New York, with a contest to name the ten greatest novels of all time, including the Leo Tolstoy classic, of course. Quite an undertaking, to put such a long film in for holiday turnovers — but we know at least one man who liked the picture so well he sat through it twice!

▼

Nancy Donaldson, 16-year old daughter of the Mayor of Pontiac, Michigan, is the winner of Photoplay Magazine's contest and will have a date with Sal Mineo on Sunday, December 30th, in her own home town. Sal will be in Detroit on a personal appearance tour, and his date with Nancy is going to be a big event in Pontiac with a charity ball dedicated in his honor.

▼

Phil Gerard sends in a sample of a special one-sheet which Universal is mailing out to exhibitors on "Rock Pretty Baby" to serve two purposes. It is a broadside on the picture in advance and the theatre manager can use it for his own lobby display for a coming attraction, as it accomplishes a dual selling approach.

▼

George Kemble, manager of Walter Reade's Community theatre in Hudson, N. Y., obtained a fine cooperative advertising page in the *Register-Star* for "Solid Gold Cadillac" with eight local businessmen underwriting the cost and the theatre getting a free ride, in solid-gold advertising value.

▼

Norm Levinson, with the active collaboration of *Miami Daily News* columnist, Herb Rau, conducted a vigorous search to find a genuine cricket (live) to occupy the cricket-cage, which was part of the pictured setting for "Tea House of the August Moon." Seems that crickets are hard to come by, in Miami, and the story had everybody out looking for them, with Marvin Reed, manager of Loew's Riviera, Coral Gables, leading the chase.

▼

More than 200 department stores will cooperate with a "Queen of Fashion" show for the premieres of "The King and Four Queens" in as many key-cities, where point-of-sale promotion has been ordered for the United Artists picture by Roger H. Lewis, national director of advertising, publicity and exploitation.

▼

Paul Lyday, manager of the Denver theatre, Denver, Colorado, posts an easel board in the lobby with free ads for help wanted, in a scarce market. When we traveled the highways recently, we saw several permanent, painted boards outside of big industrial plants, asking for engineers, at any price. Our teen-agers, today, are more interested in tripe than in trigonometry.

▼

Charles E. Carden, manager of the Palace theatre, Forth Worth, Texas, finds that putting the names of local film critics in the marquee sign pays off in generous support from both the public and the personalities involved. They like it—and it personalizes and localizes, a favorable film review.

▼

Sam Yablonsky, manager of the Esquire theatre, Sacramento, whom we admire for his excellent showmanship, uses a holiday theme for early playdates of "The King and Four Queens." He posts his exit doorways with good advertising for attractions that are coming and gives the house a Christmas atmosphere.

Two showmen in action that we like to make mention of—see further action picture below. At left, Mort Nathanson, UA's publicity manager, and standing with proper cigar, Mori Krushen, UA's most-traveled exploitation manager in the industry, who is now on tour, as usual—he went that-away, conducing key-city seminars.

Louis Fishkin, manager of the Flamingo theatre, Miami Beach, had a reasonable facsimile of Van Gogh, the artist, roaming the streets and attracting crowds with his paintings—until the P. D. chased him. Well, that happened to the original, too. Sam had a local artist convert a 24-sheet into a wall sign, and made good tieups with local schools and art critics.

▼

Merle R. Blair, president of Cedar Amusements, Inc., at the Regent theatre, Cedar Fall, Iowa, sends his story of "Shop 'n Show"—which could be as popular as "Rock 'n Roll" with this kind of pushing. He circulates a free guest ticket, paid for by local merchant sponsors—and says the plan is in for another four weeks, on the basis of current success. Each merchant pays $10 per week to participate and pays the newspaper for cooperative advertising, which is important in small situations. Results: More people in the theatre, more shoppers in the stores, more business along Main Street, where they are all crying for it. Everybody happy!

Field day for field men, United Artists' district exploitation managers, heading a fifty-man force, meet in New York. Above, seated: Addie Allison, Dallas, Mori Krushen, Chief; Howard Pearl, Detroit; Wally Heim, Chicago; and Max Miller, Philadelphia. Standing: Bill Gandall, Pittsburgh; Archie Laurie, Toronto; Earle Keete, Seattle, Bill Scholl, Los Angeles; Bill Prass, Denver; Bernie Young, New York, Joe Mansfield, Boston, Al Fisher, assistant to Mori Krushen and Bill Shirley, Buffalo.

Heinz Promotion Will Take the Family Out

"Next year is made to order for the H. J. Heinz Company," says the *New York Times* in business news, because the food-packer, with 57 varieties, will put on an "eat-out" campaign in consumer advertising, to support the national restaurant industry. Actually, the Heinz Company have more than 57 varieties—and actually, the restaurants are our Main Street partners in the plan and policy of "getting the family out"—to the movies, and to dinner. In hundreds of theatre situations, the local restaurant is in on the deal—in fact, probably the sponsor of a scheme to bring the family downtown, along with local merchants. Since it is apparent that Heinz sells canned goods for home cooking, it is even more to be appreciated by film industry as cooperative endeavor.

High-Powered Promotion

With the inspiration of B. D. Graham, vice-president of marketing for Heinz, and John Sabatos, president of the National Restaurant Association, the motion picture theatre may catch a ride on a fast-moving vehicle with plenty of horsepower. The advertising agency of Ketchum, MacLeod & Grove, Inc., in Pittsburgh, are placing the cute cartoons, sample of which is displayed in the adjoining column, in four national magazines. The cartoons are not dissimilar to some that have originated with theatre sources, with much the same objective. But, in this instance, we have all the benefit of a strong supporting sponsor, and the professional skill to provide proper copy. The next move is yours—to tie in.

Of course, the ideal arrangement would be to bring this advertising from 13 times in the *Saturday Evening Post*, the *New Yorker*, and *Look*, and 12 times in *Holiday* magazine, down to the local level, with corresponding newspaper advertising done cooperatively to "bring the family downtown." The cartoons are much smarter than perhaps one sample can prove. But we do have tieups that do work, with many local restaurants, bus companies and downtown merchants who want the public to see their windows and buy goods, at night. The advertising doesn't even need the old-fashioned "reason-why" approach, for it is so logical and good natured. It isn't a "hard-sell."

They Have 500 Salesmen

The Heinz Company's hotel and restaurant division has 500 salesmen who make 30,000 local calls on customers every week in the year, and that is about five times as many as any major company in film business, or allied arts, can boast, in coverage. In addition, Heinz will distribute book matches, with this theme; advertising mats, which you can utilize, special aluminum-foil ashtrays; posters for inside display, and banners for windows and back-bars—all in addition to local contests, in which you can participate. Who could ask for more, except to ask why not? We have every reason for going along with such a broad-minded campaign, for such community interests. So, why not point to this as a prime example of what the motion picture industry should do for itself? It's possible that some film industry group might make direct contact with the National Restaurant Association to help tieups with theatres at the local level.

Jim Cameron Hit the Road For "W & P"

Reports coming down from Canada said that Jim Cameron, Lakehead supervisor for Famous Players-Canadian, at the Capitol theatre, Fort William, Ontario, was going to put his showmanship into action, follow ing his briefing period here with Jimmy Nairn's cross-Canada crew, and now we have a letter from him with news of how much he enjoyed the special assignment he had with "War and Peace" which took him from his own area to Edmonton and Calgary. He says, he added "sparklers" in developing campaigns in at least twelve locations, for a picture that he believes "adds increased stature to our industry."

Jimmy Nairn has told us that Jim Cameron was "a good speaker"—and so the tear-sheets prove, as he personalized each of the campaigns by his appearance at luncheon clubs and at organization meetings. It pays to bring in a speaker for a special occasion, and he made it effective, in such towns as Moose Jaw and Medicine Hat—and this shows in public appreciation. A unique twist was obtained in musical appreciation for "The 1812 Overture" on long-hair programs, with proper credit to the picture. Don Menzies, manager of the Palace theatre, Calgary, used this tieup, as well as an "Empire Elegance" fashion promotion. The Hudson's Bay Company, who used to be in film business, spent $5,000 in fashion promotions and other tieups.

More than 28 clubs took part in local tieups, and all were pleased and gratified with the reception given the picture. A wealth of material, at the local level, obtained primarily because it wasn't too, too utterly commercial—otherwise it might have backfired. We hope to see the individual campaigns on this picture submitted for the Quigley Awards competition, and hurry, because the fourth quarter closes on December 31st. Jim Cameron not only found immediate reaction to his barn-storming tour, but he discovered new ideas to transmit to Toronto and Hollywood, for more and better results in the future. He is sending these through, via Jimmy Nairn and Dan Krendel, as ideas to be developed when advance men take to the road for a picture.

Colder in Canada

Sam J. Berman has been transferred from the St. Thomas drive in to the Roxy theatre, West Hill, Ontario, probably because it's real cold up there right now. We know all the cold weather comes down from Canada, so they must get it first and send us their overflow snow business. Sam starts with a free Christmas cartoon show.

Selling Approach

ANASTASIA—20th Century-Fox. CinemaScope, in color by DeLuxe. Whenever great pictures are talked about, they will speak of "Anastasia"—the story of the most amazing conspiracy the world has ever known, and love as it never happened to man and woman before. Ingrid Bergman, Yul Brynner, Helen Hayes and cast of great professional talent, in a visualization of what might have happened to the daughter of the Czar, if she escaped the Bolsheviks when the rest of the royal family were executed. 24-sheet and all posters have great pictorial art for lobby and marquee display. Impressive production of world-famous story has received terrific pre-selling through national magazines and feature services. The return of Ingrid Bergman and Helen Hayes to the screen is world news. A special feature article for newspapers is quoted in the pressbook at "$30 or less for syndicate rights, depending on circulation" as the cost to the newspaper—something we've never seen before in this business. A star-studded standee is offered through National Screen, and exciting two-color heralds are available from Cato Show Print. Newspaper ad mats are in keeping with a big picture, of great audience value. All feature the three co-stars, and in all sizes and shapes, to fit every situation. A special recommendation by the manager, and a speech, to tell the public of the importance of this attraction, is urged. It's a management affair, the pressbook says, and wear your tux, for a gala premiere. The special drive-in and small town composite mat, selling for 35c at National Screen, really supplies everything, with a choice at the press, of ten ad mats and slugs, and two publicity mats, for the price of one. "Anastasia" inspires solid TV and radio tieups, for its music cues, and there's a special interview recording for disc jockeys. Signet Books have prepared a special 35c pocketbook edition of the film.

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EVERYTHING BUT THE TRUTH — Universal-International. In Eastman Color. The tale of a town that got caught with its scandals showing, because one little boy couldn't tell a lie. The rollicking romance of a pretty red-headed school teacher, a love-happy columnist, and the kid who had to tell the shocking truth. Maureen O'Hara, John Forsythe and little Tim Hovey, whom you've adored in his other pictures. Special herald keys your sales approach with all the proper angles, and a set of color stills will sell color with color in a special lobby display frame. No poster larger than the 6-sheet, but all have good pictorial art of the stars, for your lobby and marquee display.

HOLLYWOOD OR BUST — Paramount. VistaVision, in color by Technicolor. Dean Martin and Jerry Lewis, with Anita Ekberg, to fill out in places. The most—and a must—and they're heading for Hollywood or bust. It's a mile-a-minute, laugh-a-second, cross-country riot. And when they hit Hollywood, you'll find the laughs colossal, the songs stupenduous, and Anita, only tremendous! 24-sheet and all posters have portrait heads of the stars, with Anita filling-in where they haven't got. Five new hit songs make music at the box office, with tieups from Paramount Music with the trades. News paper ad mats have plenty of Martin and Jerry, and even more of Anita, on display, in all sizes with lots of shape. Special herald from Cato Show Print keys the campaign with all the best sales slants. The complete campaign mat is a dandy, with ten ad mats and slugs and two publicity mats, for small situations, a bargain at 35c for the lot.

•

THE GREAT AMERICAN PASTIME — MGM. Tom Elwell, that "Seven Year Itch" guy, is back again, with Anne Francis and Ann Miller. Tom is a riot; the girls are adorable, the comedy is uproarious—here's fun for everyone. What is the great American pastime? Tip—it ain't pinochle! Tom has that "itch" again, and this time he's caught off-base between a blonde and a brunette. No poster larger than the six-sheet, but all have pictorial art for your lobby and marquee display. No herald listed, but you can print your own, using newspaper ad mats in proper sizes. The ad mats are sufficient, and the complete ad mat for small houses has ten ad mats and slugs, plus two publicity mats, and star borders. A new dog in movies is Anne Francis' pet poodle "Smidgins"— and he may be a new star for 1957. Got into the picture through pull, and steals scenes right and left, with his comedy talents and funny face. A special page head for cooperative advertising says that shopping for the best values in town is really "The Great American Pastime."

"Elmer Parties" Are Popular in Canada

Famous Players-Canadian theatres across Canada have been alerted to the popularity of "Elmer" parties—conducted by managers in cooperation with local police and fire departments, newspaper writers, school boards, service clubs, and other groups, to sell safety as a theme for children's shows. They say "Elmer" puts all important men on a first-name basis, and accomplishes the best public-relations job ever attempted in the circuit's history.

Rhoden Says "Keep Up the Up-beat"

Elmer Rhoden is quoted in the new Christmas issue of TOA "Business Builders" with a philosophy which he has remitted in the past, for the benefit of theatre operation, in which he is interesed to the largest extent of any circuit operator in America today. He says, "Keep the beat up! Are we making available the proper type of publicity to the newspapers, financial columnists and others—conveying an upbeat tone for our business rather than a downbeat? Are we guilty of the downbeat articles that have appeared from time to time (and which drive people away from movie theatres.) If we are, we must reverse our approach.

"If our business is going to regain its popularity with the public, we must first regain our faith in it. We must talk UP-BEAT, and practice it. Pictures are better—and that is no idle statement! Can you remember a year when there have been so many big, important pictures, as now? Sure, there is a scarcity of the kind and quality of films that are common on television but we know the demand for good motion pictures has never been greater. Instead of publicity about theares closing, let's have publicity about theatres being remodeled, refurnished and reopened. Let's have our selling approach carry the UP-BEAT."

Ackery Invites Giants To See the Picture

Ivan Ackery, manager of the Orpheum Theatre in Vancouver, B. C., created a great deal of attention with his advertised invitation to all persons over 6'8" to be the theatre's guests one night during the second week's run of George Stevens' production "Giant," from the novel by Edna Ferber for Warner Bros. presentation. The Vancouver Herald covered the stunt with a front page picture of one of the giant guests chatting with a diminutive usherette in the theatre lobby.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

ARCLAMPS GALORE! FOREST 40/165 Amp. w/14" reflector excellent condition $250 pair; Ashcraft "E", Ballantyne $250; Strong Mogul, Brenkert Enarc $350; Peerless Magnarc $395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I:—3¾", 5" 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾", 3", 3¼" $150 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CLOSING OUT THEATRE, EQUIPMENT BUY of lifetime. Super Simplex, RCA sound, American Bodiform seats. Send for inventory. JOHN L. TERRILL, 310 Ashlan, Fresno 4, Calif.

CENTURY SOUND SYSTEM, REBUILT, $950; 80-ampere rectifiers, rebuilt, $395 pr.; RCA MI-9030 soundheads, rebuilt, $595 pr.; Simplex rear shutter mechanisms, good, $99.75 each; Lowest prices ever on new and used lenses. STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

SEATING

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N. Y. .

BUSINESS OPPORTUNITY

FRANCHISED TERRITORIES NOW OPEN — NO investment of money required. If you know your film territory, have high integrity and will work, we have a golden proposition to make. Write complete qualifications to NATIONWIDE THEATRE PROMOTIONS, 326-328 N. 7th St., Allentown, Pa.

HELP WANTED

ART THEATRE MANAGER WANTED. ESTABLISHED house in large northeastern city. Applicant need not possess previous "art" experience, but must have excellent managerial background and be particularly adept at advertising and publicity. Write in confidence. BOX 2944, MOTION PICTURE HERALD.

WANTED: MANAGER FOR UPPER NEW YORK State key situation. Top salary paid. Answer giving complete background and experience. BOX 2943, MOTION PICTURE HERALD.

MANAGER WANTED FOR CONVENTIONAL house. Desire exploitation-minded man under 35 years of age. State experience and qualifications. P. O. Box 562, Lake Charles, La.

WANTED: THEATRE MANAGER IMMEDIATELY, in Iowa County seat town. Permanent, state qualifications and reference first letter. All replies confidential. BOX 2947, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER: FIRST-CLASS OPERATOR, LONG experience. 46, neat appearance, aggressive, no advertising publicity and public relations. College graduate. City and D. M. experience. Now working New York City. Desires change. BOX 2945, MOTION PICTURE HERALD.

ENERGETIC, EXPLOITATION MINDED, CITY manager, 32 years old. Presently employed with 11 years' experience desires change. Go anywhere. Will consider City Manager or single theatre, management. Starting salary $125. BOX 2948, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE, PUT THE Master Guide To Theatre Maintenance in the hands of your managers and assistant managers. Cost $5.00 —could save you a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

NEW EQUIPMENT

AMAZING SAVING! HOLMES PARTS, NEW Surplus: 1000W T-20C13 Mog. prefocus lamps $25 dozen; intermittent movements $24.50; Star sprocket assembly $10; sound lens $9.95; EE14070 vertical drive shaft w/5 gears, bearings $9.75; 2000' magazines, upper & lower (rebuilt) $25 set. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MITCHELL 35MM SINGLE SYSTEM CAMERA with RCA sound, lenses, magazines, tripod, etc. $15,000 value, $6,995; Kliegl 5000W studio spots on stands, $300 value, $159.50; New Tripod Triangles, $16.95; Mitchell 35mm Standard Tracking Camera, $995; Moviolas from $195; Hallen synchronous magnetic 16mm recorder, $1495 value, $695; American Cinematographer's Handbooks, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Response Big To Trade Ad

More than 300 theatres throughout the country, including 18 major circuits, have responded to the six-month trade paper advertising campaign for "Zarak" and have booked the film as their Christmas-New Year's holiday attraction, according to A. Montague, general sales manager of Columbia. He said the most extensive trade campaign ever conducted by the company was a success.

The CinemaScope-Technicolor film is specially sought for New Year's Eve showings, with more than 95 per cent of the theatres playing it during the holiday season featuring it at that time, according to the company. Theme of the trade advertising campaign which began in July was a series of reminders of how many days there were until "Zarak" could be played on New Year's Eve.

Circuits which will be showing the film include Loew's, RKO, American Broadcasting-Paramount Theatres, Fox Mid-West, Fox West Coast, Stanley Warner, Fabian, Interstate, Malco, Robb and Rowley, Central States, Tri-States, Skouras, Smalley, Kincey, Paramount Gulf, Brandt and Dipson.

The picture stars Victor Mature, Anita Ekberg and Michael Wilding and is a Warwick production. It is reviewed in the Product Digest section of this week's HERALD.

Hold Third Art Film Festival Next Year

The Rockefeller Foundation has awarded a grant to the American Federation of Arts for the Third Art Film Festival in America, to be held at the Metropolitan Museum of Art, New York, April 26-28, 1957, it has been announced by Sidney Berkowitz, chairman of the festival. Films dealing exclusively with art subjects will be screened by a committee of writers, critics, producers, distributors, museum directors, artists and others interested in art. The other festivals were held at Woodstock, N. Y., in 1951, and at Hunter College, New York, in 1952. The new one will be co-sponsored by the College Art Association. It would seem to be a harbinger of bigger festivals.

Rank Firm Acquires New York Office

The American distribution company of J. Arthur Rank Organisations, Ltd., the newly-formed Rank Film Distributors of America, has leased an entire floor of office space at 729 Seventh Avenue, New York, for occupancy early next year. The company, headed by Kenneth Hargreaves, president, will launch an intensive search shortly for an experienced sales manager to direct distribution operations here. Mr. Hargreaves, now in London, will arrive in New York after the New Year for consultation with a number of candidates, it was reported.

Spheeris Named to Head Wisconsin Variety Club

MILWAUKEE: Andrew W. Spheeris was named chief barker of the Variety Club, Tent 14, at the recent annual meeting at the Schroeder Hotel. Elected with Mr. Spheeris were Edward E. Johnson, first assistant chief barker; Morey Anderson, second assistant chief barker; Angelo Provinzano, dough guy, and Harold P. Pearson, property master.

FILM BUYERS RATING

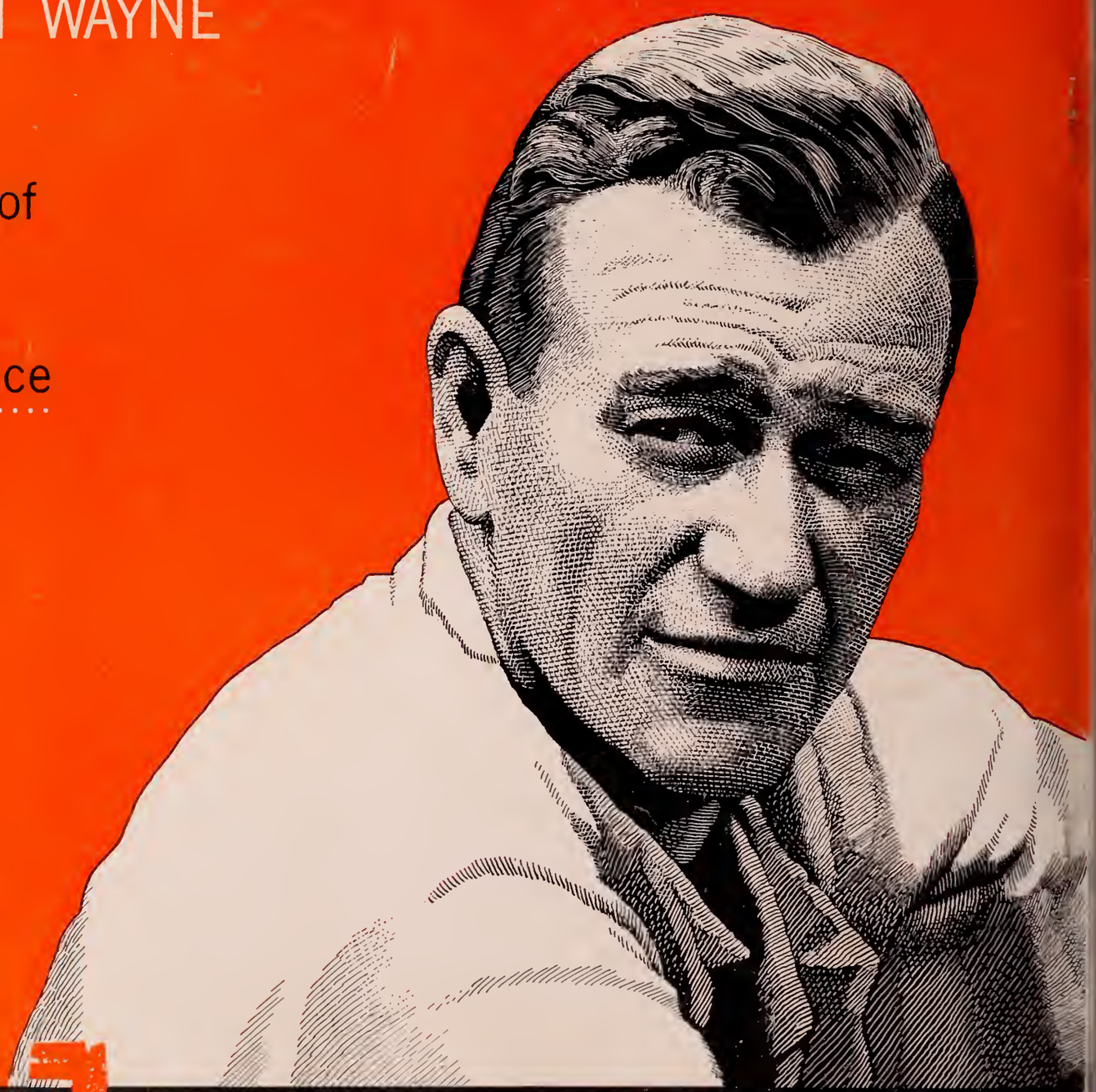
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 115 attractions, 3,789 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average PR—Poor.

	EX	AA	AV	8A	PR
Ambassador's Daughter, The (U.A.)	—	7	14	15	12
Animal World, The (W.8.)	—	5	9	18	4
Attack (U.A.)	—	5	16	4	2
Autumn Leaves (Col.)	—	7	13	11	7
Away All 8oats (U-I)	25	30	27	9	2
8ack From Eternity (RKO)	—	1	12	21	—
Bad Seed, The (W.B.)	12	29	14	2	11
Bandido (U.A.)	—	—	13	4	5
Best Things in Life Are Free, The (Fox)	—	16	6	19	5
8etween Heaven and Hell (Fox)	5	18	11	16	—
8eyond a Reasonable Doubt (RKO)	—	—	1	13	5
8howani Junction (MGM)	1	8	6	16	6
Bigger Than Life (Fox)	—	1	2	5	18
*8irds and the 8ees (Par.)	2	13	19	5	14
8oss, The (U.A.)	—	—	1	3	2
8urning Hills, The (W.8.)	—	13	32	17	18
Bus Stop (Fox)	43	24	32	10	—
†Canyon River (A.A.)	—	1	2	4	—
Catered Affair, The (MGM)	—	3	13	13	14
*Cockleshell Heroes (Col.)	—	1	10	11	1
Congo Crossing (U-I)	—	1	16	8	7
Creeping Unknown, The (U.A.)	—	1	4	1	—
Crime in the Streets (A.A.)	—	5	15	8	1
Cry in the Night (W.B.)	—	1	3	2	1
D-Day the Sixth of June (Fox)	—	10	35	3	3
Dakota Incident (Rep.)	1	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	10	16
*Day of Fury (U-I)	—	—	5	12	5
Distant Drums (W.8.) (reissue)	—	—	5	—	—
Earth vs. Flying Saucers (Col.)	—	17	12	3	1
Eddy Duchin Story, The (Col.)	2	36	31	12	2
Fastest Gun Alive (MGM)	4	29	27	6	2
First Texan, The (A.A.)	—	2	8	13	9
First Traveling Saleslady (RKO)	—	—	3	9	1
*Foreign Intrigue (U.A.)	—	1	6	7	4
Francis in the Haunted House (U-I)	1	15	22	5	3
Friendly Persuasion (A.A.)	6	6	2	1	—
*Gaby (MGM)	—	1	13	18	6
†Giant (W.8.)	5	2	—	—	—
Girl He Left Behind (W.B.)	1	—	9	2	—
Girls in Prison (A.I.P.)	—	10	2	1	—
*Goodbye, My Lady (W.B.)	—	4	13	11	9
*Great Day in the Morning (RKO)	—	1	10	10	3
Great Locomotive Chase, The (B.V.)	—	15	16	16	10
†Gunslinger, The (ARC)	—	2	4	—	—
Guys and Dolls (MGM)	20	12	13	12	10
He Laughed Last (Col.)	—	—	3	3	2
High Society (MGM)	20	29	9	3	—
Hold Back the Night (A.A.)	1	2	5	1	5
Hot Rod Girl (A.I.P.)	1	13	3	1	14
I'll Cry Tomorrow (MGM)	11	39	11	1	1
It Conquered the World (A.I.P.)	1	7	1	—	—
Johnny Concho (U.A.)	1	4	7	23	3
*Jubal (Col.)	1	26	3	34	2
King and I, The (Fox)	30	24	28	20	5
Kiss 8efore Dying, A (U.A.)	—	1	12	2	1
Last Wagon, The (Fox)	—	10	24	5	2
Leather Saint (Par.)	—	3	3	6	6
Lisbon (Rep.)	—	3	—	30	16
Love Me Tender (Fox)	23	3	—	—	—
Magnificent Roughnecks (A.A.)	—	—	6	2	1
*Man in the Gray Flannel Suit (Fox)	22	30	14	8	9
Man Who Knew Too Much (Par.)	2	17	26	9	2
Miami Expose (Col.)	—	—	—	5	4
Moby Dick (W.8.)	7	21	20	12	5
Mountain, The (Par.)	—	1	6	9	2
Oklahoma (Magna)	6	2	1	—	—
Opposite Sex, The (MGM)	—	3	15	4	—
*Over Exposed (Col.)	—	4	—	1	—
Pardners (Par.)	7	30	14	5	—
Pillars of the Sky (U-I)	—	2	16	25	4
Power and the Prize, The (MGM)	—	1	1	8	5
*Price of Fear (U-I)	—	—	—	1	7
Proud and Profane, The (Par.)	—	22	24	13	4
*Proud Ones, The (Fox)	—	28	22	15	11
*Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Raw Edge (U-I)	—	1	8	3	4
Rawhide Years, The (U-I)	—	5	23	8	7
Rebel in Town (U.A.)	—	4	1	2	—
Reprisal (Col.)	—	1	5	4	—
Rififi (UMPO)	—	16	—	—	—
*Rock Around the Clock (Col.)	22	23	14	1	1
Run for the Sun (U.A.)	—	4	16	5	4
Safari (Col.)	—	6	19	18	6
Santiago (W.8.)	—	2	25	14	16
Satellite in the Sky (W.B.)	—	—	3	8	4
*Screaming Eagles (A.A.)	—	3	9	7	3
Search for Bridey Murphy (Par.)	—	—	—	2	5
Searchers, The (W.8.)	6	28	18	5	—
Secret of Treasure Mountain (Col.)	—	1	1	6	—
Seven Men From Now (W.B.)	—	14	23	4	1
Showdown at Abilene (U-I)	—	1	18	2	1
Solid Gold Cadillac, The (Col.)	—	8	10	12	3
Somebody Up There Likes Me (MGM)	2	4	23	31	4
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U-I)	—	1	7	16	—
Storm Center (Col.)	—	—	—	1	6
Storm Over the Nile (Col.)	—	—	2	5	5
Tea and Sympathy (MGM)	—	11	8	5	2
†Teenage Rebel (Fox)	—	2	7	—	—
Tension at Table Rock (RKO)	—	—	2	8	—
That Certain Feeling (Par.)	—	11	15	25	18
These Wilder Years (MGM)	—	3	7	12	8
Toward the Unknown (W.B.)	—	1	11	23	2
Toy Tiger (U-I)	11	12	22	13	4
Trapeze (U.A.)	9	33	36	3	—
*23 Paces to 8aker Street (Fox)	1	3	14	11	20
Unguarded Moment (U-I)	—	6	15	9	2
Vagabond King (Par.)	—	—	5	4	9
Walk the Proud Land (U-I)	—	11	25	11	1
War and Peace (Par.)	—	3	6	4	—
Werewolf, The (Col.)	—	11	5	1	—
*While the City Sleeps (RKO)	—	1	10	19	6
†You Can't Run Away From It (Col.)	—	1	3	2	—
†Young Guns, The (A.A.)	—	3	1	5	—

UA
WELCOMES
JOHN WAYNE
to its
roster of
great
boxoffice
stars



His first production is now in preparation...

LEGEND OF THE LOST

Technirama® and Technicolor®
Co-starring Sophia Loren · Rossano Brazzi · Produced and
Directed by Henry Hathaway · A Batjac Production

THRU UA

MOTION PICTURE HERALD

Keeping the Faith

♦ If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

♦ It is like that, too, with journals of business. Publications that matter have the attributes of personality.

♦ Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

REVIEWS (In Product Digest) THREE VIOLENT PEOPLE, EDGE OF THE CITY THE IRON PETTICOAT.

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WHEN THE CLOCK STRIKES MIDNIGHT NEW YEAR'S EVE-

We'll be wishing all our friends in the industry a happy and prosperous 1957.
M-G-M is contributing to that prosperity with fine box-office attractions, some of which are listed on the next page.

1957 BOUNTY!

"THE TEAHOUSE OF THE AUGUST MOON"
(CinemaScope—Metrocolor)

Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Paul Ford, Jun Negami, Nijiko Kiyokawa, Mitsuko Sawamura.

"JULIE"

Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy. An Arwin Production.

"THE IRON PETTICOAT"
(VistaVision—Technicolor®)

Bob Hope, Katharine Hepburn, Noelle Middleton, James Robertson Justice, Robert Helpmann. A Remus Film.

"THE GREAT AMERICAN PASTIME"

Tom Ewell, Anne Francis, Ann Miller.

"EDGE OF THE CITY"

John Cassavetes, Sidney Poitier, Jack Warden, Kathleen Maguire, Ruby Dee. A Jonathan Production.

"THE BARRETTS OF WIMPOLE STREET"
(CinemaScope—Metrocolor)

Jennifer Jones John Gielgud, Bill Travers, Virginia McKenna.

"THE LITTLE HUT"

Ava Gardner, Stewart Granger, David Niven, Walter Chiari. A Herbson, S. A. Production.

"SLANDER"

Van Johnson, Ann Blyth, Steve Cochran, Marjorie Rambeau, Richard Eyer.

"THE HAPPY ROAD"

Gene Kelly, Barbara Laage, Michael Redgrave, Bobby Clark, Brigitte Fossey. A Kerry Production.

"THE LIVING IDOL"
(CinemaScope—Color)

Steve Forrest, Liliane Montevecchi, James Robertson Justice, Sara Garcia, Eduardo Noriega. An Albert Lewin Production.

"LIZZIE"

Eleanor Parker, Richard Boone, Joan Blondell, Hugo Hass. A Bryna Production.

"THE WINGS OF EAGLES"
(Metrocolor)

John Wayne, Dan Dailey, Maureen O'Hara, Ward Bond.

"RAINTREE COUNTY"
(In M-G-M Camera 65—Metrocolor)

Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Tom Drake.

"THE VINTAGE"
(CinemaScope—Metrocolor)

Mel Ferrer, Pier Angeli, John Kerr, Michele Morgan, Theodore Bickel, Leif Erickson.

"SOMETHING OF VALUE"

Rock Hudson, Dana Wynter, Wendy Hiller, Juano Hernandez, William Marshall, Sidney Poitier.

"TEN THOUSAND BEDROOMS"
(CinemaScope—Metrocolor)

Dean Martin, Anna Maria Alberghetti, Eva Bartok, Dewey Martin, Walter Slezak, Paul Henreid, Jules Munshin.

"DESIGNING WOMAN"
(CinemaScope—Metrocolor)

Gregory Peck, Lauren Bacall, Dolores Gray, Jack Cole, Tom Helmore, Sam Levene, Mike Shaughnessy, Chuck Connors.

"GUN GLORY"
(CinemaScope—Metrocolor)

Stewart Granger, Rhonda Fleming, Chill Wills, Steve Rowland.

"Good Cheer!"

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If you don't believe that this weird and unusual story actually happened, see the records of Queens County Court, N. Y., Apr. 21, 1953 Indictment #271/53, "The Balestrero Case"

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Screen Play by MAXWELL ANDERSON and ANGUS MacPHAIL

MUSIC BY BERNARD HERRMANN

Directed by ALFRED HITCHCOCK

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"Highest rating" Daily News • "Ingrid Bergman's performance worthy of an Academy Award" New York Times • "An achievement!" Life Magazine • "Ingrid Bergman's magnificent performance and her glowing beauty have inspired the enthusiasm of critics" Walter Winchell • "If Brynner isn't nominated for an Academy Award there is no justice" Louella O. Parsons • "I'd like to nominate both Ingrid Bergman and Helen Hayes for Academy Awards" Hedda Hopper

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WITH EXHIBITORS!

Biggest pre-Christmas openings ever! Watch first dates in *East*—Roxy, New York; *West*—Chinese, Los Angeles; *South*—Three theatres, Miami; *Midwest*—Oriental, Chicago!

ANASTASIA TRIUMPHANT

WITH THE PUBLIC!

ANASTASIA

COLOR by DE LUXE

CINEMASCOPE

with AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

Produced by BUDDY ADLER · Directed by ANATOLE LITVAK

Screenplay by ARTHUR LAURENTS

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 205, No. 13 — December 29, 1956

Charting the Future

ONE of the most hopeful signs in the motion picture industry as the New Year approaches is that for the first time there seems to be genuine agreement that winning additional patrons is the most important task for members of all branches of the business. It is so important that all other problems, as serious as they may be considered of themselves, are relatively insignificant.

In the words of Abram F. Myers, Allied general counsel, in a bulletin last week to regional organizations, "Unless a lot more people can be induced to go to the movies in 1957 than in recent years, a lot of other issues will be purely academic." That statement could be put even stronger—Unless an upturn in attendance is generated in the next twelve months more exhibitors will have to close theatres and turn their backs on lifetime careers.

The prospect of a united effort to stimulate box office attendance is better now than it has been at any time in years. It seems that the various programs generated by the Motion Picture Association, the Theatre Owners of America, COMPO and the Association of Motion Picture Producers may now all be fused or at least closely coordinated. As plans are perfected for the various promotions to attract additional attention to motion pictures are developed and put into operation each one should do his part to make the projects effective. In the words of the auto safety slogan, "The life you save may be your own."

A year ago major industry concerns were, among others, the product shortage, adjustment to the new techniques and the admission tax. In each of these three categories 1956 saw definite improvement. The product shortage has been alleviated and in 1957 an increased supply of features is promised. The basic product problem, however, has never been only numbers as such but rather a sufficient quantity of popular attractions.

THE excitement over the new techniques has died down. In so far as this has decreased demands on exhibitors to buy additional expensive equipment of relatively short life it is welcome. In so far as it represents an attempt to economize at the possible price of not being ready to combat the inevitable technical improvements in television it poses a danger. The industry must never slip back into the technological slumber that characterized it from the time sound became general until Cinerama opened in New York in September 30, 1952, followed shortly by "Bwana Devil" in Los Angeles in 3-D.

The increase of the admission tax exemption to 90 cents was a most welcome development. Depending on the international situation which has such a direct effect on U.S. fiscal policies, it soon may be possible to get the admission tax completely eliminated. While it affects only the larger houses, these theatres account for a significant share of the total box office take. It is imperative that the first run theatres be kept in sound financial condition.

The plight of the small town theatre continues to be serious. During 1957 there should be a concerted effort by distribution and exhibition to find ways of solving the difficult financial problems of these small situations. It is most important that each town of any size have in operation at least one theatre. Otherwise an important segment of young America will grow up in danger of losing a taste for theatrical motion pictures.

There are signs that at least for the present television has shot its bolt. Most areas of the country have had "television saturation" for some time. Moreover, television stations have had available this year not only high budget shows featuring many of the best names in the entertainment world but also the pick of the features produced prior to 1948. It is hard to imagine how television's impact on the box office could get stronger. It might well get weaker during 1957. Up to now the public has been quite apathetic to appeals to buy color TV sets.

Despite the importance of television and its mass audiences one of the basic assets of the motion picture is the fact that most creative personnel would rather be identified with a great and successful film than with any other entertainment form. This is true because a fine film takes on attributes of excellence and permanence impossible in television or, for that matter, on the stage.

As long as talented men dedicate their efforts to produce the best of the world's stories in the form of features and theatres are kept modern and attractive, 1957 and the years to come can be faced with confidence.

The main problem in 1956 and in recent years has been that too many fine films have been seen by too few patrons. This coming year is the time to bring into reasonable relationship the number of persons who would be entertained by movies and the number who actually go to the theatres of the nation each week.

■ ■ ■

For All Tastes

AN indication that producers are making films of quality and box office appeal to patrons of all ages and of all tastes is given by the recently published list of The HERALD's Box Office Champions for the month of November. The list comprised—"Friendly Persuasion," a warm drama; "Giant," a family spectacle of the West; "Lust for Life," an artistic film in the best sense; "Oklahoma!", a brilliant musical; "The Solid Gold Cadillac," a rollicking comedy, and "War and Peace," a European classic. One great strength of the motion picture is its ability to make fine attractions out of such diverse story material as represented in these films.

—Martin Quigley, Jr.

Letters to the Herald

Big Problem Is Unity

To the Editor:

Until there is something that resembles stability appearing again in our industry it looks to me like our biggest problem is for our industry to unite and see that each segment, or as much of each as possible, weathers the storm of social change. I truly believe that unity is the best we can hope for for some time yet.

I don't know if a strong personality whom everyone agrees upon and can trust would be the cohesive cement that would pull us together—or even if in all creation there could evolve such a character. But in a good ball team, in every business, in any battle there is a leader, a boss, a spark-plug that leads, drives and inspires the group to success. Lacking it the team, business or army loses more than it wins. To expect to eliminate differences is asking for Utopia.

No one has yet figured out a way of making features without using people and money. No leader can stop all dissension in his following. A leader in our industry to impress us with our goals as an industry seems to me to be the best bet to reunite us and keep our vision in the proper perspective, not just the limited view of a particular company, corporation or individual. If the industry does not survive as an industry then the companies, corporations and individuals are not likely to survive either, except in some few, but changed situations.

Recognizing that change is a law of nature we can change as an industry and survive. We might even change individually and survive, but we're not doing it. And one reason why we're not doing it is because of lack of leadership. COMPO is a good idealistic idea, but it doesn't go too far and lacks authority and the confidence of its adherents. It's half-hearted support. Besides, no corporation or company ever developed a personality or had a spontaneous idea or created anything or inspired a following. It is always a matter of a company individual doing that job.

I'm plugging for an individual to rise among us and say, "Look, this is the way it should be and this is the way it can be if we unite, consider each other and tackle our problem as a team." Somebody to explain to clucks as dumb as I am why selling to a medium which gives away the very thing they sell us which we have to charge for. There must be a logical reason for it better than the obvious one that nobody cares about us anymore. To say that it will help increase attendance at theatres, as was recently given by Spyros Skouras as the reason for 20th-Fox's recent sale to TV is like telling your children the moon is made of Velveeta. It just ain't so, or hasn't been so far in the last five years. And I can't imagine one single person actually believing that it is.

Of course there are better pictures being made. We are going crazy showing marvelous pictures to empty seats. Quality is not as important as scarcity to the consumer. He's got to have an appetite. Sure he tires of TV and is more and more hollering about the junk that is keeping him at home. Convenience and Americans' love of going through life sitting on foam rubber is making TV the competitive monster that it is, not quality.

TV is and has been for nine years the enemy of the motion picture industry. To face up to it as an industry, unite, mend our ways, create the leadership that will bring us to grips with the fact that we are in a battle to re-capture the public fancy is the problem we have. We haven't lost the battle, but we're losing. We didn't lose it overnight and we won't get it back overnight.

But we won't get it back at all unless there is a more united purpose in our whole industry than mere company or individual leadership and selfishness. We're like the American Indian who warred away in inter-tribal suicide while the white man stole his land. At least the Indians were smart enough not to sell gunpowder to the frontiersman—or bring him venison for his commissary. — *CHARLES L. JONES, Northwood Theatre, Northwood, Iowa.*

THANKS FOR HELP

To the Editor:

Thanks for all the help that you seem to always give in The HERALD. —*JOHN L. EVANS, U. S. Navy Motion Picture Booking Office, Los Angeles, Calif.*

•

Commendation

To Walter Brooks:

You are to be commended as are the Quigley Awards committee judges in stimulating interest and keeping showmanship alive in the publicizing and promotion of screen entertainment offerings; by generating faith in the industry and screen product quality which is better today than yesterday and will be better tomorrow than today. As recipients of better product together with new presentation in photography and projection we as showmen should cherish our responsibility in bringing these quality factors of screen entertainment to the public attention and eventual enjoyment. — *LEE E. FRASER, Manager, Bloomfield Theatre, Birmingham, Mich.*

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On the Horizon

CRITICS' BEST

"Around the World in 80 Days" was named the best picture of 1956 and Ingrid Bergman and Kirk Douglas the top performers of the year by the New York Film Critics this week. The group also inaugurated a new classification for the best screen writing making the initial award to S. J. Perelman for the screen play of "Around the World in 80 Days." The 22nd Annual Critics Awards will be presented January 19 at Sardi's Restaurant. John Huston was named the best director of 1956 and "La Strada" was named the year's best foreign film.

LOEW'S HOLDERS

Spokesmen for large stockholders of Loew's, Inc., revealed last week that they have made no commitments with any other stockholders or group to engage in a proxy contest with the company's management for control at the annual meeting next February 28. The statements included assertions from some that they believed that Joseph R. Vogel, Loew's president, is on the right track and deserves more time to put his new plans and policies into effect. Some noted that considerable progress in this direction has been made already at the studio and in the field, and that more is to be expected. Mr. Vogel has left for the coast for a stay of about two weeks. The statements were made in reply to inquiries as to whether any of the large and potentially dissident stockholder groups are prepared to support a proxy contest should one be initiated by Joseph Tomlinson, who told the press last week that his 250,000 shares of Loew's are believed to make him the largest individual stockholder.

OFFER DISNEY FILMS

Buena Vista Film Distributing Co., subsidiary of Walt Disney Productions, announces that it has offered a list of 25 Disney films for sale to three Iron Curtain countries: Poland, Czechoslovakia and Romania. According to a company official, negotiations have already been started by Buena Vista's representatives in Europe with film officials of the satellite nations. "The film selection committees from these countries were shown our list of features going back to 'Snow White and the Seven Dwarfs' and informed of our asking price," the Buena Vista official said. "Thus far, no deals have been set and we are willing to negotiate further with Poland, Czechoslovakia and Romania," he added.

SHORT SUBJECTS

Decrying the new trend of the major companies in curtailing the production of short subjects as a "bad break for both exhibitors and public," David Siegel has disclosed that he is contemplating the production of a series of one and two-reel comedies and travelogues. Mr. Siegel revealed his plans for the items following the announcement that Paramount was abandoning the production of this type of short subject.

TV FILM PACT

The Screen Writers and Screen Directors guilds, in Hollywood, this week announced a settlement with Matthew Fox for release to television of 82 post-1948 films acquired in the purchase of the RKO backlog. It is stipulated that Mr. Fox will pay each guild $235,000 for the release to sponsored TV, plus $1 on each picture for pay-television and $1 for foreign TV rights, the latter token payments designed as precedents. Mr. Fox earlier had completed a separate deal for payment to actors. It is pointed out that the current deal is not to be the pattern for other sales of post-1948 films to television.

HOLIDAY NOW CENTRAL

The Holiday theatre on Broadway in New York has been re-named the Central and has opened as a first run film house with "Dance With Me, Henry," a United Artists release. The Central is operated by Maurice Maurer. He formerly headed the Victoria, Astor and Bijou theatres before their acquisition by City Investment Company. The Central has been refurbished and modernized.

IS THEATRE 'UTILITY'?

Benjamin N. Berger, Minneapolis circuit owner and president of North Central Allied, who has maintained for years that the motion picture industry is a public utility and therefore film rentals and other distributor practices should come under Federal regulation, found recently his campaign had taken a new and unexpected twist. In a letter to the editor of the Minneapolis Tribune, A. Benjamin Anderson of Minneapolis complained about ticket-scaling practices at the Lyceum theatre, Minneapolis legitimate house operated by Mr. Berger. Mr. Anderson maintained that the Lyceum "is in one sense a public utility" and advocated a one-price policy for the house.

WHEN and WHERE

January 8: Cleveland Motion Picture Exhibitors Association, general meeting to elect new officers, Cleveland, O.

January 29-30: Annual convention of the Kansas-Missouri Theatre Owners Association, Hotel Phillips, Kansas City, Mo.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 1-2: Allied States Association, annual winter board meeting, Terrace Plaza Hotel, Cincinnati.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

March 3-5: Theatre Owners of America, mid-winter board meeting, Blackstone, Hotel, Chicago.

March 6-7: Second annual convention of the United Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

April 2-3: Annual convention of North Central Allied, Nicollet Hotel, Minneapolis.

June 23-25: Annual convention of the Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

NEW YORK OPENINGS last week were RKO's "Bundle of Jay" for Hungarian relief, and Warners' 'Baby Dall" for the Actars' Fund. They drew crawds and personalities. Abave left, RKO Teleradia baard chairman Thamas F. O'Neil and RKO sales chief Walter Bransan. Right, Warner president Jack L. Warner, actress Carrall Baker and husband Jack Garfein.

HERALD picture

This week in pictures

SHE'LL BE 83 in April and she's in Morgan City, La., still an exhibitar, and the state's aldest: Mrs. William Kreisle, at the recent Allied States canventian.

HAROLD BENNETT, manager of Buffalo's Natianal Screen Service branch, now heads the city's Variety Club. He and first assistant chief barker George MacKenna, secand assistant Samuel Geffen, praperty master V. Spencer Balser, and dough guy Francis Maxwell were to be installed December 29. He and his fellow afficers and members will celebrate at a dinner-dance January 26. He succeeds Elmer F. Lux.

IT'S "QIVITOG," a Nardisk feature (Denmark's secand in calor) made in Greenland; and it's a dangerous mament far star Paul Reichardt.

JOHN LEFEBRE, right, who has been general sales manager in Cantinental Eurape and the Middle East for 20th-Fox, becames managing directar. Albert Carnfield will supervise thase territaries and England. Mr. Lefebre came ta the campany in 1945, and previously far 14 years was with MGM. His assistant at Paris headquarters will be Oscar Lex. James F. Pattinson continues as managing director in England.

THE EDITORS, and their awards. They are American Cinema Editors Stuart Gilmore, Samuel E. Beetley, Desmond Marquette, and Roland Gross, and at the Beverly Hills cocktail party they won press accolade for "War and Peace" (Mr. Gilmore); and "Four Star Playhouse."

HERALD picture

GIVEAWAY at the National Television Film Council, New York, once a year, Christmas-time. Handing out is Mel Gold; calling numbers is Robert Alda; picking winners is Betty Dunne; and dais spectators are newly elected vice-president Doc Feldman, president Dr. Alfred Goldsmith, secretary Sally Perle, executive secretary Sydney Mayers, and membership vice-president Stan Cole.

IN MIAMI, as "Baby Doll" opened at three theatres, Warner national advertising manager Gil Golden, left above, appeared on eight radio and three television programs. Above, his interviewer is disc jockey Jim Harper.

THEIR HEARTS were in the right place, Will Rogers Memorial Hospital, Saranac, N. Y. This is the troupe sent annually by New York's Cinema Lodge to entertain. Kneeling, Bill Washington, Dan Healy, Joe Smith, Charlie Dale, Sam Eisenberg. Standing, Pablo, Bob Coffee, Helen Kane, Lee Marmer, medical director Dr. George Wilson, Mabel Smith, Dr. Homer McCreary, Marge Coate, and Jack Norton, former vaudevillian now a patient. Missing here is Cinema Lodge past president Burton Robbins, the troupe shepherd. He made the picture.

RETIREMENT, right. Milwaukee luncheon for retiring Wisconsin exhibitor Russell Leddy, left: Harold Fitzgerald, Mrs. Leddy, Ben Marcus, Andy Spheeris.

MOTION PICTURE GROSSES CLIMB TO NEW CHRISTMAS HIGHS THIS WEEK

Motion picture grosses at Broadway showcases and in other key theatres across the country were strong and in many cases record-breaking during the four-day Christmas weekend. Paced by excellent attendance and bolstered by extra performances during the weekend, theatres reported that "despite the inclement weather, business was very very good."

Typical of the business being done in New York was the record made by 20th-Fox's "Anastasia" at the Roxy. The management reported that the film would gross approximately $145,000 for the week — the biggest Christmas week in three years — which includes $101,000 for the weekend. The Victoria, showing Warner Brothers' "Baby Doll," closed the opening week with a new, all-time record gross (for a film at popular prices) of $55,254. The Radio City Music Hall estimated that its fourth week of MGM's "Teahouse of the August Moon" and the annual Christmas stage show would hit a high of $190,000.

Also in New York, top business was recorded by the Paramount with Warners' "The Wrong Man," the new Central theatre with United Artists' "Dance with Me Henry," the Astor theatre with Paramount's "The Rainmaker," the Capitol with RKO's "Bundle of Joy," Loew's State with Paramount's "Hollywood or Bust," and the Mayfair with U.A.'s "The King and Four Queens."

Each of the three Broadway houses operating on a reserved seat policy also reported sell-outs at all performances. The Criterion, with Paramount's "The Ten Commandments" estimated its Christmas week would hit a high of $80,000. Comparable estimates were made by the managements of the Rivoli, playing United Artists' "Around The World in 80 Days," and the Warner, playing the Cinerama feature, "Seven Wonders of The World."

Across the country, business was equally as good in such cities as Pittsburgh, New Orleans, Detroit, Chicago, Boston, Philadelphia, Minneapolis and St. Paul. The outstanding attractions were "Anastasia," "Baby Doll," Universal's "Rock, Pretty Baby" and "Written on The Wind," and 20th-Fox's "The Girl Can't Help It."

Public Should Understand Code: Flick

ALBANY: The Motion Picture Association should promote "a comprehensive and imaginative effort to create greater understanding on the public's part of the Production Code," in the opinion of Dr. Hugh M. Flick, executive assistant to the State Commissioner of Education and former director of the Department's Motion Picture Division.

Dr. Flick said: "Wherever there are rules or regulations to be enforced, it is important that they be understood. In the case of the motion picture Production Code, this understanding should most certainly be shared by the public. In fact I think such an understanding is essential if the Code is to achieve the full results which the Motion Picture Association hopes for. With understanding will come stronger support for the Code."

Dr. Flick added that while no one "can quarrel" with the principles of the Code, there is the matter of "interpretation and administration" to be seriously considered. "Here lies the difficulty and danger," he stated.

"The Motion Picture Production Code has firmly established the rationale for the potency of motion pictures," continued Dr. Flick. "It has further stated in clear and uncontroversial terms sound moral values for the nation. The attempt to create self-regulating rules whereby these sound moral values may be strengthened through motion pictures is an important contribution to our society as a nation and as a member of the family of nations."

"The administration for accomplishing these ends is as difficult as it is important," he added. "In order to harmonize with our democratic society, any administration of regulatory measures should contain a reasonable appeal system to an impartial agency, as well as some means to prevent exploitation of good intentions by petty or philosophical racketeers.

"The present critical state" of international relationships places a heavy responsibility on the motion picture industry, especially on the major companies who produce films that are played globe-wide, Dr. Flick believes.

Elect Springfield Group

SPRINGFIELD, MASS.: Officers of Motion Picture Operators Local 186 have been reelected. The slate includes Edward Whittle, president; Lewis Lambert, vice-president; Arthur J. Payette, financial secretary; John P. Croke, recording secretary, and Edward O'Connor, business agent. On the executive board are Guy Best, Edward Corbin and Owen Holmes.

Loew's Year Net Is Equal To 90 Cents

Loew's, Inc., earnings for the fiscal year which ended last August 31 are estimated at 90 cents per common share in comparison to the $1.03 for the preceding year, according to Joseph R. Vogel, president. In a notice to stockholders, Mr. Vogel said earnings for the first quarter of the current year are estimated at 30 cents per share as against five cents for the same period in the prior year.

Mr. Vogel told stockholders that negotiations continue for the licensing of the Loew's pre-1949 feature films to television in many markets. The number of agreements concluded to date will result in a gross income of approximately $27,500,000 over the next seven years. The company has also acquired a 25 per cent stock interest in two television stations and an option to acquire a 25 per cent interest in a third station, Mr. Vogel said.

The Loew's, Inc., president told stockholders that "we are presently in negotiations with the insurance companies, the holders of the funded debt of the company, to accomplish a division of this debt between the company and the theatre subsidiaries. When this division is effected, we will announce the date of the distribution of the shares in the new theatre company."

The Vogel letter accompanied a dividend check of 25 cents per share payable December 24, 1956, to stockholders of record December 6.

Paramount May Buy Dot Record Company

Discussions were reported in progress last week between Paramount Pictures Corp. representatives and Randolph Wood for the possible purchase of the latter's Dot Record Company. Reportedly an agreement setting a purchase price of $3,000,000 has already been made. However, Barney Balaban, president of Paramount, said talks were under way but "that's as far as it has gone." Paramount has no record business. The Dot Records Company was organized in 1950 with headquarters in Hollywood. Its output consists largely of hillbilly and popular records.

"Disneyland" in Release

"Disneyland, U.S.A.," the newest featurette in Walt Disney's "People and Places" series, went into national release Christmas day. The featurette is in CinemaScope and color by Technicolor.

That Little Man From Mars Is Back Waving His Antenna Across 1956

by VINCENT CANBY

Etaoin Shrdlu had returned in his fashion. Early this week, on a warm and misty morning, he had slowly materialized all blue and purple atop a basket marked with simple eloquence: in-coming.

"Here I am again," he said cheerfully, "trapped in time and bathed in the sweat of interplanetary travel." His small metallic space suit was knicked and scratched in several spots, but he himself showed no signs of age. How was he? "Aside from being the near miss of one of your pesky runaway missiles, I'm tip-top. A-1. Came through the Pleiades. They're lovely this time of year with the calla lilies in bloom. However, for publication, you can just say that I'm indifferent to everything except the Life Force as manifested in the motion picture industry in 1956."

It was Etaoin, all right, Herald correspondent extraordinary. Although all Martians look alike, Etaoin can always be identified by his remarkable ear. It allows him to capture a cliche, distill its original meaning, then pass it off so that it seems as bright and shiny as a new dime.

"Getting down to the business at hand," said Etaoin, turning off his landing lights, "I think I might say without fear of contradiction that 1956 has been a truly historic year on several counts. Let's look at the record. . . ." The small translucent window in the middle of his forehead suddenly flashed with words in a strange and graceful script. "Oops!" He adjusted the nob on his stomach. "One picture is worth a thousand words, especially if the words are written in Vedic Sanskrit, eh?"

Has His Little Joke

Allowed his little academic joke, he continued:

"First off, this was the year the feature film libraries were turned over—lock, stock and barrel—to television. Once Matty Fox had engineered the purchase of the RKO library, just a year ago, the bars went down, the gates were opened and the dam burst. Next Columbia turned over 104 features for rental through Screen Gems. Paramount sold over 1,000 shorts outright. In March Warners unloaded approximately 815 features and shorts to Louis Chesler and Eliot Hyman; in May 20th-Fox dipped its feet in that initial 52-picture package to National Telefilm Associates; in June MGM made its first, precedental deal with KTTV, Los Angeles.

"Before the year is even out, MGM has picked up a 25 per cent interest in three television stations and 20th-Fox is 50 per cent owner of a television film network; and no less than 2,871 major feature films have been made available (in less than 12 months' time) to the opposition.

"The reasons for the moves are all economic. Nevertheless, I'm not entirely convinced of the economic wisdom in the old adage: if you can't beat them, help them in every way possible. Of course, and I add this parenthetically, this flow of top-flight films into their studios is going to have a rather interesting effect on the television men themselves, who may find it increasingly difficult to sell new grape juice to a public that prefers old wine.

"In addition, the myth established by the post-television, theatrical success of Walt Disney's 'Davy Crockett' was quite neatly destroyed by first, the box office reception for Sir Laurence's 'Richard III' in late spring, and then for the Davy Crockett sequel in the summer. The 19th Century rule-of-thumb still holds: you cannot get rich selling what has already been given away free. Cairnes, I believe.

"If I regard these 1956 events with only tempered pessimism, it's because of certain specific contributions for which I thank Heaven and George Stevens, Michael Todd, Marilyn Monroe, Rodgers & Hammerstein, C. V. Whitney, Elvis Presley, Ponti-diLaurentiis, Sam Katzman, Leonard Goldenson, Harold Hecht, Josh Logan, C. B. DeMille, Ranier III, and the late Henry Ford, Sr.

Seems a Dead Duck

"And, speaking adjacently, I must say subscription television seemed a particularly dead duck this year—if not dead, then at least in a state of suspended animation. Which reminds me, no matter what you say or think about Robert E. Lee, and some of his recent statements, he still is one of the greatest generals the world has ever known."

Etaoin paused. A puzzled look came over his saucer-like face. Then, with a shrug, he rushed on. Ideas came and went, suggested other ideas in such rapid progression that he could be spared the occasional telescoping of fact and figure.

"Trade practice problems of the motion picture industry continue to amaze and fascinate me. The chronology of the ups and downs of intra-industry relations reads like a script for 'The Perils of Pauline.' As 1955 was drawing to its close, for instance, Allied States and Theatre Owners of America had just had a fresh blow-up and each was preparing a 'white paper' which would name names and cite chapter and verse on the other's misconduct. Within three weeks, however, those not so strange bed-fellows were back in the four-poster together. Compromise was the order of the day. TOA was backing the demand for film rentals arbitration and Allied was petitioning Justice to approve production with preemptive rights by the divorced circuits.

"Alors and oodly-do! The honeymoon weathered the spring of Senator Humphrey's hearings and an autumn of discontent! The rapport was strengthened at the respective conventions and now, as we ring out the old, raise a wassail, make the welkin, or whatever it is you people insist on doing, both organizations are pledged to seek an arbitration plan as recommended in the SBC report released in August!

Things Looking Up

"Things are definitely looking up in this quarter. Thus my ultra-violet best wishes go to Ernest Stellings, Herman Levy, Rube Shor, Trueman Rembusch, Benny Berger and, of course, Abram Myers. Apropos of the latter, let's just hope things don't go too smoothly. Your world would be a gloomy place without his frequent bulletins and periodic definitions of clearance.

"Who's my choice for man-of-the-year? That is a knotty problem. Consideration must be given to such as Serge Semenenko, who led the Warner company into a new era; to the aforementioned Senator Humphrey; to Representative King; also to Bob O'Donnell, Colonel Cole, and to Sam Pinanski, who has been making brave attempts to integrate the industry into the over-all financial community of the nation. However, my choice undoubtedly would be Bob Coyne.

"You might say that out of the ashes of indifference the COMPO special counsel sparked that remarkable tax campaign, the success of which even some of his greatest admirers doubted. Success is hard to oppose and Mr. Coyne's success happily has reduced a good deal of the criticism which had been levelled at COMPO generally in the preceding months. As a result, COMPO stands today greatly strengthened. Allied seems hard put to think up reasons to stay out of the fold and the coming year should see

(*Continued on page* 16)

"Outstanding mass-appeal...in the ranks of the superior entertainments of the year...will bring out of the homes those who shop selectively for their film fare and want something far better than the routine... scintillating performances..!" *FILM DAILY*

"Absorbing, suspenseful...stimulating entertainment..!" *FILM BULLETIN*

"José Ferrer and Universal have done themselves proud with a powerful drama...no punches pulled... adult, racy...Anyone who likes to get solidly entertained, and millions of people do, will find this film a richly satisfying evening..!" *MOTION PICTURE HERALD*

"...holds strong emotional appeal...should interest and entertain adult audiences..!" *SHOWMEN'S TRADE REVIEW*

and ED WYNN with JIM BACKUS · RUSS MORGAN · ROBERT FOULK

"EAT" IS THE WORD FOR José Ferrer

THE GREAT MAN

CO-STARRING

DEAN JAGGER

KEENAN WYNN

JULIE LONDON

JOANNE GILBERT

Universal-International®

Directed by JOSE FERRER · Screenplay by AL MORGAN and JOSE FERRER · Produced by AARON ROSENBERG · A UNIVERSAL-INTERNATIONAL PICTURE

Brotherhood 1957 Award to Jack Warner

Jack L. Warner, president of Warner Bros. Pictures, Inc., has been named recipient of the 1957 Brotherhood Award of the National Conference of Christians and Jews, it was announced today by William J. Heineman and Spyros P. Skouras, Jr., national co-chairmen of the amusement industry's brotherhood drive.

Jack L. Warner

The award is made in recognition of Mr. Warner's contributions to better understanding among Americans of all faiths. It will be presented to the veteran motion picture executive at the 12th Annual Brotherhood Dinner at the Waldorf-Astoria Hotel in New York January 24. William J. Heineman and Spyros S. Skouras, Jr., are national co-chairmen of the 1957 brotherhood drive.

The testimonial gathering, which formally launches the national Brotherhood Drive for 1957, will see tribute paid to Mr. Warner by more than 1,000 stars and leaders of the film industry, television, radio and the legitimate theatre.

The drive has set as its 1957 goal the most intensive fund-raising campaign in the history of the inter-faith effort. The humanitarian undertaking will be climaxed by the observance of Brotherhood Week, featuring a membership drive and solicitation of funds at more than 15,000 theatres throughout the country.

John I. Crabtree Retires from Kodak

John I. Crabtree, a well known authority on photographic chemistry, will retire at the end of 1956 after 43 years with Kodak Research Laboratories, Rochester, N. Y. More than 100 friends and associates attended a dinner in his honor December 18 at the Monroe Golf Club, Rochester. The Kodak scientist was recently awarded a scroll by the American Standards Association for his achievements in developing standards in the photographic field. Earlier this year he received the Progress Medal of the Photographic Society of America, the society's highest award. His medal was inscribed "for outstanding contributions to photographic chemistry and methods of photographic processing."

Holliday, Krim, Todd To Receive Awards

Three outstanding contributions to motion pictures will receive recognition when awards are presented to Judy Holliday, Arthur Krim and Michael Todd at the annual "Mark of Achievement" luncheon of the Amusement Division of the Federation of Jewish Philanthropies January 8 at the Sheraton-Astor. In addition, a posthumous award for service to the motion picture industry will be presented to the family of the late Jack Cohn of Columbia Pictures. Harry Brandt is chairman of the luncheon committee and Oscar Hammerstein II is awards chairman.

Pacific Industries Buys General Film Lab.

Pacific Industries, Inc., a holding company with interests in a number of diversified industries, has announced the acquisition of the General Film Laboratories Corporation for $2,500,000. General Film is one of the largest producers of motion picture and television film in Hollywood. It will continue as an operating subsidiary under the direction of G. Carleton Hunt and Hans de Schulthess, former owners. The company employs 290 persons.

MAN FROM MARS

(Continued from page 13)

COMPO directing that one, over-all business building program now under discussion."

Etaoin's forehead began to flicker like a failing Mazda lamp. His voice crackled with static as a distant voice could be heard giving the Boston fish market quotations. Scrod was selling at 12½ cents. "Drat" said Etaoin. "I fear I'm losing my connection." He adjusted a dial and continued breathlessly:

"I almost forgot the continuing game of musical chairs. Not in five years have there been so many changes and shiftings of top personnel: Buddy Adler's succession to Darryl Zanuck in March; the retirement of Al Lichtman and the veepee election of Bill Gehring; Jack L. Warner's elevation; Jerry Wald's switch to 20th-Fox; Nicholas Schenck's retirement, Arthur Loew's resignation and Joseph Vogel's election—not to mention Dore Schary's resignation and Benjamin Thau's moving up. It was no year to send Christmas cards. . . ."

At which point, the whole Etaoin, and not just his forehead, began to fade rapidly. Snapping and popping like an old crystal set, he was heard to say something about "Eidiphor . . . these things we hold to be self-evident . . . swordfish, 23 cents . . . business should . . . be great . . . if it doesn't fall off . . ." On his forehead: "Tilt!"

See Gains in Film Sales to Iron Curtain

Motion picture theatre business in Continental Europe for the American companies will increase considerably next year due to the sale of product to Iron Curtain countries, Marc Spiegel, overseas representative for the Motion Picture Export Association, said last week in reporting that the official license agreements with Poland and Czechoslovakia should be signed in 15 weeks.

Mr. Spiegel, who arrived in New York from his Paris headquarters at midweek, pointed out that picture business in France, Holland, Belgium and West Germany was affected by the Middle East-Suez crisis. "In Paris, business dropped from 25 to 30 per cent in first run theatres at the start of the crisis. The public had no heat, no gasoline, and started hoarding staples. What the trend will be in business for the next few months, it is difficult to foresee," he said.

The MPEA representative added that billings in Holland are now off by five per cent; Belgium, stable; West Germany, about even; and "nothing doing" in Denmark and Spain. American films could considerably help the political scene in Poland especially as that country's people have a great thirst for Western culture and ideas, Mr. Spiegel believes. He said that when he returns to Europe in late January, he will resume negotiations for the sale of American product to East Germany. Sales to Hungary have been temporarily stymied by the political scene there, he said.

"The gross revenue to the nine companies which are currently selling films to Poland and Czechoslovakia depends on the features which they select," Mr. Spiegel said. An official license agreement will be signed after they finish screening all 60 features in 15 weeks and a flow of dollars will begin to the American companies through the U.S.I.A. money guarantee program.

Eric Johnston, MPEA president, at his press conference announcing the decision to sell American product behind the Iron Curtain, estimated that the revenue would be in the neighborhood of $500,000 annualy.

Wagner to Honor Durante

Mayor Robert F. Wagner will present an official citation of merit to Jimmy Durante, star of stage, screen, radio and television, in ceremonies at City Hall December 26, it is announced by Richard C. Patterson, Jr., commissioner of the Department of Commerce and Public Welfare.

This Year—as EVERY YEAR...

THE MOST POPULAR STARS OF THE YEAR, INCLUDING THESE WINNERS OF THE MODERN SCREEN AWARD POLL, APPEAR IN UNIVERSAL-INTERNATIONAL PICTURES!

THE MOST POPULAR *Stars* OF 1956

DEBBIE REYNOLDS
starring in
U-I's "TAMMY"

TONY CURTIS
starring in
U-I's "MISTER CORY"

AMONG THE 10 MOST POPULAR *Male Stars*

ROCK HUDSON
starring in U-I's
"WRITTEN ON THE WIND"

SAL MINEO
starring in U-I's
"ROCK, PRETTY BABY!"

AMONG THE MOST POPULAR *Stars* OF TOMORROW

JOHN SAXON
starring in U-I's
"ROCK, PRETTY BABY!"

JOHN GAVIN
starring in U-I's
"FOUR GIRLS IN TOWN"

WILLIAM REYNOLDS
featured in U-I's
"MISTER CORY"

AMONG THE 10 MOST POPULAR *Female Stars*

JUNE ALLYSON
starring in
U-I's "INTERLUDE"

from U-I The Dependable Company!

Universal International

British Pictures Are Tops in '56 Survey

. . . London newspapers hail strong box office showing made by British product in face of tax and U. S. competition

by PETER BURNUP

LONDON: Publication of the HERALD London Bureau's annual box office survey has caused surprise in certain quarters but elation among producers; for the survey discloses that the year's three top money-makers were British and that indeed out of the top 10 pictures no fewer than seven had been made in Britain; albeit one—"Cockleshell Heroes"—having been produced by an American-controlled company operating in this country. That, it is pointed out, is an unprecedented circumstance in the survey's history.

The top four money-makers in their order of precedence, are shown to be:

"Reach for The Sky" (British).
"Private's Progress" (British).
"A Town Like Alice" (British).
"Trapeze."

In alphabetical order, the next following six are given as: "The Baby and The Battleship" (British), "The Bad Seed," "Cockleshell Heroes" (made in Britain by Columbia's subsidiary, Warwick Films), "It's Great To Be Young" (British), "Sailor Beware" (British), "The Searchers."

It is pointed out that "The King and I" also rated high public approval. It had not, however, been accorded bookings around the major circuits and it was, therefore, thought not appropriate to rate it in comparison with the aforementioned champions.

Obstacles Are Overcome

National newspaper critics refer to the determined assault made on Britain's box office in the course of the last 12 months by Hollywood with its multi-million-dollar musicals and the like. Commentators claim that British producers have withstood the assault in the face not only of Hollywood's urbane and glossiest best but a variety of inimical circumstances including the crushing burden of entertainment tax.

They point out that the incidence of the tax—running currently at 31.6 per cent of a theatre's gross takings—bears as heavily on producers as it does on exhibitors. Moreover, as a direct consequence of the tax, many theatres have already been compelled to close down; with a greater though currently unascertainable number to follow in the near future and by so much reducing the domestic market potential of British films.

In those and other circumstances, the newspaper writers say, the now established pre-eminence of British films in British theatres is a major achievement on the part of the country's producers.

HARGREAVES NAMES SOCHIN TO RANK POST IN U.S.

Kenneth Hargreaves, president of the newly-formed Rank Film Distributors of America, Inc., announces that he has appointed Irving Sochin to assist him in the establishment of the sales organisation.

Mr. Sochin, who returned to New York December 21 after several days spent in London in screenings and in consultations with Mr. Hargreaves, has been employed in film distribution in the U. S. over a period of 17 years. For the last eight years he was employed by Universal-International in varying capacities in America. Prior to this he was for a number of years a branch manager for 20th Century-Fox and United Artists.

Sochin will take up his duties early in January and, in company with Mr. Hargreaves and Geoffrey Martin, he will be making an extensive tour of the principal cities in the U. S. from the end of January onwards.

•

Expenditure on advertising on commercial TV in October was £1.77 million compared with £1.12 million in September. This represents an increase of 60 per cent.

These figures have been announced by Media Records which publishes the Statistical Review of Independent Television Advertising.

Five largest advertising groups in October were household soaps and detergents £207,227, confectionery £100,478, petrol and oil £63,119, cigarettes and tobacco £62,357, health beverages £57,703.

•

Darryl F. Zanuck and Robert Rossen have become temporary members of the Association of Cinematograph and Television Technicians at the invitation of the union. The two men are, respectively, producer and director of 20th-Fox's British quota picture, "Island in the Sun," and have joined the union at Elstree Studios where the film is being finished.

On arriving in this country to complete interiors, Mr. Zanuck paid a tribute to the efficiency of British technicians. "No one can ever tell me that there is any difference between a top British crew and a top American crew," he said. On 'Island in the Sun' we had a top British crew all down the line."

Goldwyn Praises PCC As Gift Building Opens

HOLLYWOOD: In the presence of government officials and industry leaders, the Hollywood Permanent Charities Committee last week dedicated its new $75,000 headquarters building donated by Samuel Goldwyn with appropriate ceremonies witnessed by press and profession. Mr. Goldwyn, after accepting a gold key from Governor Goodwin J. Knight, said, "I am touched by the honor that has been paid me . . . but I want you to know that this building should never be considered as a tribute or monument to any one person. It stands as a symbol of the warmth and open-hearted generosity of all the wonderful people in the industry and as tribute to what they have done over all the years in helping the less fortunate of their fellow men."

At a report luncheon following the dedication it was announced that 22,458 subscribers had given $1,163,935.78 while at the same period in December, 1956, subscriptions stood at $1,088,942.61. With six months still to go during which subscriptions will be taken, this looks as if it would be one of the organization's biggest years, according to Jerry Lewis, campaign chairman.

MPEA to Submit Films To Japanese Group

The board of directors of the Motion Picture Export Association has unanimously ratified a proposal that the member companies submit their films to the Japanese Production Code Administration, it was announced last week by an MPEA official. The matter of joining EIRIN was taken up by the MPEA board at its meeting earlier. The directors, before giving unanimous approval to the move, conferred with their individual companies before notifying the MPEA that each will submit their films to EIRIN for approval or disapproval.

Mexican Exhibitor Will Enter Film Production

MEXICO CITY: Gabriel Alarcon, president of the Cadena de Oro (Golden Chain) theatre circuit and one of Mexico's top exhibitors, has announced that he will also produce films next year on a considerable scale. He revealed that he has $2,400,000 available to make pictures during 1957. He denied rumors that he will go to Europe, saying that he intends to remain in Mexico and concentrate on exhibition and production.

1957 Edition of the International Motion Picture Almanac Published

. . . 27th annual edition contains complete biographical data on thousands in motion picture and television industries

Distribution has begun on the 1957 edition of *International Motion Picture Almanac*, published annually by Quigley Publications.

The 27th edition of the film annual, edited by Charles S. Aaronson, is divided into 14 sections, each of which has complete and up-to-date material on its particular subject. Each of these sections is thumb-indexed, which permits the most convenient method of use by the reader. In addition, there is a complete section on industry statistics, a table of contents and a full index with thorough cross-references to facilitate finding information desired.

Who's Who Authoritative

The only true authoritative "Who's Who" section for the industry is included in the 900-odd pages of the Almanac. Virtually every important executive, performer and technician in both motion pictures and television can be found in this section and this includes production, distribution and exhibition for the film industry. Thus the many thousands of biographies makes the section an invaluable and unique reference file for anyone interested in either or both industries.

The 14 sections into which the film book is divided represents a valid and basic cross-section of all the vital information which many find so necessary and helpful. Following the biographical section the following appear:

Pictures—A listing of all feature releases from 1944 to 1956 including title, stars, releasing company, release date, running time and whether in color and/or a special process; company-by-company breakdown of pictures released in the 1955-56 season; British and foreign films released in the U.S. by title and by country of origin.

Corporations—Detailed information on film companies, large and small (producers, distributors, etc.), with respect to their corporate makeup and personnel.

Theatre Circuits—Companies operating four or more theatres in both the U. S. and Canada; buying and booking outfits in both countries; a list of theatres with an art picture policy, both full-time and part-time.

Drive-Ins—A thorough, up-to-date listing of all the drive-in theatres in the U.S. and Canada, including name of theatre, location, capacity and owner or booker.

Services—Listings of film exchanges, trailer distributors, film carriers and screening rooms in the U.S. and Canada; film laboratories; shorts, cartoons and newsreels producers; talent and literary agencies; publicity representatives; Government film bureaus, and many others.

Award and Poll Winners—A listing of Academy Award winners throughout the years; all Quigley Publications Awards since their inception; awards made by various publications and groups.

Organizations—Producer-distributor and exhibitor groups; guilds and unions; Variety Clubs, film clubs and general groups.

Equipment and Supplies—Listings of manufacturers and services; studio equipment firms; refreshment products and equipment companies; equipment listed by categories; theatre supply dealers in the U.S. and Canada.

Codes and Censorship—Full texts of the Motion Picture Production Code and Motion Picture Advertising Code; state and city censor boards; public previewing groups; motion picture councils.

The Industry in Great Britain—A review of the year by Peter Burnup, London editor; structure and personnel of companies; trade organizations; Government divisions on film affairs; studio facilities; processing laboratories; chief theatre circuits.

The World Market—Detailed information on the industry in many countries throughout the world with market analyses by correspondents; theatre supply dealers for most countries.

The Press—Trade publications; writers and critics of the newspapers in the U.S. and Canada; fan magazines; national magazines film writers; Hollywood representatives; newspaper syndicates; foreign press representatives.

Non-Theatrical—A listing of producers, distributors, libraries and miscellaneous services for advertising, industrial, educational and documentary purposes.

"International Television Almanac" Handy Reference Work on Lively Television Industry

The second edition of the "International Television Almanac," published by Quigley Publications and companion book to "International Motion Picture Almanac," was published this week. Prior to last year, both television and motion pictures were included in one volume but with the rapid growth and development of the newer industry, it became necessary and expedient to give television its own book.

Included in the TV book, which like its film counterpart is edited by Charles S. Aaronson, are the "Who's Who" section and a listing of all feature films from 1944 to 1956. Both are duplicated in the two books as the information included is of much use and interest to the two industries which are so greatly inter-related today.

The 14 thumb-indexed sections into which the television book is divided include all the important and valuable information on the industry. In order, following biographies and films, are:

Stations — personnel for all those in the U. S. and possessions including those in operation and also with construction permits; channel allocations.

Producers-Distributors — of programs, commercials, feature films and shorts.

Services — rental studios and production facilities, cutting rooms, film effects, sound effects, music, costumes, puppets, animation, commercial jingles, merchandisers, market research, and many others.

Programs — all network and syndicated shows listed by star, producer, distributor and sponsor; poll and award winners.

Advertising Agencies — listing of all agencies and station representatives, national and regional.

Companies — networks, set manufacturers, major producers and distributors.

Organizations — national groups, regional units, guilds and unions.

The Industry in Canada — stations, station representatives, advertising agencies, organizations, producers, distributors.

The Industry in Great Britain — a review of the year, companies, producers and distributors, services, advertising agencies, associations, equipment manufacturers.

The World Market — detailed information on many countries throughout the world.

Television Code — the complete text.

The Press — trade publications; editors and writers of the newspapers, fan magazines.

AT A TIME WHEN MOTION PICTURES

THIS TOWERS ABOVE

SHOOTING NOW COMPLETED · IN VISTAVISION · TECHNICOLOR®

ARE AT THEIR GREATEST...

ALL OTHERS!

Cary Grant
Frank Sinatra
Sophia Loren

in STANLEY KRAMER'S PRODUCTION of

"The Pride and The Passion"

THRU UA

Focus Is Top Problem, Says Research Man

HOLLYWOOD: Despite the multiplicity of technological developments bringing problems as well as prosperity to theatre owners in the past three or four years, the biggest, toughest and most widely prevalent problem of them all is now, as it was in the beginning, focus!

Kenneth D. Wingo

This is the finding of Kenneth D. Wingo, first Motion Picture Research Council field man, who returned last week from preliminary tour of theatres and who was introduced to trade press representatives by Research Council director William F. Kelley.

The Wingo appointment is the first of its kind in industry history and represents fulfillment of a long nurtured Research Council ambition to establish a direct, personal and continuing liaison between Hollywood and the point of product exhibition. Representative Wingo, together with other field men who may be appointed additionally, will make available to theatre owners throughout the country all the information, testing devices, guidance data and related materials set up by the Research Council as standard and applied by studios to film production.

Goal Is Uniformity

The sought objective is to achieve a status of approximate uniformity, industry-wide, which will have the effect of guaranteeing to producer and exhibitor, for their mutual benefit, that the standards by which a picture is made and the standards by which it is exhibited are the same.

Mr. Kelley pointed out to the press that a measure of liaison which prevailed between major studios and their own theatre circuits was lost, due to divorcement, at a time in the course of the industry's life when technological processes, methods and equipment were undergoing more drastic changes than ever before. But that liaison benefitted only the theatres linked by corporate parentage to the major studios. On the contrary, the present arrangement, which contemplates a permanent staff of field men, will benefit all the theatres, big or little, circuit or independent, in the line of travel of each representative.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ending December 22 were:

Albany: Giant (W.B.) 4th week; Hollywood or Bust (Para.).

Atlanta: Curucu, Beast of the Amazon (U-I); Friendly Persuasion (A.A.); Hollywood or Bust (Para.); The Mole People (U-I); Westward Ho the Wagons (B.V.)

Boston: Lust for Life (MGM) 4th week.

Buffalo: The Girl Can't Help It (20th-Fox); Hollywood or Bust (Para.); The Ten Commandments (Para.) 2nd week; Westward Ho the Wagons (B.V.).

Chicago: Anastasia (20th-Fox); The Teahouse of the August Moon (MGM) 5th week.

Columbus: Giant (W.B.) 5th week.

Denver: Oklahoma! (20th-Fox) 9th week; Riviera (I.F.E.).

Des Moines: Friendly Persuasion (A.A.).

Detroit: Julie (MGM) 2nd week; The Ten Commandments (Para.) 4th week.

Hartford: Four Girls in Town (U-I); Hollywood or Bust (Para.); The King and Four Queens (U.A.); Rififi (UMPO) 5th week; Rock, Rock, Rock (DCA); Westward Ho the Wagons (B.V.).

Indianapolis: Hollywood or Bust (Para.); The Teahouse of the August Moon (MGM); Westward Ho the Wagons (B.V.).

Jacksonville: Dance With Me Henry (U.A.); Hollywood or Bust (Para.); The King and Four Queens (U.A.); Rock, Pretty Baby (U-I).

Kansas City: Rebecca (20th-Fox) (reissue) 2nd week; The Sea Shall Not Have Them (U.A.) 2nd week.

Memphis: Giant (W.B.) 5th week.

Milwaukee: Giant (W.B.) 6th week.

Oklahoma City: Curucu, Beast of the Amazon (U-I); Everything But the Truth U-I); Hollywood or Bust (Para.) 2nd week; Julie (MGM); Oklahoma! (Magna) 19th week; Westward Ho the Wagons (B.V.).

Philadelphia: Friendly Persuasion (A.A.) 5th week; Giant (W.B.) 5th week; The Opposite Sex (MGM) 7th week.

Pittsburgh: Secrets of Life (B.V.).

Portland: Giant (W.B.) 5th week; Lust for Life (MGM) 5th week; Oklahoma! (20th-Fox) 6th week.

San Francisco: Friendly Persuasion (A.A.) 7th week; Giant (W.B.) 7th week; The Great American Pastime (MGM); Reprisal (Col.).

Toronto: The Battle of the River Plate (JARO); Oklahoma! (Magna) 35th week; The Ten Commandments (Para.) 5th week.

Vancouver: Navy Wife (A.A.); The Rack (MGM).

Bernard Sholtz Joining Altec Sales Division

Bernard Sholtz will join Altec Service Company January 1 as special sales representative, according to an announcement by H. M. Bessey, executive vice-president. Mr. Sholtz, known to the industry as "Bernie," has served in various sales and executive capacities in the theatre equipment division of RCA since 1929. Prior to his retirement from RCA in 1954, he acted for several years as district manager of theatre equipment sales in behalf of a wide variety of product. He entered the industry in the distribution departmen of Selznick, followed by associations with Warners and Fox, and in 1929 was appointed sales manager of the RCA sound device known as Photophone, marking the introduction of sound-on-film. He was with RCA continuously until his retirement in 1954.

U.A. to Release Five Pictures in January

Earlmar Productions' "Durango," starring Jeff Chandler, heads United Artists' roster of five releases for January, it was announced last week by William J. Heineman, vice-president in charge of distribution. The other features are "Five Steps to Danger," starring Ruth Roman and Sterling Hayden; "The Halliday Brand," starring Joseph Cotten and Viveca Lindfors; "The Big Boodle," starring Errol Flynn and Pedro Armendariz, and "Four Boys and a Gun," a Philip Yordan screenplay with newcomers Frank Sutton, Terry Green, James Franciscus and Bill Ninant.

Allied Artists Plans Eight New Pictures

Eight productions will be put before the cameras at Allied Artists during the first four months of 1957, according to executive producer Walter Mirisch. During January production will be launched on "Dino," with Sal Mineo; "New Day at Sundown" and "From Hell It Came." In February the cameras will be turned on "The Victor Riesel Story" and "Spook Chasers," a Bowery Boys comedy. In March production will commence on "Chisera" and "Branded Lady." In April, "Queen of the Universe" goes before the cameras.

Buy Seattle House

SEATTLE, WASH.: Sterling Theatres have purchased the Colonial theatre on Fourth Avenue from the John Collins Estate, it is announced by John Danz, president of Sterling. Installation of the latest type of equipment, including a wide screen for CinemaScope, is planned.

THIS WEEK in PRODUCTION

. . . Started—2

Independent—Naked Invader (Ronnie Ashcroft Prods.).
Warner Bros.—Bombers B-52 (CinemaScope; WarnerColor).

. . . Completed—5

American International—Rock All Night (Sunset Prod.).
Independent—The Beginning of the End (Am-Par Pic.); Johnny Trouble (Motion Pictures by Clarion).
Paramount—The Joker (VistaVision).
Warner Bros.—The Story of Mankind.

. . . Shooting—25

Columbia—Hellcats of the Navy (Morningside Prod; 3:10 to Yuma; The Brothers Rico (William Goetz Prod.); The Haunted; The Bridge on the River Kwai (Horizon-American); The Admirable Crichton (London Films).
Independent—Valerie (Hal R. Makelim Prods.); II Crido (Robert Alexander Prod.).
Metro-Goldwyn-Mayer—Man on Fire (Sol C. Siegel Prods.); Action of the Tiger (Blau-Meyer Prods.); This Could Be the Night; The Seventh Sin (CinemaScope); Gun Glory (CinemaScope, Metrocolor); Silk Stockings (Arthur Freed Prod, CinemaScope, Metrocolor).
RKO Radio—Escapade in Japan (Color).
20th Century-Fox—The Sea Devil (Regal Films); The River's Edge (Bogeaus; CinemaScope, DeLuxe Color); Island in the Sun (Zanuck, CinemaScope, DeLuxe Color); Boy on a Dolphin (55mm, CinemaScope, Color).
United Artists—The Fuzzy Pink Nightgown (Russ-Field Prods.); Mark of the Vampire (Gramercy Pics.); The Sweet Smell of Success (Hecht-Hill-Lancaster Prods.).
Universal-International—The Man of a Thousand Faces (CinemaScope).
Warner Bros.—The Pajama Game (WarnerColor); The Black Scorpion (Melford-Dietz).

HOLLYWOOD BUREAU

Start of two pictures conspired with completion of five to drag the total of features in shooting stage down from an unimpressive 30 to a slim 27 as Christmas came and New Years loomed ahead. But in view of the fact that the turning of the calendar year doesn't threaten to usher in any new and discouraging stresses likely to hamper progress, it is reasonably certain that producers, major as well as independent, will be putting a compensating number of pictures into production next month.

Warner Brothers started "Bombers B-52," in CinemaScope and WarnerColor, with Karl Malden, Natalie Wood, Efrem Zimbalist, James Garner and Bob Haver. Richard Whorf is the producer, Gordon Douglas the director.

Ronnie Ashcraft Productions, independent, began shooting "Naked Invader," with Robert Clarke, Marilyn Harvey, Kenny Duncan, Ewing Brown, Shirley Kilpatrick and Jeannie Tattum. Ronnie Ashcraft is producer, director and film editor of the project.

Hollywood Scene

GOOD TALENT IS GOOD—TV OR FILM

by WILLIAM R. WEAVER

HOLLYWOOD: Although the jury is still out on the question of whether a good television play is necessarily a good story property for production as a theatrical feature, there appears to be considerably less uncertainty about the theory that a good television writer, director or actor is likely to turn out, under proper handling, to be a good writer, director or actor in the theatrical-film field also.

Paddy Chayefsky and Rod Serling are TV writers who've turned their talent to the theatrical film successfully. John Cassavetes and Sal Mineo, the latter already among the Top Ten winners in this publication's Stars of Tomorrow poll, are among the TV actors Hollywood has found appropriately equipped for its service. And now Allen Reisner, director of some of the leading live television shows, has completed directing his first theatrical motion picture and looks forward enthusiastically to two more.

From Television Play

Mr. Reisner's first theatrical film is "The Day They Gave Babies Away," now in final editing stages at RKO, and it is a derivative, with expansions, of a television play, in the Climax series, which he directed about a year ago and which won wide praise in that medium. The expansions, he says, are in fact what might be called restorations of story material that were left out of the TV play for reasons of running time, production facilities, and of course commercial interruptions. The basic story, which is based on a factual event, is the same.

Director Reisner, now 32, started his career as an actor, and learned acting, as an actor should, in a dramatic school. While still schooling he was singled out by an important publication as its "Discovery of the Year," and the occurrence took him swiftly to the Broadway stage, where he appeared in a variety of plays starting with "The Doughgirls" and continuing for nine instructive and profitable seasons.

In common with Broadway stage in general, Actor Reisner heard the call of video and responded for reasons of career, coming thus within the range of such stars as Yul Brynner, Walter Hampden, Nancy Kelly and others. Actor Brynner saw in the young actor the makings of a director, and when William Dozier took charge of CBS TV production, shortly afterward, he gave the actor a director post that worked out to everybody's satisfaction.

Director Reisner's TV directings in the east include such works as Studio One, You Are There, Omnibus, Schlitz Playhouse of Stars, and the Peabody Award winner, Adventure. Then he came west and directed 30 Climax productions, including the one he has completed re-producing, with those vital expansions, for the theatre screen.

The switchover of the Reisner talent from TV to motion pictures was brought about, of course, by the same William Dozier who changed the actor into a director, and who switched over, himself, from his producing berth at CBS to his present producing berth at RKO. The RKO contract for the director is for three pictures within three years, "The Day They Gave Babies Away" being the first.

Director Reisner says the motion picture medium gives the TV director so much more working room than the video medium that it is his own failure if he doesn't make a success of such a transition as he has made. He says the opportunities for developing characterizations, for following side-stories relevant to the major plot, for employing large numbers of players often essential to the clear meaning of a narrative passage, and above all the privilege of re-taking a scene that doesn't come off well the first time over, make directing a motion picture a far more challenging, rewarding and altogether enjoyable undertaking than the necessarily smaller, swifter, inflexible field of TV.

The first Reisner picture, which co-stars Glynis Johns and Cameron Mitchell, is scheduled for June release.

Cinema Editors Honor Gilmore and Catozzo

HOLLYWOOD: With more than 250 members of the press and professions attending, American Cinema Editors last week made its third annual presentations of critics' awards for best editing of theatrical motion picture and television films during 1956. The ceremony took place in the Cadoro Suite, Beverly Hilton Hotel. Stewart Gilmore and Leo Catozzo were honored for their editing of "War and Peace." In the television category, five writers were cited for their work on "Four Star Playhouse." They are Bernard Burton, Samuel Beetley, Desmond Marquette, Roland Gross and Lester Orlebeck.

Heads Pension Plan

HOLLYWOOD: Fred S. Meyer has been named president of the Motion Picture Industry Pension Plan. Approximately $5,000,000 has been accumulated in the pension fund since the plan was adopted in October, 1953.

The National Spotlight

Albany

"A New Year's resolution for a drastic cutback on talk by some leaders and many lower echeloners about 'poor business' would be a wonderful thing," commented a veteran here. He said the "poor business" chant not only has an adverse psychological effect within the industry, but, equally, or more important, upon the public and through it on theatres. . . . Variety Club planned a dinner honoring **Jack Goldberg,** retiring MGM manager and chairman of the house committee. He is one of the few remaining barkers of the original Tent 9, which functioned during the 1920s-30s and his days as an area salesman. His successor, **Edward Susse,** booker, office manager and salesman in Albany prior to a transfer to Buffalo, is also a Variety member. . . . Washington Christmas - week vacationers: **Richard Young,** 20th-Fox, and **Virgil Jones,** Warner salesman. . . . Final shuttering of Erie, Schenectady, left Fabian with three theatres, Plaza, Proctor's and State, there. Erie, owned principally by Farley Estate of Albany will be torn down for a parking lot. . . . The four-week runs for "Giant" in this city and in Utica, as well as extended engagements elsewhere, demonstrate that the public strongly supports top pictures, Warner branch manager **Raymond Smith** pointed out.

Atlanta

Sheldon Mandell closed the first run St. Johns theatre, Jacksonville, Fla. for updating of the entire property with $45,000 earmarked for the job. A grand opening ceremony is planned for Jan. 21. . . . The Monteagle theatre has reopened under the management of **Zelma** and **Alvin Pirtle.** The theatre had been closed for the past several months. . . . **John O'Rourke,** office manager for U.A. in Minneapolis, and his wife, passed through Atlanta on their way to Miami, Fla. for a vacation. . . . **R. M. Kennedy,** theatre owner in Alabama and president Alabama Theatre Owners, has moved his office to 10 Office Park Circle, Mountain Brook. . . . **W. C. Haines,** branch manager at U.A., checked in at his office after a business trip to Tennessee. . . . **H. P. Rhodes,** drive-in owner in Georgia and Alabama, is back in Atlanta after visiting his father in Greensville, S. C. . . . **Russell Holder,** an executive of Crescent Amusement Co., Nashville, Tenn., is back there after a fishing trip in Florida. . . . The Desoto drive-in, near Brownsville, Fla., has been sold to **John Jackson,** by **Mr.** and **Mrs. George West.**

Boston

Ray Feeley will open the new Milton Art theatre, Milton, Mass., a suburban art house, that will play first run and sub-run art films, January 10. Opening night will be a benefit performance for the Milton area, Junior League of Boston. Proceeds will benefit the Milton Visiting Nurses, and the Milton Hospital Gift Cart. First showing will be "Vitelloni." Policy is two performances each evening at 7:15 and 9:15 P.M. . . . Roxy, Island Point, Vt., is reopening Jan. 4 on a trial basis by **Eugene Major,** who owns the property. . . . **Carroll Rowell,** owner, Idle Hour, Hardwick, Vt., has returned from a visit to the west coast. . . . **Harry Hudson,** owner, Randall theatre, Bethel, Vt., is recovering from recent surgery. . . . **Mrs. Mary L. (Condon) Lydecker,** 68, president and treasurer of Film Exchange Transfer Co., largest film carrier service in New England, died recently. She was the widow of the founder. . . . Sympathy to **John Sherwin** owner of the Colonial Theatre, Bristol, Vt., whose daughter-in-law died suddenly. . . . **Al Fecke,** U.A. salesman, and his wife, off to Cheshire, Conn., for the holidays. . . . Two salesmen from the N.E. district office, Boston, of Manley, Inc., won top honors in the Manley, Inc. national salesmen's contest. **Irving Dunn** led all Manley salesmen for the second year in a row and has been appointed assistant sales manager to **Lyman O. Seley. John Stone** was second to Dunn. . . . The **Benjamin Sacks** off to Miami Beach for the holidays, and the **Louis Gordons** to Cuba.

Buffalo

The Christmas party on Dec. 21 at the MGM exchange also took on the shape of a farewell party for **Ed Suess,** a member of the local sales staff for many years, who has departed for Albany to take over the management of the MGM branch there. . . . The moving Christmas-time story of a Buffalo Navy airman who met death around this time last year and his mother's immediate reflections were retold to the world by Armed Services and network radio and locally by WBEN's Washington correspondent last Saturday (22) afternoon. The Buffalo Navy man was **Michael Shea Giffoniello,** 21, and son of **Mrs. Emile Giffoniello,** only child of the late immortal Buffalo showman, **Michael Shea.** . . . **Robert T. Murphy,** general manager, Century theatre, enthusiastic over the advance reserved seat sale and the reception given "The Ten Commandments." **Charlton Heston,** who has the role of Moses in the film, was in Buffalo a few days in advance of the opening to aid in the promotion of the picture. Heston is going from city to city as the picture opens in various localities. . . . A capacity house of kids attended **Lester Pollock's** big pre-Xmas Cartoon Show Saturday morning, Dec. 22, and for which he promoted some $600 worth of prizes from Noah's Ark in Kodak Town. . . . In January, the Erie County Chapter of the American Cancer Society will sponsor the showing of the motion picture, "Breast Self-Examination," in more than 20 theatres in Buffalo and Erie County. The showings, open to women only, will be free. The first showing will be in Shea's Buffalo on Jan. 10 and will continue in other theatres the weeks of Jan. 14 and 21. . . . **Bob McAuliffe,** WBUF-TV salesman passing around the Corona Coronas. It's a bouncing baby boy and Bob is getting along quite well, thank you. . . . WKBW, local independent radio station, has begun broadcasting NBC programs and a complete change will start January 1, according to **Al Anscombe,** station manager. . . . Chez Ami, restaurant and supper club on Delaware Avenue which has been closed for a year or so, has re-opened under the management of **Jack Grood,** a popular member of the Buffalo Variety Club.

Charlotte

Ben Hill, Universal-International exploitation man, came here to set up plans for the "Written on the Wind" which will open at the Manor. . . . With the co-operation of the Charlotte *News,* Hill arranged a contest in which prizes valued at $50 were given away. . . . Christmas parties were held by a number of exchanges. Paramount held its Dec. 14, while MGM and Howco had theirs the night of the 17th. . . . Award of the permit to operate a new television station here was made to radio station WSOC. The station expects to be on the air April 1. . . . **Roy Smart,** North Carolina Theatres executive, and **Mrs. Smart** have returned from a business-pleasure trip to Atlanta. . . . Rumors continue to be heard about construction of a new indoor theatre here. Reports place the number of seats at anywhere between 1,000 and 2,400. . . . **T. A. Little,** head of Consolidated Theatres, has told friends that if the Charlotte-Mecklenburg Zoning Commission turns down his request for rezoning property on Independence Drive for a drive-in, he will obtain land further out of town.

Chicago

Exhibitors feel optimistic about post-Christmas business. Several new pictures, representing a varied type of film entertainment, arrived in time for Christmas, and it is expected that people will look upon the theatre as a welcome change after the hustle and bustle of holiday shopping. . . . Meanwhile, Christmas parties made big news on Film Row. Theatres, too, continued to run special shows which were sponsored by neighborhood business houses for children. . . . The Kedzie, in cooperation with the Madison-Kedzie Business Men's Organization had a Christmas party for children December 12. . . . A free show for Christmas was also held at the Lake Shore, with Nelson Chevrolet Company playing Santa Claus to the kiddies in the neighborhood. . . . The Acadia theatre reopened Christmas Day under new management. The theatre, closed for several weeks, has been redecorated. **Arthur Gould,** a veteran in the theatre business, is managing the house. The Palace theatre reported advance sales in the amount of $100,000 for "Seven Wonders of the World." The production opened here December 11.

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COLUMBIA'S COMBO "DON'T KNOCK THE ROCK" AND "RUMBLE ON THE DOCKS" TOPPING "ROCK AROUND THE CLOCK" IN 1ST ENGAGEMENTS!

Cleveland

This was the week when all exchanges devoted part of a day to Christmas partying. M-G-M, RKO, Columbia, United Artists, Republic and National Screen Service held festivities within their office confines. Universal-International celebrated with a dinner at Cavolis, Paramount at the Carter Hotel, 20th-Fox at the Colonial Inn. and Warners at the Manger Hotel. . . . 32 theatres in the Cleveland exchange area closed since January 1, 1956. Six of these have been dismantled and the property converted to other uses. . . . **Harold Raives,** Schine Ohio district manager, was presented last week with an early Christmas present—a grandson named Gary, born in Cincinnati to the wife of his younger son, **Eddie**. . . . **Hatton Taylor,** RKO district manager and his family are spending the holidays in Toronto. . . . **Al Sunshine** of Advands and **Mrs. Sunshine** are taking their two sons to see the sights of New York as a holiday treat. . . . **Steve Vernarsky** closed his Palace theatre, Hubbard, only theatre in the town, until further notice, and will spend his time selling a barbeque rotisserie. . . . Ohio theatre, Leipsig, decided not to compete with Santa Claus and was closed the entire week before Christmas. . . . **Marie Roessel,** U-I cashier, spent the holidays with her Buffalo family. . . . Joe Krenitz, formerly with Republic Pictures has joined the local M-G-M sales force.

Columbus

"Giant" established a new long run downtown record for the year by going into a sixth week at RKO Grand. . . ."Fantasia" ended its revival run at the suburban Drexel in its sixth week. . . . **William Petrakis** of the Rivoli, West Side neighborhood, gave a Christmas present to his patrons by holding a free show Christmas eve. . . . **Charles Sugarman** installed a new CinemaScope screen in the art World with new CinemaScope lenses. The panoramic screen extends practically from "wall to wall.". . . **Robert Weiler,** local realtor, wrote a letter to the editor of the *Columbus Dispatch*, declaring himself in favor of repeal of the city's three per cent admission tax on tickets over 50 cents. "The tax is unfair and discriminatory and for scores of theatres it is the difference between losing money and breaking even. In the city's own self-interest, it should be repealed.". . . . Many local neighborhood theatres and drive-ins closed Christmas Eve so that employees could spend that time with their families.

Denver

Theatre men are fighting the proposed five per cent amusement tax. It was proposed as one of nine new ways to raise taxes for city purposes. Among the nine proposals was one for a one per cent income tax, which will be submitted to the voters next year. . . . **Hall Baetz,** 56, formerly district manager for Fox Inter-Mountain Theatres here and in Salt Lake City, died in Seattle following a heart attack. . . . **Evelyn Goldfarb** has been named chairman of the women's division of Variety Tent 37. . . . **Dorothy Haack,** new to the business, now a secretary at Atlas Theatres. . . . **Gene Gerbase,** Republic branch manager, and **Mrs. Gerbase,** to Albuquerque, N. M., on their usual Christmas vacation. . . . The Loma, operated by Gibralter Theatres, Socorro, N. M., destroyed by fire. It will be rebuilt. . . . Bailey Distributing Co. and Denver Film Center are taking over the distribution of Distributors Corporation of America for the Denver and Salt Lake City areas. . . . **A. Mike Vogel,** San Francisco, publicity man for Universal, was in on the campaigns for "Written on the Wind" and "Four Girls in Town.". . . **Fred Knill,** office manager for Gibralter Theatres, and **Mrs. Knill,** to Hawaii for the holidays, visiting their daughter. . . . **Robert Sweeten,** Centre manager; **Paul Lyday,** Denver manager, and **John Roberts,** Wolfberg Theatres booker on panel for new television show concerning films. . . . **Tom Griffing** has bought the Joy drive-in, Anthony, N. M.

Des Moines

The Watson theatre at Graettinger has been purchased by the business men of the town and will be operated under the sponsorship of the Community club. . . . **O. C. Salgelid** has purchased the Time theatre in Albert City; he will convert it into a bowling alley. . . . Most Iowans think adult admission prices for amusements should start at ages 14, 15 or 16 rather than 12 as many do now, the Iowa poll reports. Many Iowans feel their children would attend more paid events if adult prices did not start until age 16. Iowans in cities more strongly favor raising the age limit than town or farm residents. The poll is operated by the *Des Moines Register & Tribune*. . . . The Hollywood theatre at Sioux City has been closed for several weeks for extensive repairs and remodeling following purchase of its lease by Dubinsky Brothers. The Dubinsky firm also has purchased the 75 Drive-in theatre there. Improvements also are planned for the drive-in, according to **Irwin Dubinsky. Vernon Carr** will be retained as manager of the Hollywood.

Detroit

The Riviera will abandon motion pictures in March during the run of "My Fair Lady." The theatre was bought from United Detroit Theatres by **David Nedelander,** owner of the Shubert, several years ago for use as a part time musical house. Plans call for four musicals a year on a subscription basis. The rest of the time will be taken with standard second-run film policy on a lease basis as in the past. . . . Michigan theatre patrons are getting a chance to choose between **Dean Martin** and **Jerry Lewis** in a pop contest during the run of "Hollywood Or Bust." . . . Anti-code change rumblings continue as the Detroit Council of Parent-Teachers Associations asked an explanation of the relaxing changes. . . . **Sal Mineo** and **John Saxon** appeared Christmas Day at the Broadway - Capitol with "Rock Pretty Baby.". . ."The Ten Commandments" is being shown on the state's first Simplex X-L curved gate-X-L sound equipment at the Madison. . . . **Wilson Elliot,** community minded manager of the Jewell in Mount Clemens has added a publicity chore for WBRB radio to his duties. . . . **Mr.** and **Mrs. Earl Evans** are operating the Strand at Lowell with **Mr.** and **Mrs. Bud Engle.** . . . **F. Ray Forman** bought the State in Lake Orion from **Herman Boose** and **Walter Dodds**. . . . **John Andrews,** U-I shipper moved into new offices December 17. . . . The old Dezel offices are now occupied by **Edward McCauley** and the National Film Services. . . . Independent Theatre Co. is now operating the Family Theatre in Jackson. . . . The Lee at Whitmore Lake has a new front. . . . The Bonton and Colonial at Jackson have joined the obituary list.

Hartford

Edward P. Lord, theatre operator, and president of Drive-In and Shop Inc., Norwich, Conn., has purchased buildings three and four of the J. B. Martin Company on Chestnut St. and Norwich, for an undisclosed sum. Lord's plans for the area will be disclosed shortly. He operates the Lord and Midtown theatres, Norwich, and the Lord Indoor and Outdoor Theatres, Plainfield, Conn. . . . Another Connecticut suburb—Hamden, adjacent to New Haven—has changed its mind about outdoor theatres. The Hamden Town Plan and Zoning Commission has unanimously passed a zoning amendment which will control location of drive-in theatres. The amendment primarily defines drive-in theatres and forbids their construction in Hamden without Zoning Board of Appeals approval. Prior to the amendment, a drive-in theatre could be built in any business or industrial zones, with exception of Business A, under a clause permitting buildings for entertainment. Under the new amendment, the Zoning Board of Appeals can grant authority for construction of an outdoor theatre after a public hearing has been held. . . . Hartford visitors: **John Murphy,** vice-president, Loew's Theatres; **Joe Mansfield,** field exploitation man, U.A.

Indianapolis

Ray Schmertz, new chief barker of Variety, has named **Tom Goodman** chairman of the house committee; **Bob Jones,** golf; **San Oshry,** dues; **Herman Black,** membership; **Morris Cantor,** hospital; **Sam Caplan,** finance; **Joe Cantor,** charity; and **Marc Wolf,** entertainment. . . . **Rufus Blair** was here last week to set up plans for the opening of "The Ten Commandments" at the Lyric Jan. 30. **Joe Ledlie,** local press agent, will handle publicity and **Johnny Stearns,** manager of Keith's, will work with special groups. . . . **Dr. Marvin Sandorf** and **William Rosenthal** withdrew petitions for new drive-in zoning variances at the plan commission meeting Thursday when neighborhood opposition developed. . . . **Jack Meadows,** RKO salesman, has resigned to go into the insurance business. . . . Cantor Amusements announced plans to show "Baby Doll" first run at the Esquire Christmas week, then cancelled them because of "controversy over conditions under which the picture would play."

Jacksonville

Now occupying new homes on the southside are **Harvey Garland,** FST film buyer; **Clint Ezell,** NTE executive; and **Mabel Leventhal,** former manager of the San Marco theatre. . . . **Ted Chapeau,** Variety's chief barker, announced that the club will sponsor the third annual Jack-

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sonville Agricultural and Industrial Fair at the Gator Bowl on November 14-24, 1957. . . . **John Crovo,** Variety property master, was setting up an office in the club's quarters in the Roosevelt Hotel. . . . The Motion Picture Council held its annual Christmas party in the Seminole Hotel and announced plans for getting PTA and school support for the first run of "The Ten Commandments" at the Florida theatre. . . . **Joe J. Deitch,** FST executive, returned from a lengthy business trip to eastern states. . . . The Five Points shopping center was closed to traffic by friendly police officers when manager Bill Beck, Five Points theatre, staged a street autograph party for hundreds of youngsters who flocked around **Sal Mineo,** star of "Rock, Pretty Baby," during a personal appearance.

Kansas City

Robert Altman, Kansas City film producer, and **George George,** Hollywood script writer, have collaborated in producing a 65-minute, black and white film on the life of the late **James Dean.** The script was written in "March of Time" style and the scenes are actual views of places in Dean's life in Fairmont, Ind. and in Hollywood. The producers began work on the documentary seven weeks ago. The title to be used is simply "The James Dean Story.". . . The holiday offering at the Kimo and Glen theatres in Kansas City and the Dickinson in Mission, Kans., a Kansas City suburb, is "La Strada," scheduled to open on Christmas Day. . . . The Heart drivein offered eight Technicolor cartoons as a holiday treat. The Blvd. drive-in screened four features and the 40 Highway, three. . . . Hollywood theatre, Leavenworth, Kans. was the site of the mayor's Christmas party for all children in the city. Screenings began at nine A.M. Dec. 24.

Los Angeles

Tent 25 of the Variety Club plans to install its new roster of officers at a dinner dance in the Ambassador Hotel on January 16. **Jack Goldberg** has been named chairman of the affair. . . . Distributors Corp. of America is opening a new exchange in Seattle. . . . **Jack Goldman,** Aero, Santa Monica, became a father for the second time when his wife presented him with a son, who has been named Robert. . . . **Ben Bronstein,** Sun-Aire Drive-in, Palm Springs, and **John Filbert,** Filbert Theatre Supply, were in Colorado on a fishing trip. . . . Former theatre owner **Max Gardens** was in town from his Flying A Ranch in Pinedale, Wyoming. . . . After an appendectomy, Fox West Coast buyer **Everett Sharp** is recuperating at home. . . . **Kroger Babb,** president of Hallmark Productions, and his wife announced the coming marriage of their daughter **Judith Lee** to **Charles S. Davis, Jr.,** of Wilmington, Ohio. . . . The 20th Century Fox exchange has promoted **Harvey Applebaum** to booker. . . . **Lester Blumberg,** Principal Theatres, departed for Hawaii.

Memphis

John Carter, owner, has re-opened his Trace theatre at Amory, Miss. . . . One of Memphis' newest theatres, the Rosewood, has been sold to **Nate Reiss,** who owns Gem theatre at Covington, Tenn. Mr. Reiss, who has operated theatres in Missouri, Arkansas and Mississippi for years, has never operated in Memphis before. The Rosewood, owned by Ben Bass, has been under lease to Augustine Cianciolo for the past year. . . . **Louis Weaver,** manager, Airways theatre, Memphis, opened his show to more than 500 orphans and needy children for a Christmas party staged by Optomists Club. He also furnished a film and popcorn for the party. . . . **Slim Arkin,** manager, Warner, reported that the W.B. film, "Giant," which stayed five weeks (a record) at his theatre, did 140 per cent of average the fifth week. The fifth week of "Giant" set the pace for Memphis attendance at first runs. . . . **W. F. Ruffin, Jr.,** Ruffin Amusement Co., was in Memphis on business. . . . **B. O. McCarley,** salesman, 20th-Fox, was vacatiioning in his home town of Guntown, Miss. . . . **Col. Cecil Vogel,** for many years manager of Loew's Palace theatre, Memphis, now retired and living in Florida, was a Christmas visitor to Memphis visiting many old friends. . . . **Mr.** and **Mrs. J. T. Hitt,** who operate the Plaza at Bentonville and the Apollo at Springdale, Ark., were in Memphis on business. . . . **W. H. Gray,** Rutherford, Rutherford, Tenn., was in town on business.

Milwaukee

Although the boxoffice was off during the pre-Holiday season, business was a little better than last year at the same time. . . . A round of Christmas parties is being held by both the circuits and film companies. . . . **William Bunda** has closed the theatre at Bailey's Harbor. . . . **Mr. Peske** has closed the Edgar theatre at Edgar, but is reopening the theatre at Mosinee. . . . **Rosemary Coralline** is the new secretary to **Ben Marcus,** Marcus Theatre Management Co. . . . **Msgr. Thomas F. Little,** New York, executive secretary of the Legion of Decency, spoke to 200 here at a meeting at Marquette University high school.

Minneapolis

Bob Stone, formerly MGM press representative here, has left the exchange to become promotion and publicity director for station KMGM-TV, Minneapolis. . . . Thieves broke into the neighborhood Alhambra and took $145 cash from a metal box in the office, according to **Clyde Cutter,** owner. . . . **Irving Mills,** salesman at United Artists, and his wife and **Bill Purper,** former owner of the Garden theatre, St. Paul, and his wife vacationed in Florida. . . . **John O'Rourke,** head booker at United Artists, is back from Florida singing the praises of that state. . . . Two special showings of "The Teahouse of the August Moon" were held Dec. 21 at the loop Gopher with all receipts going to Hungarian relief. The picture began its regular run at the Gopher Christmas day. . . . **Reno Wilk,** operator of drive-ins in the area, is heading for California. . . . **Ivy Westman Fiske** was in from Los Angeles to spend the holidays with her mother, **Gene Westman,** inspectress at MGM, and her aunt, **Helen Carney,** contract clerk at MGM. **Mrs. Fiske** formerly was an employee of Minnesota Amusement Co. here and later was secretary for MGM at Culver City, Calif.

Oklahoma City

Ladies Auxiliary of Variety Club, Tent 22, held its annual Christmas party Wednesday, Dec. 19. It was held in the Variety clubrooms at the Baltimore hotel. The group exchanged gifts and a Christmas program was presented. Husbands of members were special guests for the party. **Mrs. Fred Sanders** was in charge of arrangements. **Mrs. George Fisher,** president, introduced the incoming officers. . . . **Mr.** and **Mrs. Dewey Gibbs** are spending their vacation in Louisiana. Mr. Gibbs is branch manager for Columbia Film Exchange. . . . **Ralph Williams,** branch manager for RKO is spending his vacation in Oklahoma City this year. . . . The Villa Theatre had a cartoon party for children on Dec. 22. The annual Christmas Party for children was held Dec. 15 at the Villa. . . . December has been a slow month at the Villa, due to a shortage of good pictures and increased Christmas spending, according to **Robert Busch,** manager. "Love Me Tender" and other good pictures will be seen soon after the holidays, he said. . . . **Mr.** and **Mrs. George Fisher,** are spending their vacation in Dallas and Mexico City. **Mr. Fisher** is branch manager at MGM film exchange. . . . **Barney Bloom,** head shipper at Warner Brothers, who has been in the hospital the last few weeks, will go home soon. . . . **Mr.** and **Mrs. Robert Busch** will have guests from Texas and Michigan for the holidays. **Mr. Busch** is manager of the Villa Theatre. . . . Warner Brothers had a Christmas Party for former employees of Cooper and Standard Theatres at the Variety Club, December 20.

Philadelphia

Sylvan M. Cohen, theatrical attorney, will be installed as chief barker of the Philadelphia Variety Club, Tent No. 13, at the annual banquet of the club to be held Jan. 7 at the Bellevue-Stratford Hotel. Installed as assistant barkers will be **Lester Wurtele,** Columbia Pictures branch manager, and **Harry Romain,** who conducts a motion picture electrical business; **Eugene Tunick,** exchange executive, will be the dough guy, and **Meyer Lewis,** of National Screen Service, the property master. . . . The Bluebird, neighborhood house showing Spanish-language films, has closed down again. . . . **Iz Segall** announces that in addition to his own houses, his newly-formed buying and booking service is now handling the Palace, Bethlehem, Pa.; Congress, Marcus Hook, Pa., and the State, Columbia, Pa. . . . The Plaza, Reading, Pa., formerly the Orpheum and closed for several years, has been taken over on a lease by **Walter S. Finch, Jr.,** of Shamokin, Pa., and **Claude G. Finch,** of Reading, Pa., and after renovations will be reopened as a movie house featuring prime attractions.

Pittsburgh

The Squirrel Hill art house will get the local premiere of "The Great Man," first time the house has ever played a Universal-International film. . . ."Westward Ho the Wagons!" is the first Disney picture to play the Harris. "Zarak" and "Anastasia" follow it in this house. . . . **Charles W. Mason,** former Warner exchange man

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who has operated independently in recent years, has joined United Artists as a salesman here. . . ."Bundle of Joy" will follow "Baby Doll" on the Stanley screen. . . . With the Nixon theatre anticipating a meagre legitimate season in 1957, Gabe Ruben is negotiating to get "Around the World in 80 Days" in early spring. The Nixon has already played Mike Todd's "Oklahoma!". . ."La Strada" will follow "Secrets of Life" at the Squirrel Hill. . . . Dinah Shore due here on January 25 for a benefit show for the Variety Club charities. . . . Frankie Gorshin, local actor, who has a role in 20th Century-Fox's "Story of Jesse James" home for the holidays. . . . "The Power and the Prize" got only four days in the Penn to allow "Teahouse of the August Moon" to open on Christmas Day. . . ."The Girl He Left Behind" added to the Stanley booking chart after being delayed due to the six-week run of "Giant." "The Wrong Man" also set in this house.

Portland

Dean Mathews, manager of Evergreen's Fox theatre has come up with a big promotion for his house for the next two weeks. Every 25th patron will get the opportunity of selecting a free gift from under the giant Xmas tree in the lobby of the theatre. Mathews rounded up over $3,000 worth of gifts from local merchants and gives them a plug in the lobby in return. This is the first time this has been tried in this area and results should be big. . . . Credit **Orville Goodrich** with doing a grand job of managing the ace neighborhood Egyptian theatre. . . . Manager of the Irvington theatre, **Stan Smith,** is always getting spanked for putting up one-sheets on the side of his building advertising product he has not yet booked and is not even on the first run screen downtown. He has been called upon to remove the ads several times. . . . "Oklahoma!" in Todd-AO is in its seventh week at the Broadway.

Providence

Last Sunday's combination rain and sleet storm, followed by blinding snow, virtually stalled all transportation, forcing open-airers to cancel usual performances, and cut deeply into downtown operations. Whether the few remaining drive-ins will re-open, for a few more weeks, remains to be seen, but it seems highly doubtful at this time. . . . The Rhode Island premiere of **Vittorio De Sica's** "Umberto D" took place at the Uptown, neighborhood house in the center of the Italian colony. Playing for four days, it was given an excellent review by **Bradford Swan,** movie critic of the *Providence Journal-Bulletin.* Good attendance was reported. . . . A rash of 'horror' films has been on tap in this area lately. Following the screening of "The Black Sleep," and "The Creeping Unknown," at Loew's State, **Phil Nemirow,** Albee manager, announced the presentation of "The Mole People," and "Curucu, Beast of the Amazon.". . . **Edward C. Stokes** is handling the reins at the Avon Cinema, following the departure of **Nelson Wright,** who left to enter his own business. . . . The Hollywood, in East Providence, and the Liberty, in the Elmwood section of Providence, are both for sale. Formerly popular neighborhood houses, the Bomes' properties were originally put on the block as a joint offering, single offers not being acceptable; however, recent newspaper advertisements now make it possible for interested parties to purchase either house separately. In a recent offering, the Hollywood was suggested as an excellent location for a super-market, or 'mill-outlet' type of store. Should someone take over the Hollywood for purposes other than a motion-picture house, it would leave the center of East Providence without a theatre. Only the Gilbert Stuart Playhouse in the Riverside section would remain for the presentation of film attractions. This situation is about seven miles from the center of the town of East Providence.

People in The News

MAXWELL HAMILTON, who has been serving for the past year as coordinator of promotion on Cecil B. DeMille's "The Ten Commandments," leaves Paramount Pictures December 31 to return to his post as vice-president of Allied Public Relations Associates.

CHARLES EGAN, veteran New York *Times* reporter, will shortly be named the representative in India of the Motion Picture Association of America.

ERIC JOHNSTON, president of the Motion Picture Export Association, will visit Europe in late January or early February to survey market conditions there for several weeks, according to an MPEA official. Mr. Johnston also plans to look into the negotiations between the MPEA and the Iron Curtain countries for film sales.

HERBERT L. GOLDEN has been named a vice-president of Bankers Trust Company. Prior to joining the bank's amusement industries group in 1952, he had long experience in the film trade paper field.

H. C. WILLIAMS, manager of a Paris, Arkansas theatre, has been elected president of the Chamber of Commerce there.

HERMAN W. STEIN, JR. has been named assistant treasurer of Bell & Howell Company by the board, it is announced by CHARLES H. PERCY, president.

San Francisco

The local drama critics circle meeting have chosen MGM's "Lust for Life" as the best picture of 1956, and **Kirk Douglas** as the best actor of the year for his portrayal of the painter Vincent Van Gogh. **Carroll Baker,** of "Baby Doll,' was picked as the best actress. **Deborah Kerr** and **Yul Brynner** also won special awards. . . . **Delbert** and **Bernice Dodd** have purchased real estate buildings at Portola from the Portola Theatre Co. at a reported price of $35,000. . . . **Dale Munkers** is the new manager of the Tower in Oakland. . . . The BS and E Club, a new society on film row, which is a luncheon group, meets once a month. Admission is by invitation only. . . . The MGM exchange held its Christmas party this week at the Normandie, a local restaurant.

Toronto

A week previous to their opening as first run houses, advertisements for the Runnymede, Hollywood and Palace theatres noted the fact that they will present the pictures of Shea's. The latter house is due to come under the wrecker's hammer, commencing the first of the year. . . . *Telegram* columnist **Stan Helleur** carried a report in his column of the impending sale of *The Canadian Moving Picture Digest* by Jay L. Lewis to MacLean-Hunter Publications Ltd., trade and consumer magazine publishers in Toronto. . . . Midnight shows were planned for the city by theatres for Boxing Day Eve and New Year's Eve in accordance with city by-laws. . . . Brotherhood Week, sponsored by the Canadian Council of Christians and Jews under the slogan "Unity Without Uniformity," will be held during the week of Feb. 17-24. . . . Variety Club, Toronto Tent No. 28, is planning a luncheon meeting for January. . . . Toronto newspapers played up big the fact that a Canadian was attempting to obtain a controlling interest in MGM.

Vancouver

The usual pre-Christmas slump gave theatres a grim time. . . . Officers elected for 1957 by the British Columbia Projectionists Union are **A. E. McManus,** president; **Bill Graham,** vice-president; **Les Walker,** business agent; **Frank Smith,** treasurer; **Don Foli,** secretary, and **Gordon Sutherland,** member-at-large. All are from Vancouver. . . . Famous Players this week reopened the Paramount, New Westminster. It has been dark for a year. The 850-seater will be managed by **Ted Bielby,** former manager of the now closed Alma, Vancouver. FPC also will reopen the Capitol, Rossland, under manager **Alex Barclay** who was in charge of the Strand, Trail, which was burned down last week. . . . The father of **Lou Segal,** International Film Distributers manager, died at 72. . . . **Bert Ellis,** 69, veteran doorman of the Odeon-Paradise, died after a long illness.

Cinerama House to Close

OKLAHOMA CITY: Cinerama will leave this city approximately January 19, it has been announced. Dwindling attendance forced the decision, according to spokesmen for The Stanley Warner Cinerama Corp. It is the first city playing Cinerama in the U.S. and Canada to halt exhibition of it. The Warner theatre here, which is currently playing "Cinerama Holiday," will revert to a conventional theatre showing first run films, it was announced by Paul Townsend, manager.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

TELEVISION—Takes Its Toll In Many Ways

COLLAPSE of Crowell-Collier, a nine-days' conversation-piece in the Rockefeller Center neighborhood, has shocked most of us—with 2400 people out of work, at Christmas time. That two great magazines, each with more than four million circulation, could fail, seemed unbelievable. But TV was taking the cream off the advertising budgets, and three great publications couldn't exist on skimmed milk. *Collier's* and *Woman's Home Companion* suspend with current issues—the *American Magazine* shut down last August.

All publications, including daily newspapers, are hurt by television, because *people read less,* and rising costs cannot be approached with diminished revenues. A recent "Periscope" in NEWSWEEK, predicts a technological revolution in the publishing field, in the next 15 years, intended to reduce costs—but with the terrifying conclusion that before this happens, costs will jump so much that one-third of all U. S. dailies will be forced out of business.

Last week, in the Round Table, we had a story about the campaign which the H. J. Heinz Company is conducting through 1957, in cooperation with the National Restaurant Association, to bring the family downtown, and out of the house, for a restaurant meal, which is prompted by the same reason that theatres want to bring the family downtown to the movies—to pry them away from their home television sets, where the average American family spends six hours a day.

Even the bus companies, carrying local street traffic, are interested in cooperative advertising to get the family out of the house, going so far as to offer a free trip home, if you pay your fare one-way, and present a coupon stamped at your theatre box office to show that you went to the movies. Local merchants are now using every effort and showmanship trick, to persuade people to come to the stores, for one night a week, of family shopping.

There are a lot of opinions regarding the effect of TV and the movies—on various lines and each other, in the new competition that we all face. John Crosby, syndicate writer for the Herald-Tribune, says, "Network television is digging its own grave by allowing the film capital to compete with its high quality merchandise in its own store. The motion picture industry is digging its own grave by giving the public free access to the homes of their best customers while still trying to sell tickets at the box office for new pictures." This is not quite true, for we haven't given up the battle of the gravediggers, as easily as some people think. We have a better chance today.

HAPPY NEW YEAR!

WILL ROGERS MEMORIAL HOSPITAL and RESEARCH LABORATORIES. *Saranac Lake, N. Y.*

You, and all of your employees, everywhere, are eligible for protection against tubercular disease, at this wonderful hospital, and this benefit is continuous and without cost, to all in amusement industry. We should be very proud of the fine results obtained and be generous this year. Give more than before—and keep your hospital going and growing as a national institution in our Christmas giving.

MOVIE MONEY, instead of trading stamps, was treated in a well-written letter to the editor of the Herald, by J. Arthur Turner, who manages three theatres and a drive-in, at Lebanon, Oregon. He has used scrip, which he calls "Hollywood Movie Money" for the past three years, and says, "We've been through the trial and error period. Many changes have been made in the plan. We've got it now where it's workable." Round Table members should read all of the original letter, on the Herald's "Letters" page, for December 15th. Merchants buy the scrip money at 2% of face value, so it costs the same as trading stamps, but it has several extra values and virtues, beyond stamps—since it is dedicated to motion pictures, and theatre attendance.

However, there are some angles that are perplexing. Mr. Turner marks his money "Trademark Reg. U. S. Pat. Off."—and that means it is owned privately, which requires substantial advertising and distribution to place in the market.

■ ■ ■

STEVE ALLEN, who was manager of the Odeon theatre, Haney, B. C., when he won a quarterly award last August, but now is in charge of the Plaza, in Victoria, B. C.,—a much nicer assignment in the spot where Hollywood should have been located. And, as a result of his citation in the Round Table, he received a congratulatory office memorandum from Ron Leonard, circuit advertising and publicity head in Toronto, and more than that—a fine and friendly letter from Kenneth Winckles, joint assistant managing director for the J. Arthur Rank Organization, Ltd., in London. We are particularly happy when both Canadian and English head offices recognize the efforts of theatre managers across the world. In an acknowledgment letter, Steve says, "Maybe in some future year, I'll reach my goal by being manager of a theatre in some small rural district in the South of England." —*Walter Brooks*

Ed McGone, manager of the RKO Palace theatre, Columbus, Ohio, admires his advance lobby display for "Bundle of Joy"—an ideal Christmas attraction, with appeal to the entire family.

Those most charming Japanese girls—who have been touring for "Tea House of the August Moon"—have sailed for their home land, and here they talk with a bare-headed Santa Claus in parting.

It Takes All Kinds—Of Showmen's Tricks

Bob Bothwell, manager of the Fix theatre, Detroit, broke the nation's wire services by setting up a barber shop in the lobby, for "Love Me Tender."

No accounting for tastes, nor tactics—these cheering sections congregate at the Capitol theatre in Washington, carrying banners for their singing troubadour.

Gene Bowles, manager of the Fox Rialto theatre, Salt Lake City, Utah, had a rather anemic imitation of Elvis, playing his guitar, for a stand-by radio car.

One of four hotels that stuffed their mail boxes with a suggestion "to go out to the movies"—this for the benefit of "Lust for Life" at the Strand theatre, Madison, Wisconsin, but an idea that can be used anywhere for any good picture.

Lester Pollock's annual Christmas cartoon show, at Loew's theatre, Rochester, N.Y., has been growing and growing in popularity, year after year, until it is a local institution—with 20 cartoons and $600 in generous gifts.

Showmen in Action

Christmas cards arriving at this Round Table desk have contained some enclosures of interest to this meeting. For instance, from Jim and Lisl Hardiman, now with Elmer Rhoden's National Theatres on the Coast—the announcement of "Wee Donald", who was born in time to celebrate Christmas in California. The firm's name will now be signed, "J. & L. Hardiman & Son"—with our best wishes.

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And from Lieut. and Mrs. Delmar Sherrill, announcement of a new manager, who takes over in their house—George Robert, weighing in at 7 lbs., 14 ounces. Although Delmar is in the U. S. Air Force, based at Otis, Mass., it won't be long now until this family will be back in film business, in Statesville, N. C.

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Frank Wildish, who was with Ted Gamble Enterprises in this building in 1950, and has been a theatre manager in situations in this country, sends us a Christmas card from the "Star and Garter" hotel, Deal, Kent, England, and says — "This is my pub!" He's not in the movie game, and doesn't miss it. It's a fine looking place, and if wishes were Turbo-Jets, we'd be on our way, quicker than you say, "B.O.A.C."

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Michael Todd's "Around the World in 80 Days" has been selected as the best picture of 1956 by the National Board of Review's Committee on Exceptional Films —and we'll go along with that, as the most entertaining film of the year, for all the family, without qualms or qualifications.

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Palmer J. Waslien, manager of the Towne theatre, Long Beach, Calif., used that giant upright title "Giant" in big letters as the basis of a Christmas tree in appropriate colors—making a giant poster, 12 feet high and 9 feet wide. Something different that caught their attention in the holiday season.

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Jack M. Scherzer, manager of the Randforce Beverly theatre, in Brooklyn, celebrated the 25th anniversary of his house with caterers, a $65 anniversary cake. 3,000 pieces of hors d'oeuvres, 50 pounds of fancy cookies, 1,500 hot dogs in crispy jackets — all this and Sam Rinzler, Emmanuel Frisch and other important industry and circuit executives, as speakers and guests of honor. A tape recorder took down the remarks made, and will be played back on local air stations, with telegrams of appreciation from merchants.

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Mrs. Hazel Florian, manager of the Lockwood & Gordon Strand theatre in Winsted, Conn., another who had local merchants and manufacturers underwrite a free holiday show for the kiddies.

Seymour Morris is the one to tell us that 20th Century-Fox have acquired a 4-part life story of Jayne Mansfield, in syndicate form (she has her own!) which may be used cost-free in cities 50 miles or more from the nearest Hearst newspaper. The story will appear in the *New York Daily Mirror*, concurrent with the appearance of her new film, "The Girl Can't Help IT"—and we use the capital "T." Inquiries may be sent to Mr. Charles Einfield, 444 West 56th Street, New York 19, N. Y.

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The 35th Anniversary of Schine's Hippodrome theatre in Corbin, Kentucky, was celebrated in great style, to prove that Lou Merenbloom, the manager who represents his circuit in Corbin, enjoys good standing in the community. It seems that Lou and the theatre are held in fond esteem by friends and neighbors—as proven by an attached complimentary and congratulatory cooperative advertisement.

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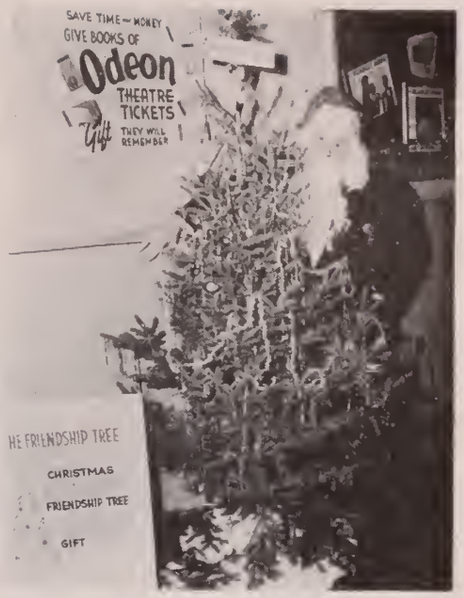
Loew's State and Orpheum theatres in Boston have extensively advertised their Christmas Gift books, selling at a price that gives a 10% advantage over the box office, but with an additional gimmick—coupons in 10c denominations good also at the concession counter! You can have your trading stamps.



We don't know why Allan Perkins, manager of the Roxy theatre, Midland, Ontario, and rotund member of this Round Table, hides behind this Christmas Tree in his Santa Claus costume—for he has the figure for it—he weighs 300 pounds, all of good cheer, with gifts for poor children in the Salvation Army and Catholic groups.

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Irving Hillman, manager of the Stanley Warner Roger Sherman theatre, New Haven, Conn., tied up with the local Lincoln Furniture Company and Philco Appliance Co. for a special morning kiddie show—admission one can of food, to be distributed to needy families for the holiday. "Prince Valiant" and cartoons were shown. Irv also sold the local W. T. Grant Store on sponsorship of two performances for the holiday season.

One of our favorite showmen, whose record proves that he will win again, and for top position. Vic Nowe, manager of the Odeon theatre, Toronto, has a display of many showmanship awards, including nine Quigley award citations and scrolls of honor, and he was the winner in two quarterly judgings, since 1951, in addition to others from Odeon and British showmanship sources.

How They Do It In Small City Theatres

Everett Allan, general manager of Gibraltar's affiliated Rialto and America theatres, in Caspar, Wyoming, supplies a comprehensive report of how a small city can cope with present conditions—and win. The two houses ran "Love Me Tender" and "Friendly Persuasion"—day and date, and in opposition to each other, with capacity audiences for both. We've heard bitter comments from competitive theatres in the same circumstances.

The results of these two campaigns, conducted simultaneously, had excellent support from local newspapers, who contributed valuable publicity amounting to 136 column-inches of free space. In Casper, Wyoming, the home-town newspapers are on our side. For "Love Me Tender"—you'll see the early line in the first picture, at left above, and at right, the supply of Elvis Presley photos, for the first 1000 in line, safely stored in a nearby bank, where they needed safe deposit to protect these portraits. Distribution of the free pictures had been advertised on the lobby doors for a week in advance. Both of these newspictures rated front page space.

At the Rialto, the attraction was "Friendly Persuasion"—and for the first time in these records, they had "Samantha, the Goose" in person! She poses with Norman Bentz, city manager for the Casper theatres, in another front page newspicture, in which she is referred to as "a Hollywood starlet"—as she is, in the Allied Artists' picture. The Casper *Tribune-Herald & Star* remarked that a "Friendly Goose Does Bit for Movie Thanksgiving."—in a three-column head, with the press photograph. In the final picture, at right, the winner in the "Goose Gimmick" claims his prize, which is "Samantha"—he got the bird and a six-months pass to the Rialto, for his clever footwork.

Contest, as well as cooperative advertising and the sponsorship of local groups, were all tied to the two attractions, so there was little cost to the theatres, beyond normal advertising. The Casper National Bank and others of similar weight, were among the sponsors—and Mr. Allan credits Norman Bentz with doing most of the leg-work. The "Goose Scramble"—in which "Samantha" was set loose for "finder's keepers"—got special publicity as a newspaper tieup, and all music shops tied in with both attractions for their record sales. Information from Casper is that they will keep in close touch with the Round Table with more news of their good showmanship in a small city—"The Oil Capital of the Rockies"—it says here on the masthead of the home edition. We wish every theatre manager could do as well with his newspapers!

Powerful promotion, for a potent picture. Paramount opened "The Rainmaker" on Broadway and it has rained every day —and night—since. Good for drought areas —and if rain is good for your box office, this will work, two ways. The picture is one of the top films of all time—for both stars, Katharine Hepburn and Burt Lancaster, with nothing but complete joy in beholding, for all comers.

Union City, N.J. Theatre Sells Music Short

Paul Reynaud, manager of the Capitol theatre, Union City, N. J., reports an unusual campaign in these days of trying against the tide, for better business. The house is in a highly competitive motion picture area where several theatres, a short distance apart, play day and date. Therefore, the usual promotions can't accomplish anything but usual results—and it takes an off-beat sales approach to gain competitive advantage. The natural conclusion, he says, was to sell the short films, strong.

As a result of a conversation with a local music store, he learned that the most popular band leader, Lawrence Welk, was to celebrate his "Champagne Music" on the air—and he dug around and booked a four-year-old Universal short film featuring Lawrence Welk and the Modernaires. It took some hunting to find it, but the tieups followed, quickly. The dealer who handles Lawrence Welk Choral Albums provided 100 of these, and a $400 Hi-Fi set, to create 101 prizes for patrons of the theatre. Canada Dry came through with 400 quarts of "The Champagne of Ginger Ales" to give away to movie customers, and supplied a stand and a pretty girl to dispense the drinks. A liquor dealer turned his display windows over to a display of real champagne to advertise the show. The local Dodge dealer joined the parade of sponsors with a tieup, as the company features Lawrence Welk and program on TV.

All of these added together, and carried over ten days of radio and TV plugs, cooperative newspaper advertising, and the very generous lobby and window displays, resulted in a 40% increase in normal business, due to the promotion of a four-year-old short film, and the ingenuity of a manager in making something very good out of an idea of the moment, born from visiting with friendly folks in his business neighborhood. We compliment Paul Reynaud for one of the best stunts in this dying year—and will look for more.

"Julie" Makes News As A Promotion Picture

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn. offered free Doris Day records to first 50 patrons in line on the morning he opened "Julie." For "The Opposite Sex," Lou arranged a full-page promotion in the Sunday Herald showing six bathing beauties and offering free tickets to the first ten people to name the girls and the title of the pictures from which the scenes are taken.

British Round Table

B. W. E. NETHERCOTE, manager of the Regal cinema, Gloucester, ran a baby beauty contest to tie in with "The Baby and the Battleship" and had the cooperation of a baby foods company for good window displays. . . . SYDNEY L. SALE, manager of the Granada Cinema, Dover, fortunate in having the local Road Safety Committee tie up with him for "It's Never Too Late" by having 2,000 give-aways printed and distributed throughout the schools. . . . N. SCOTT-BUCCLEUCH, manager of the Lonsdale cinema, Carlisle, promoted a 45 pound cake and had it displayed in his lobby for the anniversary of the theatre when he played "It's Great to be Young," the cake later going to a local hospital. He also advertised for couples about to celebrate their 25th wedding anniversary to be guests of the theatre and promoted gifts of a table lamp and bouquet for the only couple who qualified. . . . JOHN L. SMITH, manager of the Ritz cinema, Edinburgh, had eight hotels and restaurants cooperate in his exploitation for "Wedding Breakfast" by emphasizing the title of the picture in their advertising for wedding arrangements. . . . J. S. D. JONES, assistant manager of the Regal cinema, Abingdon, decorated the pay box with hobby horses—one on each side and one above—when he played "Carousel.". . . D. VAUGHAN WILLIAMS, manager, and his assistant, T. R. EDWARDS, decided that "The Man Who Knew Too Much" lent itself ideally to a cake weight-guessing contest and promoted one weighing 10½ pounds. 400 patrons filled out entry blanks and the cake was presented on stage to the winner who turned it over to the children's ward of the local hospital. . . . G. WILLIAMS, manager of the Regent cinema, Chatham, arranged for the local Sea Cadets to march to the theatre and form a guard of honor for civic officials who were invited to the opening night showing of "The Baby and the Battleship."

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JOHN W. ABBOTTS, assistant manager of the Granby cinema, Reading, had a man in Indian costume tour the town distributing throw-aways and novel railway ticket heralds to tie in with the railroad stations shown in "Bhowani Junction, and 3,000 overprinted bookmarks were given out by the county library to all local branches. . . . E. R. BANGAY, another enterprising assistant manager and a new Round Table member, arranged with the donors in the national "Wedding Breakfast" (titled "The Catered Affair" over here) contest to display the prizes in the lobby of his Castle cinema in Merthyr Tydfil, Scotland, and articles like refrigerators, washing machines, carpets, etc., gave the picture impressive advertising. . . . BRIAN BINT, manager of the Gaumont theatre, Chorlton - cum - Hardy, distributed 1,000 overprinted fan portraits of Jeff Chandler for "Away All Boats" at a local ballroom on the Saturday before playdate, and says the fact that he did not have enough to go around attracted much attention for the film as the girls all tried to get the pictures. Many other exploitation campaigns from this good showman in recent mails. . . . J. W. BONNICK, manager of the Regal cinema, Halifax, tied up with local shops for window and theatre lobby displays of household goods when he played "Wedding Breakfast," and distributed 1,000 heralds to factory workers in the area. . . . A. BUCKLEY, manager of the Ritz cinema, Brighouse, also playing "Wedding Breakfast," promoted a giant display of wedding bouquets for his lobby and invited a couple who were about to celebrate their 52nd wedding anniversary to be guests for the film.

J. A. GALLAGHER, manager of the Regal cinema, Kilmarnock, Scotland, promoted nine full shop window displays for "It's Great to be Young" and distributed safety pin throw-aways to the amusement of patrons. . . . T. F. GRAZIER, manager of the Odeon theatre, Hanley, mounted a cut-out mountain on his theatre front when he played "The Mountain," painting it with silver to make it stand out at night, and promoted a lobby display of outdoor sports equipment from a local shop who also provided a window display for the picture. . . . E. D. HAINGE, manager of the Odeon theatre, Birmingham, promoted gold-filled watch and cuff links as prizes in a contest to list the greatest number of picture titles containing the word "gold," in exploitation of "Solid Gold Cadillac." The contest was given 203 s.c. inches of newspaper space—value £565 at advertising rates! . . . D. M. HEATLIE, assistant manager of the Regal cinema, Aberdeen, Scotland, promoted full page cooperative newspaper advertising for "The Last Hunt.". . . BYRON D. LAMB, assistant manager of the Odeon theatre, Manchester, distributed Odeon Cinegrams in the form of telegrams to advertise "Reach for the Sky.". . . G. MELVILLE LEGATT, manager of the Kelburne Cinema, Paisley, obtained plenty of newspaper space with pictures when he played "Toy Tiger." He contacted the head of a circus which was then 25 miles away and arranged for a tiger and her trainer to attend the preview of the picture. . . . NAT MATTHEWS, manager of the Ritz cinema, Leyton arranged a lobby exhibition for "Bhowani Junction" depicting a Pakistan railway station, complete with national flags and handicrafts and women in saris. . . . S. V. MURDOCH, manager of the Gaumont theatre, Anfield, Liverpool, attached labels to old keys worded "The key to the best entertainment in town, 'Trapeze' " and left them in stores, cafes and buses. He also had paper arrows on store windows.

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T. A. WRIGHT, manager of the Regal cinema, Handsworth, needed no words to advertise "The Swan" when he displayed a huge cut-out swan as front of the house publicity. A second swan in the lobby gave playdate information. . . . R. J. CRABB, manager of the Lyric cinema, Wellingborough, had a male member of his staff dress as a sailor and parade the town with his arm in a sling and face swathed in bandages — for "Sailor Beware" — a street stunt which he says is still being talked about. . . . WILLIAM G. WILSON, manager of the Regal cinema, Ilford, celebrated his Minors' birthday week with a "Guy" competition, with promoted prizes for the winners. Balloons and paper hats were given to all on arrival and a local dance band leader entertained the children—all at no cost to the theatre. . . . ROY FIELDER, manager of the Bristol cinema, Birmingham, tied up with the largest toy store in town for a giant working model railway lobby display for "Bhowani Junction.". . . L. G. WEBSTER, manager of the Savoy cinema, Northampton, had "slaves" pull gigantic blocks of "stone" through the streets in the town's carnival to publicize "Land of the Pharaohs." . . . A. G. CRISP, manager of the Gaumont cinema, Norwich, has earned another CMA Showmanship Star for his exploitation help on the town's trade fair. . . . G. LENNOX, assistant manager of the Royal cinema, Stirling, arranged tieups with local travel agency and music stores, one of the latter inviting customers to spin their roulette wheel to win tickets for "Viva Las Vegas.". . . With all good wishes for a happy and peaceful New Year. —*W. T.*

Woman Wins The Top S-W Annual Prize

Mrs. Diane Gordon, manager of the Oritani Theatre, Hackensack, N. J., was the grand prize winner in Stanley Warner's "Operation Showmanship" drive. She will receive a two-week all expense vacation trip to England. Second prize went to Irving Hillman, manager of the Roger Sherman Theatre, New Haven, who will receive a $1,000 U.S. bond. Third prize, a $750 bond, will go to William Wyatt, Virginian Theatre, Charleston, W. Va.

Harry Kalmine, vice-president and general manager of the circuit, listed the following other winners:

Honorable mention prize of a $200 U. S. bond, Rodney Collier, Stanley Theatre, Baltimore; Dominick Lucente, Broadway, Philadelphia; Harry Schlinker, Fresno Theatre, Fresno, Calif., and Gerald Luedtke, Rio Theatre, Appleton, Wis.

District managers awards: Tony Williams, Newark, $500 bond; James Totman, New Haven, $250 bond, and Frank Harpster, Pittsburgh, $150 bond.

For the best record of kiddie shows, Mrs. Gordon also won a $350 bond. George Kemp, Montauk Theatre, Passaic, N. J., also won a $350 bond for the best series of promotions and the same prize went to Lou Fordan, Memorial Theatre, McKeesport, Pa., for winning the miscellaneous income bracket. Mrs. Viola Folks, of the west coast-Hollywood office, won $100 for the best record of improved real estate income.

Prizes of $500 each go to the following for best campaigns: Joe Miklos, Embassy, New Britain, Conn., for "U.F.O."; George Birkner, Fabian, Paterson, N. J., for "Fastest Gun Alive"; William Wyatt, Charleston, for "Eddy Duchin Story," and Dominick Lucente, Philadelphia, for "Away All Boats." Hillman of New Haven also won $100 for his campaign on "The Great Locomotive Chase."

Diane Gordon and her daughter will leave for England in the early Spring and will visit at the Round Table next week, for pictures.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

ARCLAMPS GALORE! FOREST 40/165 Amp. w/14" reflector excellent condition $250 pair; Ashcraft "E", Ballantyne $250; Strong Mogul, Brenkert Enarc $350; Peerless Magnarc $395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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STUDIO EQUIPMENT

MITCHELL 35MM SINGLE SYSTEM CAMERA with RCA sound, lenses, magazines, tripod, etc. $15,000 value, $6,995; Kliegl 5000W studio spots on stands, $300 value, $159.50; New Tripod Triangles, $16.95; Mitchell 35mm Standard Tracking Camera, $995; Moviolas from $195; Hallen synchronous magnetic 16mm recorder, $1495 value, $695; American Cinematographer's Handbooks, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

A. Silverstone Dies at 54

Arthur J. Silverstone, 54, assistant general sales manager of 20th Century-Fox, died at Mt. Sinai Hospital, New York, December 22, following an illness.

Mr. Silverstone, who spent 35 years in the film industry, began his career with United Artists and was general sales manager for that company in Great Britain from 1924-39 and was eastern district manager from 1939-42. He joined 20th-Fox in 1943 as assistant managing director in Great Britain and subsequently was general manager in Canada (1948) and eastern and Canadian sales manager (1951). He had been assistant general sales manager since April, 1954.

He is survived by his wife, Pearl; a son, Paul; a daughter, Mrs. Sandra Stern; three brothers, Murray, Emanuel and Dr. Sidney Silverstone, and four sisters, Mrs. Fannie Beier, Mrs. Mollie Edelstein, Mrs. Edith Denby and Mrs. Ruth Kranz.

William E. Drumbar

KNOXVILLE: William E. Drumbar, associated with local theatre business for 40 years, died at Baptist Hospital December 18. Mr. Drumbar started here as city manager for the Publix Theatres Corp. in 1917. He traveled to North Carolina and Texas as district manager for the company, which later became the Wilby-Kincy circuit. He built and operated the Sunset and the Dawn theatres here in the early 1940s. He is survived by his widow.

"Duchin Story" Big In Latin America

Exceptional business in Latin America for "The Eddy Duchin Story" is reported by Columbia International branches, it is announced. The Tyrone Power-Kim Novak film is said to be breaking theatre records and topping "Picnic" and "From Here to Eternity" grosses. A week's gross of $33,189 is reported at the Payret and Trainon theatres, far exceeding "Picnic." In Panama City the picture topped the records of "Caine Mutiny" and "On the Waterfront" with $5,799 for the first week at the Central theatre. At Sao Paulo, Brazil, a new record of more than $210,000 for opening week on the Serrado circuit, was reported, with a record long run reportedly looming there. At Santiago de Chile, the Central theatre reported a gross of more than $9,000 in opening week.

Magna Shows Income Gain

Domestic roadshow distribution of the Todd-AO production of "Oklahoma!" has enabled Magna Theatres to establish an income record in the quarter ended last October 31, George P. Skouras, Magna president, has reported to stockholders.

Mr. Skouras said that film rentals and incidental income from the picture's distribution totaled $833,000 as compared to $407,000 in the previous quarter. Expenses in connection with the distribution, including costs of prints and advertising, were $425,000, as compared to $409,000.

Excess of income over expenses during the quarter was $408,000 as compared to the previous quarter where there was a loss of $2,000. In the nine months ended October 31, 1956, gross income from the distribution of "Oklahoma!" was $3,820,000 which included an advance of $2,000,000 against foreign film rentals. Expenses in connection with the distribution were $1,450,000. Excess of income over expenses in the nine-month period was $2,370,000.

Mr. Skouras also informed the Magna holders of the 20th Century-Fox distribution agreement for "Oklahoma!" and the production plans for "South Pacific."

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 103 attractions, 3,387 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average: BA—Below Average PR—Poor.

	EX	AA	AV	BA	PR
Ambassador's Daughter, The (U.A.)	—	7	14	15	12
Animal World, The (W.B.)	—	5	9	18	4
Attack (U.A.)	—	5	16	5	2
Autumn Leaves (Col.)	—	7	13	14	7
Away All Boats (U-I)	25	30	27	9	2
Back From Eternity (RKO)	—	1	13	21	—
Bad Seed, The (W.B.)	13	30	14	4	11
Bandido (U.A.)	—	—	16	4	5
Best Things in Life Are Free, The (Fox)	—	16	6	23	6
Between Heaven and Hell (Fox)	5	22	12	16	—
Beyond a Reasonable Doubt (RKO)	—	—	1	13	5
Bhowani Junction (MGM)	1	8	6	16	6
Bigger Than Life (Fox)	—	1	2	5	18
Boss, The (U.A.)	—	—	1	3	2
Burning Hills, The (W.B)	--	13	32	17	18
Bus Stop (Fox)	43	24	32	11	—
Canyon River (A.A.)	—	1	2	4	1
Catered Affair, The (MGM)	—	3	13	13	15
Congo Crossing (U-I)	—	1	16	8	7
Creeping Unknown, The (U.A.)	—	1	4	1	—
Crime in the Streets (A.A.)	—	5	16	9	2
Cry in the Night (W.B.)	—	2	3	2	1
D-Day the Sixth of June (Fox)	—	10	35	3	3
Dakota Incident (Rep.)	1	1	5	5	2
Davy Crockett and the River Pirates (B.V.)	—	—	3	10	16
Distant Drums (W.B.) (reissue)	—	—	5	—	—
Earth vs. Flying Saucers (Col.)	—	18	12	3	1
Eddy Duchin Story, The (Col.)	2	36	31	12	2
†Everything But the Truth (U-I)	—	—	—	—	15
Fastest Gun Alive (MGM)	4	32	27	6	2
First Texan, The (A.A.)	—	2	8	13	9
First Texan, The (A.A.)	—	2	8	13	9
First Traveling Saleslady (RKO)	—	—	3	10	1
†Flight to Hongkong (U.A.)	—	—	1	3	2
Francis in the Haunted House (U-I)	1	15	22	5	3
Friendly Persuasion (A.A.)	7	6	2	1	—
Giant (W.B.)	5	2	—	—	—
Girl He Left Behind (W.B.)	1	1	10	3	—
Girls in Prison (A.I.P.)	—	10	2	1	—
Great Locomotive Chase, The (B.V.)	—	15	16	16	10
Gunslinger, The (ARC)	—	2	4	—	—
Guys and Dolls (MGM)	20	12	13	12	10
He Laughed Last (Col.)	—	—	3	3	2
High Society (MGM)	20	34	9	4	—
Hold Back the Night (A.A.)	1	2	5	2	5
Hot Rod Girl (A.I.P.)	1	13	3	1	14
I'll Cry Tomorrow (MGM)	11	39	11	1	1
It Conquered the World (A.I.P.)	1	7	1	—	—
Johnny Concho (U.A.)	1	4	7	23	3
King and I, The (Fox)	30	24	28	20	6
Kiss Before Dying, A (U.A.)	—	1	12	3	1
Last Wagon, The (Fox)	—	10	25	5	2
Leather Saint (Par.)	—	3	3	6	6
Lisbon (Rep.)	—	3	—	30	17
Love Me Tender (Fox)	24	5	—	7	—
Magnificent Roughnecks (A.A.)	—	—	6	2	1
†Man From Del Rio (U.A.)	—	—	1	3	1
Man Who Knew Too Much (Par.)	2	17	26	9	2
Miami Expose (Col.)	—	—	—	5	4
Moby Dick (W.B.)	7	21	20	12	5
Mountain, The (Par.)	—	1	9	9	2
†Odongo (Col.)	—	—	—	5	—
Oklahoma (Magna)	6	2	1	—	—
Opposite Sex, The (MGM)	—	3	16	6	1
Pardners (Par.)	7	30	14	5	—
Pillars of the Sky (U-I)	—	2	16	25	5
†Port Afrique (Col.)	—	—	1	3	2
Power and the Prize, The (MGM)	—	1	1	8	5
Proud and Profane, The (Par.)	—	22	24	13	4
Raw Edge (U-I)	—	1	8	3	4
Rawhide Years, The (U-I)	—	5	23	8	7
Rebel in Town (U.A.)	—	4	2	2	—
Reprisal (Col.)	—	1	5	5	—
Rififi (UMPO)	—	16	—	—	—
Run for the Sun (U.A.)	—	4	16	5	4
Safari (Col.)	—	6	19	18	6
Santiago (W.B.)	—	2	25	14	16
Satellite in the Sky (W.B.)	—	—	3	8	4
Search for Bridey Murphy (Par.)	—	—	—	3	6
Searchers, The (W.B.)	6	28	18	5	—
Secret of Treasure Mountain (Col.)	—	1	1	6	—
Seven Men From Now (W.B.)	—	14	24	4	1
Showdown at Abilene (U-I)	—	2	18	2	1
Solid Gold Cadillac, The (Col.)	—	8	11	12	3
Somebody Up There Likes Me (MGM)	2	4	23	31	4
Star of India (U.A.)	—	—	1	13	—
Star in the Dust (U-I)	—	1	7	16	—
Storm Center (Col.)	—	—	—	3	6
Storm Over the Nile (Col.)	—	—	2	5	5
Tea and Sympathy (MGM)	1	11	8	5	2
Teenage Rebel (Fox)	—	2	8	—	—
Tension at Table Rock (RKO)	—	—	2	8	—
That Certain Feeling (Par.)	—	11	15	25	18
These Wilder Years (MGM)	—	3	7	12	8
Toward the Unknown (W.B.)	—	1	11	26	3
Toy Tiger (U-I)	1	12	22	13	4
Trapeze (U.A.)	9	34	36	3	—
Unguarded Moment (U-I)	—	6	15	9	2
Vagabond King (Par.)	—	—	5	4	9
Walk the Proud Land (U-I)	—	11	25	11	1
War and Peace (Par.)	—	4	6	5	—
Werewolf, The (Col.)	—	12	5	1	—
You Can't Run Away From It (Col.)	—	1	3	2	—
Young Guns, The (A.A.)	—	3	1	5	—

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